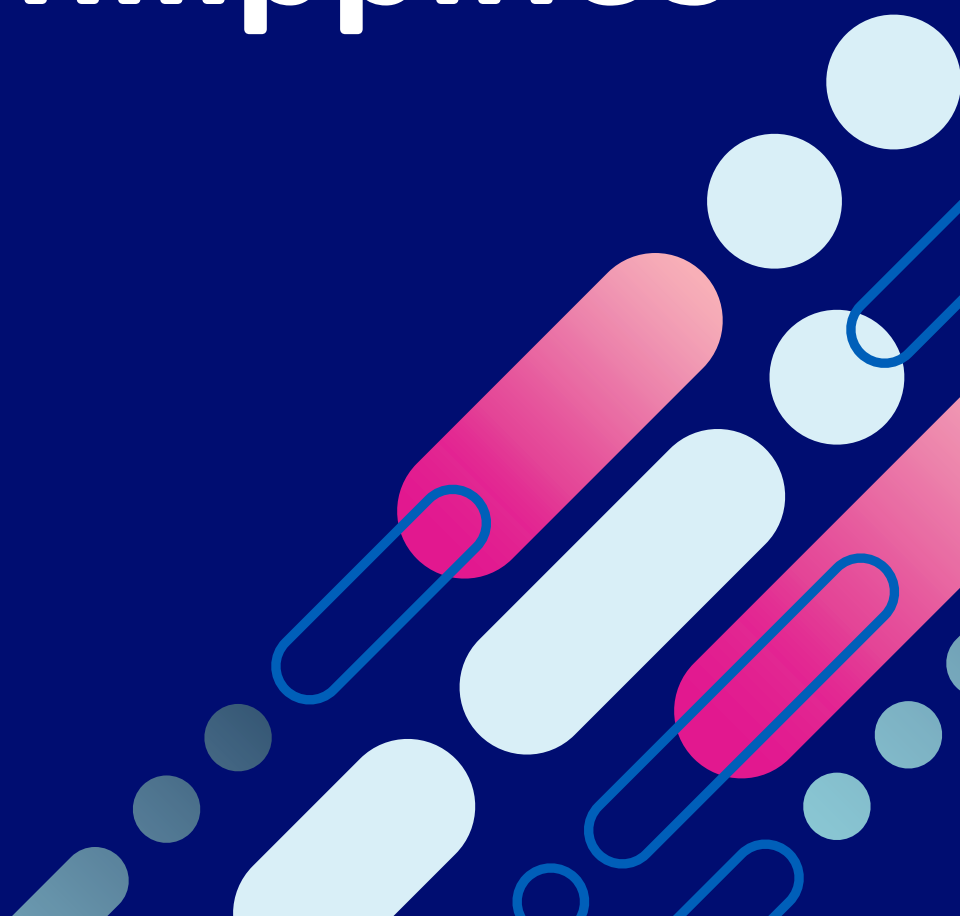


Creative Hubs for Good

Happy Nests — The social impact of creative hubs in the Philippines



Foreword

The creative economy represents a global market valued at £1,900 billion (UNESCO, 2015) and it is one of the world's fastest growing sectors. In the Philippines, creative industries make up 7 per cent of the country's GDP and employ 14 per cent of the workforce (IPOPIL, 2014). The creative economy is also recognised as a source of innovation, livelihood, community cohesion, with the potential to drive the country's future economic growth.

Creative industries find their home in creative hubs: the spaces that nurture dynamic networks and connections between creative practitioners. Hubs are the places – physical or virtual – where talents, disciplines and skills come together to learn, share and experiment. They contribute to boosting economic value, incubating product and service innovations, trying out and challenging ways of working and thinking, as well as being a voice for different creative sectors.

Diversity seems to be the norm amongst creative hubs, as they are deeply rooted in particular cultural contexts and embedded in specific economic ecosystems. Hubs include co-working spaces, makerspaces, design studios, fablabs and art collectives; they host start-ups, micro, small and medium enterprises (MSMEs); freelancers and independent artists; and they encompass a range of industries such as theatre, music, fashion design, game development and animation amongst many others. Such diversity allows practitioners to fit their creative activities within their community.

At the same time, the diversity of hubs makes them elusive: counting them, classifying them, evaluating their impact and understanding their needs are challenging undertakings. It is also not uncommon for creative hub managers to lack the business know-how to sustain their hub and skills to communicate their value in society at large. This combination has led to hubs being under-supported and under-appreciated by institutions and stakeholders.

The British Council in the Philippines commissioned this research study to contribute to developing an understanding

of how creative hubs make an impact at the individual, community and national levels in the Philippines. The study is part of our creative economy programme in Southeast Asia, which seeks to generate new, engaging and relevant evidence on the sector while facilitating long-term collaboration between researchers in the Philippines and in the UK.

The report provides an overview of the general context in which hubs operate in the Philippines, and explores how hubs construct and assess their impact, drawing from a series of surveys, case studies, and in-depth interviews with hub managers and stakeholders. It also offers insights on initiatives from the UK, Europe and North America to strengthen their creative communities and wider societies by working with policymakers, academics, and hubs.

In addition to the economic benefit that hubs bring to local communities in the Philippines, the study shows that hubs play an important role in building family and community resilience, strengthening creativity within creative communities, developing a sense of place and identity, and being inclusive and environmentally mindful. These social impacts are the creative hubs' *halaga*: a Filipino concept of individual worth built on community-making.

I am certain that this report will be a useful reference for policy makers, researchers, development organisations, investors and everyone interested in the creative economy in the Philippines. I also trust that creative hubs themselves will embrace the researchers' recommendation to actively engage in the development of an evaluation framework that agrees with their values and aspirations, and considers national and regional policies and priorities.

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Abbreviations

(in order of appearance in the report)

DTI	Department of Trade and Industry
NCCA	National Commission for Culture and the Arts
UNESCO	United Nations Educational, Scientific and Cultural Organisation
MSME	Micro, Small and Medium Sized Enterprises
CCI	Cultural and Creative Industries
DICE	Developing Inclusive and Creative Economies programme
ASEAN	Association of Southeast Asian Nations
PARC	Performing Arts and Recreation Centre Foundation
VOIP	Voice Over Internet Protocol
MATIC	Materials Art Technology Innovation Q
DOST	Department of Science and Technology
CFIF	Cebu Furniture Industries Foundation
CDW	Cebu Design Week
FIDA	Fashion Institute of Design and Arts
STEAM	Science, Technology, Engineering, Arts and Maths
NGO	Non Governmental Organisation
EU H2020	European Union Horizon 2020 programme
PEC	Creative Industries Policy and Evidence Centre
AHRC	Arts and Humanities Research Council
CCNC	Creative City Network of Canada
DC	Districts of Creativity Network
SWCTN	South West Creative Technology Network
IETM	Informal European Theatre Meeting
ENCACT	European Network on Cultural Management and Policy
NEMO	Network of European Museum Organisations
SME	Small and Medium Sized Enterprises
SEN	Social Enterprise Network
SDG	Sustainable Development Goal
CPP	Creative People and Places



Executive summary

About this study

The creative economy is growing strategically in the Philippines with increased government and municipal interest. The goal is developing and maximising its value to a range of agenda, such as economic growth and competitiveness, inclusion and sustainability, and creative city-making. This includes a focus on creative hubs, with a plethora of new hubs emerging over recent years.



‘A creative hub is a place which brings creative people together. It is a convenor, providing space and support for networking, sustainability, and community engagement within the creative, cultural and tech sectors.’ (Fostering Communities: Creative Hubs in the Philippines)

This study builds on two previous reports published by the British Council, ‘The Philippine Creative Economy Toward a Baseline & Programme’ mapping and ‘Fostering Communities - Creative Hubs in the Philippines’. It aims to provide a profile of creative hubs in the Philippines and insights on the role creative hubs play in catalysing communities’ social and creative development. A two-step process using both secondary and primary data research was employed to generate insights on the social impact of creative hubs. The team analysed the existing database of 84 creative hubs who applied to the British Council’s Creative Innovators Programme and developed hub profiles based on size, focus and most significant impact. Field work was carried out in Manila and Cebu resulting in profiles of 11 hubs and two in-depth case studies.

Most of the creative hubs in the British Council’s Creative Innovators Programme applicant database have been operating for under five years and provide business support, collaborative opportunities, knowledge exchange, consultation, networking and mentoring. Hubs

describe themselves in a variety of ways and are usually composed of small and lean teams of up to six staff members with employees taking on multiple responsibilities. Most are located in Metro Manila, predominantly in the cities of Makati and Quezon. Cebu also has a concentration of creative hubs.

The most significant impacts and development priorities can be clustered as follows:

Providing a space, venue, platform for the artists
A central market-place for exposure and opportunities
Skills training, mentorship and talent development
Job creation
New products
Quality of life enhancement
Cultural preservation and talent retention
Resilience of the organisation and its business model

Creative hub profiles

The study considered 11 mini case studies under impact categories of the individual, community and nation, derived from the work on self-worth (*halaga*) and community impact (*pakikipagkapwatao*) of F. Landa Jocano, a Filipino anthropologist and educator.

Impact on the individual

- ASpace first introduced the concept of co-working to the Philippines in 2011 and operates a co-working programme, and provides space for events such as pop-up art galleries, craft workshops and film screenings.
- Husay Co. works to empower communities in and through the performing arts, organising its work into impact programmes, workshops and a creative agency.
- HUB:MakeLab is an artist-run initiative rooted in Escolta, Manila that provides space for a new wave of Filipino creative entrepreneurs, enabling individuals to make the shift from ‘making a living’ to ‘making as living’.
- PURVEYR is a multi-dimensional media brand that fosters the creative spirit through stories, objects and experiences from the Philippines, shifting Filipino perspectives of their creative culture by engaging audiences and communities through digital, print, events and retail.

- Toon City Academy is an effective pipeline for skilled animators for the industry, offering opportunities to people, who might have minimal education and skills, and for students with special needs and from provinces where access to animation is limited.

Impact on the community

MATIC is a haven for product developers, designers, and students to touch, feel and experiment with materials, and is an enabling space for creators with a focus on events, training and workshops for young artists including cooperation with the University of Cebu.

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HoliCOW (Holistic Coalition of the Willing, Inc) supports the sustainability of the furniture sector. Activity is based on the ‘kalibutan way’ to emphasise the need to be concerned about the environment and giving value to every natural material they utilise.

Cebu Furniture Industries Foundation’s (CFIF) supports the growth of the Philippine furniture industry through promotions, training, education, and advocacy and operating a platform to showcase the sector. Cebu Design Week promotes the province’s furniture industry and works to make it relevant to contemporary markets.

Co.lab was founded as a co-working space in 2011 to develop an active community of practice and support for pioneers, start-ups, freelancers, innovators and change makers.

CraftMNL is a multi-disciplinary artist-run creative hub aiming to empower local makers and crafters by providing them with resources and showcasing platforms and supporting entrepreneurs, particularly those in the provinces and rural areas.

Impact on a national level

The Design Centre of the Philippines is an internationally recognised centre for design excellence and has collaborated with a wide range of creative hubs. It organises a multi-design festival across a number of cities involving around 60 hubs.

Creative hub case studies

Two in-depth case studies were prepared. Pineapple Lab and Anthill Fabric Gallery are examples of creative hubs in the Philippines that embody the three types of social impact: Individual Impact, Community-Building-Impact and Nation-Building Impact.

Anthill Fabric Gallery

The research team had a number of contacts with Anthill Fabric Gallery, visiting and meeting the team at the Gallery and finishing workshop in Cebu, and subsequently interviewing both Anya Lim, (Managing Director and Co-Founder of Anthill Fabric Gallery) and Jessica Ouano (Designer).

Anthill is ten years old and has been a pioneering organisation in terms of capacity building, training and impact. It works with partners in both urban and rural locations. Their approach is culture based, community centred and tied to value systems and ways of life. Their intention is to preserve culture and to support local communities to have sustainable livelihoods. Anthill have developed five programmes through which they work with weaving communities, covering financial literacy, business skills, creative development, professional accreditation and apprenticeships, and cultural appreciation.

The company is about to establish a not-for-profit arm for enterprise building with new partners. A creative entrepreneur unit and a creative enterprises module will support this approach and involves support in the form of training and field visits.

Anthill’s philosophy is one of encouraging self-sufficiency through ‘learning by doing’. It requires an immersive approach to build trust and mutual understanding. This approach has proven successful in winning the trust of communities who have learnt to be suspicious of large companies that can desert them when markets contract. The first community Anthill worked with (the Abra Community) is now sufficiently self-reliant to have developed their own client base and Anthill can focus on other weaving communities.

Anthill looks to set an example and set a benchmark on how social enterprise can operate in the creative sector. It is moving on from a Social Return on Investment (SROI) to an evaluation approach that includes more qualitative data and is capable of capturing unexpected impacts in the diaspora and through embedding creativity. An ecosystem and human-centred approach characterises Anthill’s work.

Pineapple Lab

The research team visited Pineapple Lab and attended a programme of weekend workshops delivered in the Lab and nearby Museo ng Makati. A number of interviews were carried out, beginning with Andrei Pamintuan, Director and independent producer, and including Jodinand Aguilon from Pineapple Lab,

Dwayne Samarista, (Head of Planning Team in the Cultural Office of Makati City Government), and workshop leaders Daniel Darwin and Jame Pe Lim. The work of the Director in founding Fringe Manila led to him managing Pineapple Lab, a year round space for artists in Poblacion providing facilities for partnerships with artists, creatives, venues and community.

The venue is a dynamic hub producing a level of activity and impact that belies its modest scale. For example, the ISA Solo arts platform has the potential to become a biennale event and both the Fringe and Pineapple Lab are becoming beacons for diaspora artists.

Pineapple Lab is particularly important as a flag-bearer for gender equality and support for LGBTQIA+ and women artist communities and is known for programmes for the LGBTQIA+ community. Artists and staff we interviewed talked about having a context, mentoring and support to develop in terms of their own cultural identity and creative priorities: ‘a lot of artists need an organisation to harness their potential’.

Pineapple Lab is developing its strategic role, advocating for mandates and policies to develop more creative spaces and funding to support them. A willingness to engage with the city government is influencing an approach to urban development in the area that is founded on the diversity of culturally vibrant communities. Pineapple Lab demonstrates that creative hubs have a multiplier effect that impacts at both the social and economic levels.

Comparators

In the UK the Creative Industries Policy and Evidence Centre (PEC) has identified different types of creative clusters and aligned these with five categories of development model:

Incipient clusters, with lots of new entrants, but low creative business survival rates
Creative Conurbations that are specialised in fewer sub-sectors
Creative Districts, with many different sub-sectors and micro-businesses
Creative capitals, with more large businesses and high-growth businesses
Creative challengers which have experienced fast creative growth in recent years

This framing of creative clusters could also be considered in the Philippines as a method of better understanding the developmental potential of different cities and areas, and as a useful way of collaborating with UK institutions in areas like research and investment models.

The PEC and Arts and Humanities Research Council (AHRC) Creative Clusters programme provide models that could inform how research investment

can be applied in the Philippines. The latter comprises a number of thematic research hubs consisting of clusters of universities, each led by a university in a different part of the UK.

The Creative City Network of Canada (CCNC) is an example of a national strategic network supporting the work of local networks and organisations. There are 110 members that include municipalities and a non-voting category of organisations and individuals, all of who have access to a members’ portal. The focus is on knowledge exchange in the areas of local cultural policy, planning and research, and the aim is to develop the capacity of local cultural planning professionals which in turn will support local cultural development.

The Network is a partner in Canada’s Cultural Statistics Strategy, with the aim of providing an authoritative collection of cultural data. A comparable network could provide an effective mechanism to support professionals in any sector working to develop the creative industries in the Philippines.

Characteristics of creative hubs

Creative hubs can be best understood as an ecology rather than as more traditional sectoral structures. Strategic and operating principles, like a virtuous economy that reinvests in development or cultural investment linked to social benefit, is as important as mapping and data.



Assessing social value

There is a lack of a unified universally agreed definition of creative economy, and the Creative and Cultural Industries (CCIs) are missing from standard statistical frameworks. Local cultural leaders do not always see the benefit of cooperating and there are differing views as to what cultural assets are. The approach of the research team was to adopt the widest possible definition of social impact, anything that was not defined as direct economic impact could potentially be considered social impact.

The Impact Hub Global Community uses the UN's Sustainable Development Goals (SDG) as a lens to consider impact. It is a community of over 100 impact hubs in over 50 countries, including Impact Hub Manila.
Outcome mapping and harvesting encourages a team to introduce monitoring and evaluation at the planning stage and to link them to project implementation and management.
The Creative HubKit is published by the British Council and prepared by hubs in the UK and Europe. It covers all aspects of hub development, from vision to management to communications.
The Qualitative Impact Framework published by the Canada Council articulates the full range of of qualitative impacts the Council generates and adopts three overarching categories of impact: on grantees; on artistic work and practices; on national and international audiences, communities and society.
The social enterprise sector in Scotland is developing a new approach to measuring social impact using a cloud-based tool to map networks and social capital.
Creative People and Places (CPP) uses quantitative assessment of impact is an essential requirement for investing stakeholders and decision-making managements and headline aggregated data includes numbers of activities, attendances and local partners.
The Nesta DIY online toolkit is relevant for creative hubs and makes good use of video and case studies, and is based on a range of tools already tested by actors in the field.

Social impact themes arising from the consultation

The social impact factors that arose in the consultation can be grouped under a number of themes:

Local creative economy, where creative hubs attach as much importance to social and creative impacts as economic ones.

Family and community resilience, where hubs work to enhance family life and target groups experiencing challenges.

Supporting creative communities, where the creative economy is not sufficiently developed to support fee levels and year round income for artists that in turn would support agency types of infrastructure.

Hubs support a sense of place and cultural identity by promoting the quality of Filipino creative outputs and through providing more inclusive developmental models for local communities.

Creative hubs adopt a holistic approach to inclusion, benefiting different generations and social groups, in both urban and non-urban situations, even in some cases offering a viable alternative to emigration.

Environmental impact is a central issue for many hubs that are actively developing and mainstreaming new production approaches.

The creative sector already suffers from a perceived fragmentation which is in part due to the scale and diversity of operators, but also because companies do not conform to overarching categorisation.

Conclusions

There are limits to the value of typologies of creative hubs as a form of classification. Each hub is unique and most involve elements of a number of identified ‘types’. While a typology can be useful in understanding impact, it is important that strategy and support mechanisms are not organised around a typology that would exclude some creative hubs from targeted investment. The common characteristics of creative hubs represent the most important case for investment and an important creative movement or community of practice. The application of typologies can have the effect of making this movement appear fragmented as funders look to slot them into existing categories.

The hubs are in reality a community of practice and Cebu Furniture Industries Foundation demonstrates what is possible when this approach is adopted. By bringing a dispersed sector together and involving its constituents in wider themes of community, place and development creative hubs can make substantial strategic impact. Developmental frameworks that are effective for social enterprise are also likely to be successful for creative hubs in that they do not require domain based categorisation.

The creative hubs model has proven effective as a research and development vehicle that links the motivation and innovation of Micro, Small, and Medium Enterprises (MSMEs) with wider themes, from local regeneration and community development, to technological change and strategic planning. In an increasingly integrated cultural and creative sector there is a case for ensuring creative hubs prosper in every sub-sector and have a role to play in linking sub-sectors

together.

An evaluation framework and toolkit to support its implementation is needed for a range of reasons that can be summarised as informing decision making by creative hubs, and stakeholders making investment and resource allocations. The framework needs to include evaluation of outputs and processes. Simply providing a set of universally applied Key Performance Indicators to be applied across all creative hubs would not be effective. An immersive approach to implementation is required, with some resourcing of capacity to achieve this at local level and coordinate the work at national level.

The interviews carried out in the Philippines and in the UK as part of this research were consistent in emphasising

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the need to co-create an evaluation framework with the sector itself. The success of collaborative approaches in Cebu supports this view. The work of Anthill Fabric Gallery in developing both quantitative and qualitative evaluation tools should be considered a starting point for a creative hubs working group. The working group would formalise the existing relationships between the Department of Trade and Industry (DTI), universities, partners, and creative hubs around a developmental and evaluation plan.

An impact framework for creative hubs should be aligned with developments across the social enterprise sector as a whole and should include economic, social and cultural impacts. Separating out social and economic impact may downgrade the former.

Initially, a social impact survey form was drafted and disseminated to the 84 creative hubs who applied to the British Council’s Creative Innovators Programme. There was a low turnover of responses, which was a big challenge. Given this, there is an opportunity for each creative hub to designate an individual who will champion the monitoring and annual reporting of social impact. A more standardised tool needs to be designed for future social impact measurements for the creative hubs to identify their social impact baseline data. This measurement tool should cover the following social and cultural impact factors: number of individuals or grantees, communities and society, and national and international audiences who benefited from the creative hub.

The need for a standardised set of

The creative economy will always appear fragmented if its impacts are scattered across the responsibilities and priorities of different government policies and departments.

evaluation questions and quantifiable evidence for creative hubs is essential if authoritative evidence of the sector’s impact is to be achieved.

This framework needs to cover the scope of impact in relation to the National Priorities Plan, such as employment, trade, and health. The approach has to be simple and supported by government to ensure that results can be aggregated into a national picture of the sector that can also be compared internationally. It should also form the core of evaluation that municipalities undertake. Creative hubs contribute to many areas of social, economic and cultural life. Alignment with national government policies and priorities concerning areas like regeneration, health, education, heritage and culture should result in a small suite of evaluation indicators that can be applied across the creative sector and aggregated at national level.

Indicators of social impact in the creative hubs of the Philippines are also a set of principles and values. What are the

principles that a hub employs to pursue the economic, social and cultural impacts to which it aspires? What questions does it pose to ensure that it is delivering these impacts? Creative hubs are continually balancing economic imperatives with the social, cultural and creative principles that underpin their work.

Almost all creative hubs interviewed in this research impact on at least one of the following areas: locality; community; and creativity. In some areas it may be possible to develop proxy indicators to help demonstrate these impacts.

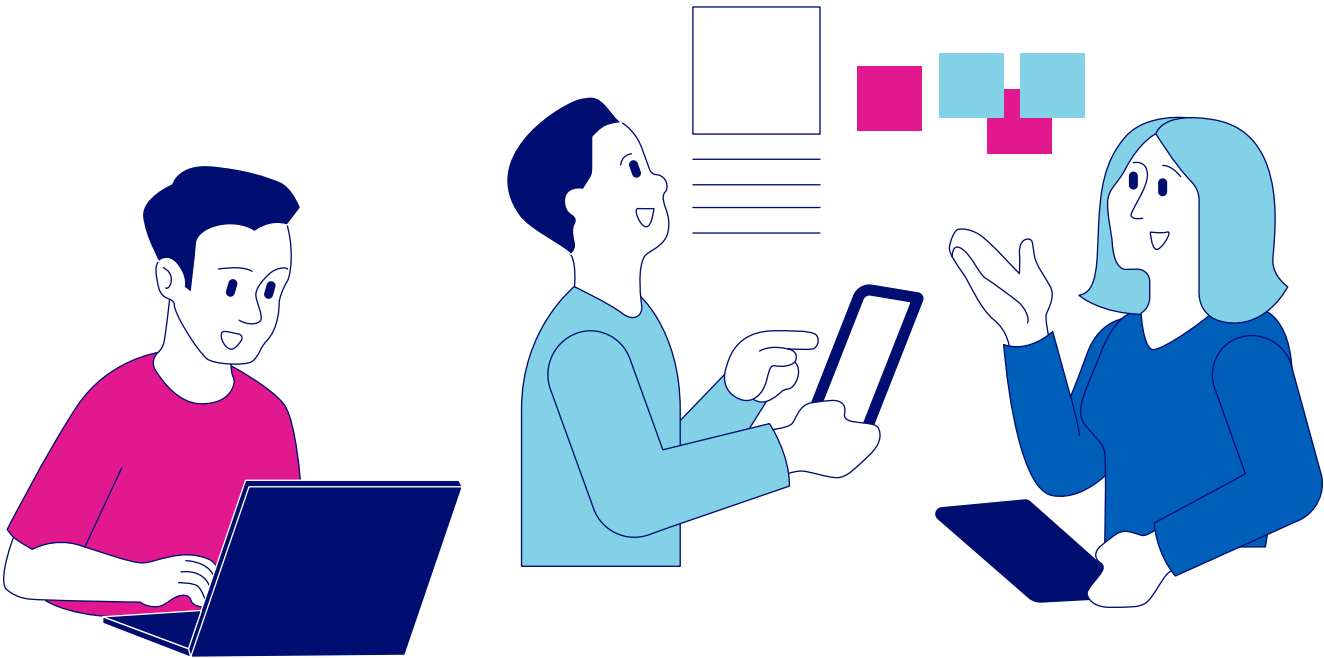
However, telling the story of creative hubs remains the most powerful method of communicating their impact and should accompany other forms of evidence.

The Creative People and Places (CPP) case study demonstrates how presenting stories of activities and portraits of participants completes the evidence

picture. There is little systemic evidence gathering being carried out by creative hubs. There are a number of reasons for this. The sector does not have a clear governmental ‘home’ at either national or local levels. No national sectoral framework or toolkit for capturing the impact of creative hubs has been developed. There are no resources to support hubs to develop and deliver evaluation of impact. Once a standard evaluation framework and toolkit is agreed, a cohort of creative hubs should be resourced to provide mentoring and support for its implementation.

The creative economy will always appear fragmented if its impacts are scattered across the responsibilities and priorities of different government policies and departments.

Establishing a national priority for creativity, not just the economic and spillover impacts of creativity is likely to be important for future development.



resource for municipalities to deliver on their obligations to formulate cultural strategy, and provide guidance on standard terms and indicators to support the aggregation of data and benchmarking between local authorities. Creative hubs are well placed to take on responsibilities for strategy direction and support in the creative sector working in partnership with municipalities. Resources for taking on this role would be needed. The SenScot network

provides a relevant comparator, and the Cebu Furniture Collective a model of how this can be implemented.

Participation in the Creative Innovators Fellowship by hub managers has had a major impact. Expanding this programme and embedding it online as a community of practice is a simple and effective method to support creative hubs and collaborative working.

Recommendations

- A working group should be established under the auspices of the Creative Economy Council of the Philippines to prepare an evaluation framework for creative hubs in the Philippines. The group should be led by a creative hub manager, and include representatives of different types of hub, Higher Education, municipalities and national government. However, the majority of members should be hub managers. The potential for alignment with a developmental and evaluation framework for social enterprise needs to be considered.
- The brief for the group should be drawn up by the DTI with input from the British Council and the directors of the two case studies (Anthill and Pineapple Lab) to establish a framework that includes quantitative and qualitative indicators for outputs and processes. Guidance for supporting this evaluation with stories (testimonial, video, artworks, etc.) should be embedded in a toolkit for organisations to implement the framework. The framework should provide for cross referencing to the UN’s Sustainable Development Goals.
- The proposed working group should prepare core indicators that align with national policies and priorities, and particularly those in the Philippine national development plan. Where there is overlap with other sectors or departments, such as culture or trade, indicators should be agreed for application by both sectors.

- A set of indicators for municipalities should be developed that address the contribution creative hubs make to the priorities of municipalities, and particularly concerning place-making, quality of life, and regeneration. Proposals should be piloted by a small cohort of municipalities with sufficient capacity, led by the city of Makati.
- The work on impact evaluation by Anthill Fabric Gallery provides a strong platform for the development of an approach for creative hubs across the Philippines. This should form the starting point for co-creating the framework and toolkit, and for planning the required resourcing to embed the framework in the practice of creative hubs. Anthill Fabric Gallery should be commissioned to host a hubs seminar where its evaluation platform is presented as a basis for a generic evaluation approach.
- A Creative Hubs network or community of practice should be established to build on the impacts of the British Council Creative Innovators Fellowship. This should be a joint venture between the British Council and the DTI and should provide a range of networking resources, including an annual Creative Hubs conference, an online portal and thematic research initiatives.
- The DTI should lead a process of establishing national targets for the development and support of creative hubs across the Philippines. Aims should include establishing co-working and maker-spaces availability beyond the existing creative clusters and to support integrated working across creative sub-sectors. Creative hubs in the audio-visual sector also need to be considered in terms of social impact.
- Many creative hubs are actively engaged in Filipino heritage, delivering outcomes that have social impact in areas ranging from conservation in regeneration areas to up-cycling and new techniques to the use of traditional materials. A vehicle to encourage cross-sectoral working with museums and heritage is needed to optimise potential and encourage municipalities to support this type of living heritage activity.

Introduction

‘A creative hub is a place which brings creative people together. It is a convenor, providing space and support for networking, sustainability, and community engagement within the creative, cultural and tech sectors.’ (Fostering Communities: Creative Hubs in the Philippines)

The creative economy is growing strategically in the Philippines with increased government and municipal interest. The goal is developing and maximising its value to a range of agenda, such as economic growth and competitiveness, inclusion and sustainability, and creative city-making. This includes a focus on creative hubs, with a plethora of new hubs emerging over recent years. It also includes a range of cross-sector and spillover activities, such as cultural tourism, environment, wellbeing, heritage preservation, innovation through crafts and design, and soft power.

In recent years, both public and private sector partners have begun to develop strategic approaches to the creative economy. The British Council has played an enabling and supporting role. This includes in-depth creative industries mapping in Baguio and Makati, which is providing information on the development needs of creative businesses in these cities. It also includes high level strategic partnership work with the Department of Trade and Industry (DTI) and National Commission for Culture and the Arts (NCCA). With the former, this has included the establishment of a national creative economy programme partnership, which is championing sector development; plus a set of targeted events and development activities for key sectors such as design, and in priority cities such as Cebu.



A creative hub is a place which brings creative people together. It is a convenor, providing space and support for networking, sustainability, and community engagement within the creative, cultural and tech sectors.



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The project builds on a previous mapping exercise and nine case studies. ‘The Philippine Creative Economy Toward a Baseline & Programme’ and ‘Fostering Communities - Creative Hubs in the Philippines’ mapping reports identified a range of opportunities and challenges that directly relate to the project, including fragmentation in the creative economy, a lack of formal governance and coordination in the sector and an underdeveloped local market for cultural and creative events, services and goods.

Overall there is still a lack of data and evidence on the growing creative economy in the Philippines. This includes a lack of scientific evidence that focuses on the impact of creative hubs on their communities. As a result, there is a lack of knowledge and appreciation of creative hubs from the local level to national government. This strategic report responds to the following objectives, to:

Overall there is still a lack of data and evidence on the growing creative economy in the Philippines. This includes a lack of scientific evidence that focuses on the impact of creative hubs on their communities. As a result, there is a lack of knowledge and appreciation of creative hubs from the local level to national government.

- Develop a typology of creative hubs
- Assess the role and purpose of creative hubs
- Map the profile and scope of creative hubs
- Model good practice and develop shared learning

This report aims to provide a profile of creative hubs in the Philippines and provide insights on the role creative hubs play in catalysing communities’ social and creative development. The report begins with establishing the context and general landscape in which creative hubs in the Philippines operate, including an analysis of data previously collected from 84 creative hubs. The activities and profile of 11 creative hubs visited during the research and two in-depth case studies are considered prior to an exploration of different approaches to the sector and social impact in the UK and the Philippines. A number of conclusions and recommendations concludes the report.

Scope and methodology

The research was carried out in Makati and Cebu from October to December 2019. A two-step process using both secondary and primary data research was employed to generate insights on the social impact of creative hubs. The secondary data analysed the existing database of 84 creative hubs that applied to the British Council’s Creative Innovators Programme. The database includes information on the hubs’ mission and vision, size, programming, ambitions, opportunities and challenges.

The research secured a profile of the creative hubs based on their size, area of focus; need and challenges; and their biggest impact. In order to assess the role, purpose and measure impact of creative hubs in more detail a survey instrument was developed and distributed to all eighty-four creative hubs. There was a very low response rate to the survey and the related data generated was purely qualitative.

The primary research was specified in the project brief as including two in-depth case studies, Pineapple Lab in Makati City and Anthill Fabric Gallery in Cebu City. A further ten creative hubs were identified for development as mini-case studies to represent different operational types and sub-sectors. Through fieldwork and in-depth interviews, discussions with

creative hubs were undertaken on their organisations’ history, programmes, challenges, and their social impact to different communities.

The primary research was carried out by a team of three consultants GJ Ouano-Saguisag and Jennifer Intac (Qrious Insight Planning Consultancy), and Andrew Ormston (Drew Wylie Projects) with different but complementary experience and expertise. Andrew provided experience of policy and strategy development in the cultural and creative industries, and in municipalities. GJ and Jennifer have in-depth knowledge of the sector in the Philippines and of market and customer research. In the case of in-depth case studies consultants interviewed a number of staff and stakeholders, and observed a range of activities. In the case of mini-case studies the consultants visited premises and interviewed hub managers, and when possible other stakeholders.

The process began with a stakeholder workshop hosted by the British Council in Manila that confirmed that creative hubs are considered as strategically important and that there is a need to develop an evidence base of impact to support the investment case.

Context

Issues facing the creative economy

There are a number of primary issues facing the creative economy in the developing world. Trade inequities where intellectual property is not retained by producers and distribution is focused on export markets.

Environmental issues disproportionately impact on the developing world, from climate change to waste disposal. Creative workers are often part of an informal economy that excludes them from employment rights and social welfare systems.¹ The dispersed and small scale character of most companies means that the sector is seen as fragmented when considered outside of the immediate locality in which organisations operate. Rapid urbanisation and gentrification both limit the availability of affordable space for creatives.

The creative hubs in the Philippines have in many cases been founded to tackle one or more of these issues. The UNESCO framework for creative

Creative workers are often part of an informal economy that excludes them from employment rights and social welfare systems.

¹ Pratt, A. UNCTAD Ad Hoc Expert Meeting on Creative Economy and Sustainable Development 28.10.2019 <https://unctad.org/en/pages/MeetingDetails.aspx?meetingid=2234>



development recognises the need for an enabling environment for the culture sector, where artistic freedom, creativity and innovation, the diversity of cultural contents and expressions, the mobility of artists and cultural professionals and market access are ensured. This means effective regulatory frameworks and support mechanisms, and peer-to-peer mechanisms. Creative hubs provide a mechanism to connect these developments to a complex and informal economy.

The creative economy in the Philippines

The Philippines is one of the world’s top ten exporters of creative goods.² and has a strong legislative framework to support micro, small and medium sized enterprises (MSMEs) and a vision to support CCI development in five priority areas: advertising, film, animation, games development and graphic/digital design. The value of the digital creative sector is recognised in a strategic approach to support that includes a range of courses in areas like games development and digital animation. The potential of development in culture, heritage and crafts is also recognised by government, with initiatives in the fabric and furniture industries changing perceptions. However, the highly distributed, even fragmented nature of the latter sub-

sectors create challenges in identifying strategic direction and investment priorities.

The Philippine national development plan includes a chapter on promoting Philippine culture and values, giving the government a role in making culture more accessible through strengthening governance, highlighting diversity, driving creativity and upholding cultural values. This has also led to calls for the existing National Commission on Culture and the Arts (NCCA) based in Manila to be upgraded to a Department of Culture in the national government as a platform for offices around the country.³ It is striking that the strategic support that culture needs (and particularly the work of the NCCA’s School of Living Traditions) are similar to that of creative hubs, and that there is a notable overlap

Hubs are both ‘nests’ nurturing creative talent, and ‘lighthouses’ for neglected areas and communities. Hubs are also defined by their particular cultural context and have different criteria of success.

between the social and cultural aims and activities of each area, as well as the national development plan’s objective to expand inclusive cultural structures as civic spaces for dialogue and cultural exchange.

Work of the British Council

The British Council is working towards a more inclusive creative economy in South East Asia. In Thailand the focus is on creative districts and cities, and on digital toolkits. In Taiwan the focus is on arts workers. In Vietnam there is work on the relationship between creative hubs and communities and the development of support hubs.

The impact of the work of the British Council can be traced throughout creative hubs in the Philippines. This is particularly the case for the founders and key actors, who have benefited from contact with their peers in other countries.

In 2016 the British Council found that UK creative hubs are still “largely misunderstood and often undervalued”.⁴ Furthermore 79 per cent of European creative hubs had social impact as a core objective. Hubs are both ‘nests’ nurturing creative talent, and ‘lighthouses’ for neglected areas and communities. Hubs are also defined by their particular

cultural context and have different criteria of success. Consequently a hub’s evaluation must be rooted in its particular values and involve both outputs and processes.⁵

The British Council works collaboratively in response to this complex and diverse sector. The Developing Inclusive and Creative Economies (DICE) programme focuses on investment in co-created initiatives between UK and other countries. This includes work with Hivos and Nesta that has developed the Creative Hubs Academy programme to support hub managers who in turn will support creative communities. Interviewees reported that this programme had a particularly important impact on their work, inspiring them to develop new approaches, and validating their work to date.

A 2017 British Council study⁶ considered the general landscape of creative hubs in the Philippines and identified the primacy of community and social capital in the sector. The finding that impact can be measured in the hubs’ participation and engagement with their communities paved the way for this research.

² UNCTAD Creative Economy Outlook 2018

³ L. Del Rosario, Beyond the capital - the quest for social inclusion in the Philippines, #Peripheries, culture360.ASEF.org, 19/09/2019.

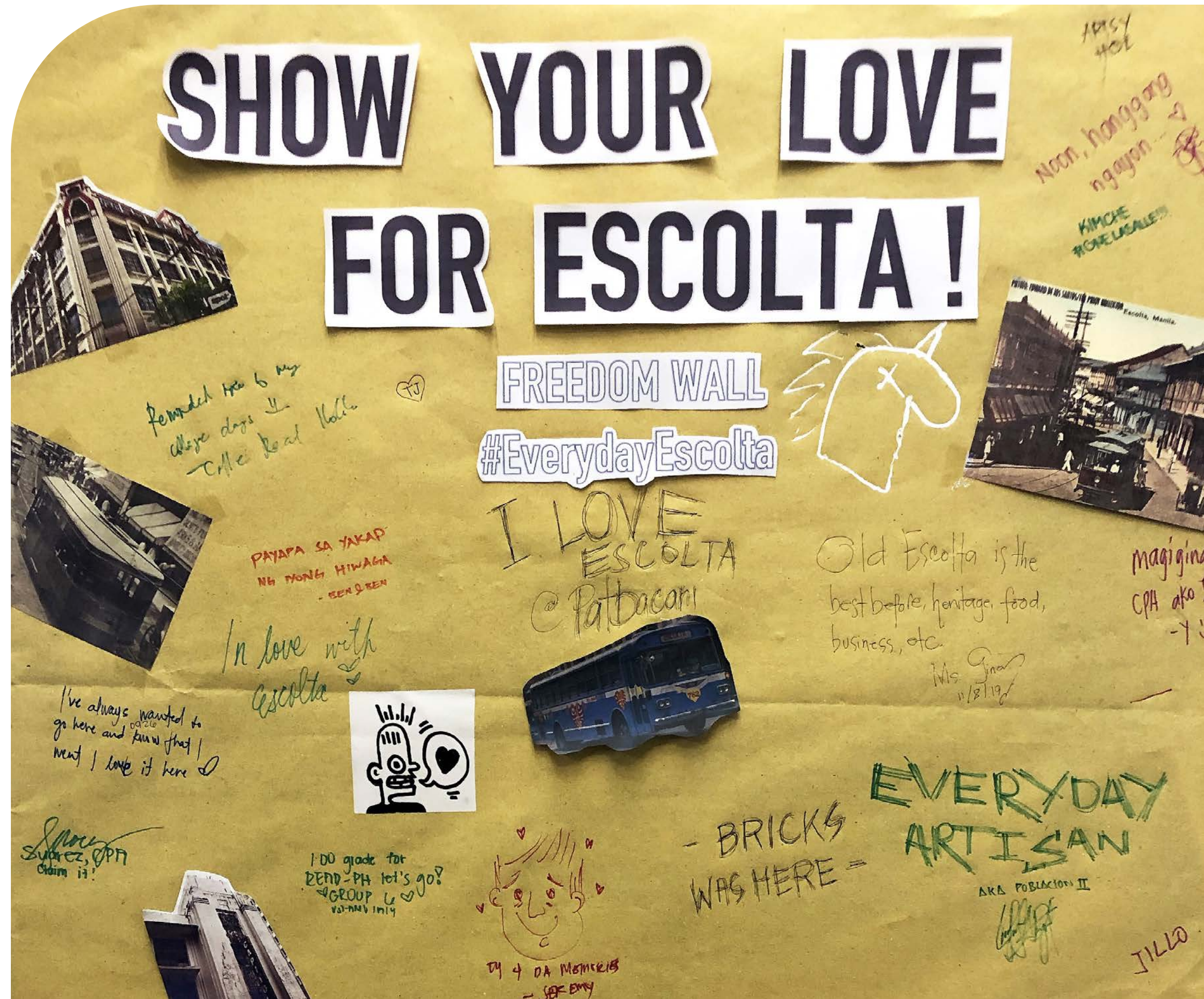
⁴ <https://creativeeconomy.britishcouncil.org/resources/creative-hubs-understanding-new-economy/>

⁵ Fostering Communities: The Creative Hubs’ Potential in the Philippines, British Council 2017

⁶ Creative Hubs: Understanding the New Economy, Produced by Prof Jon Dovey and Prof Andy C Pratt, with Dr Simon Moreton, Dr Tarek Virani, Dr Janet Merkel and Jo Lansdowne, City University of London (in association with University of West of England, REACT, Creativeworks London, and The Watershed)

The British Council's Creative Innovators Programme is a project initiated by British Council and the country's Department of Trade and Industry through Design Centre of the Philippines, in partnership with the Apl. de Ap Foundation and Thames International.

The aim of the programme is to build the next generation of creative community leaders in the Philippines through a one-year fellowship for creative hub managers. The programme gives participants mentorships, management training, grants and networking opportunities not only in the Philippines but also in the ASEAN and the UK. These activities respond to the challenge for creative hubs of addressing the lack of the necessary skills and business know-how needed to sustain their hub and communicate their value in society.



Creative hubs profile

In segmenting the creative hubs, the research team followed the NCCA framework based on the UNESCO cultural

domains framework wherein creative industries are clustered into six domains (Figure 1).

Database analysis

Most of the creative hubs in the British Council’s Creative Innovators Programme applicant database of 84 hubs fall under the Creative Services Domain. The main focus of the Creative Services Domain is providing incubator/co-working space

(spaces for rent/meeting rooms/studios). The creative hubs under this domain provide the following activities: business support, collaborative opportunities, knowledge exchange, consultation, networking and mentoring.

Figure 1: Creative industries cultural domains

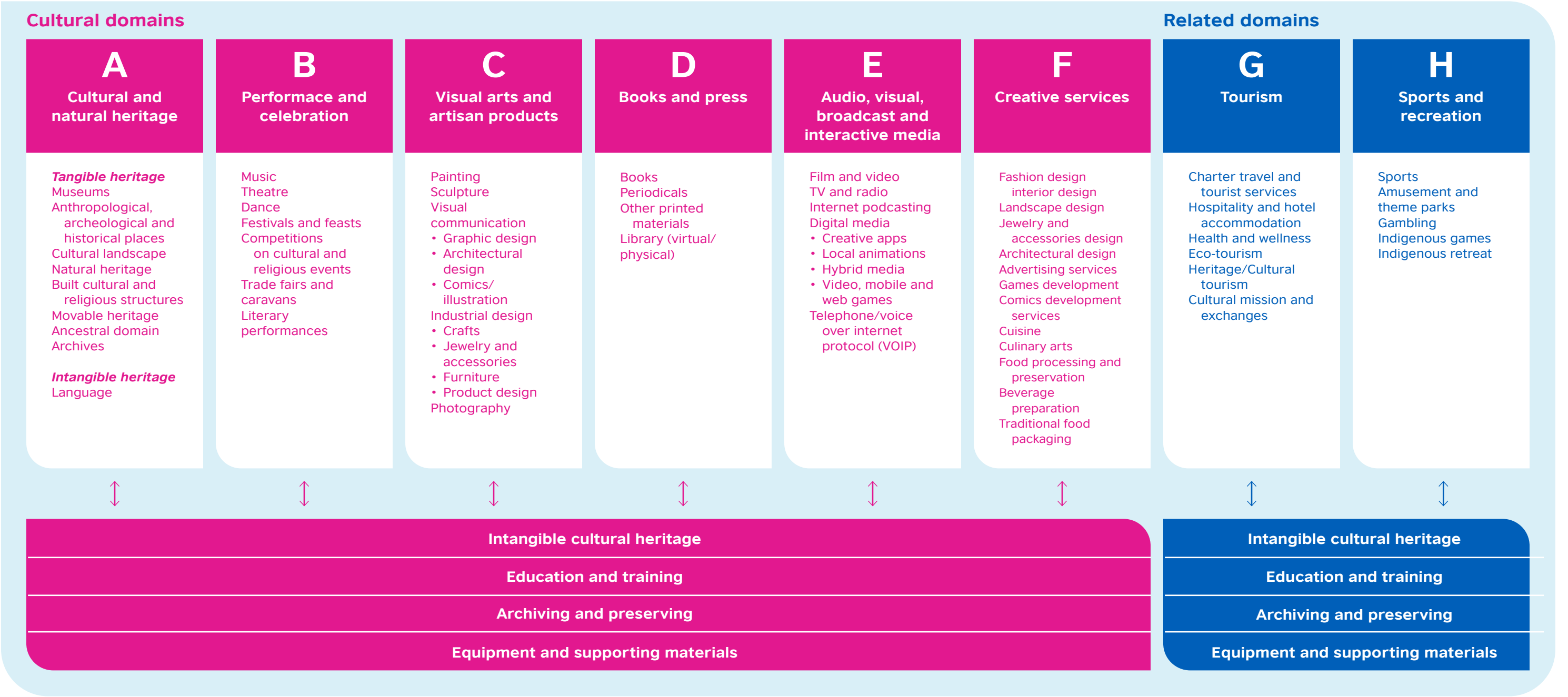


Figure 2: Average age of hubs

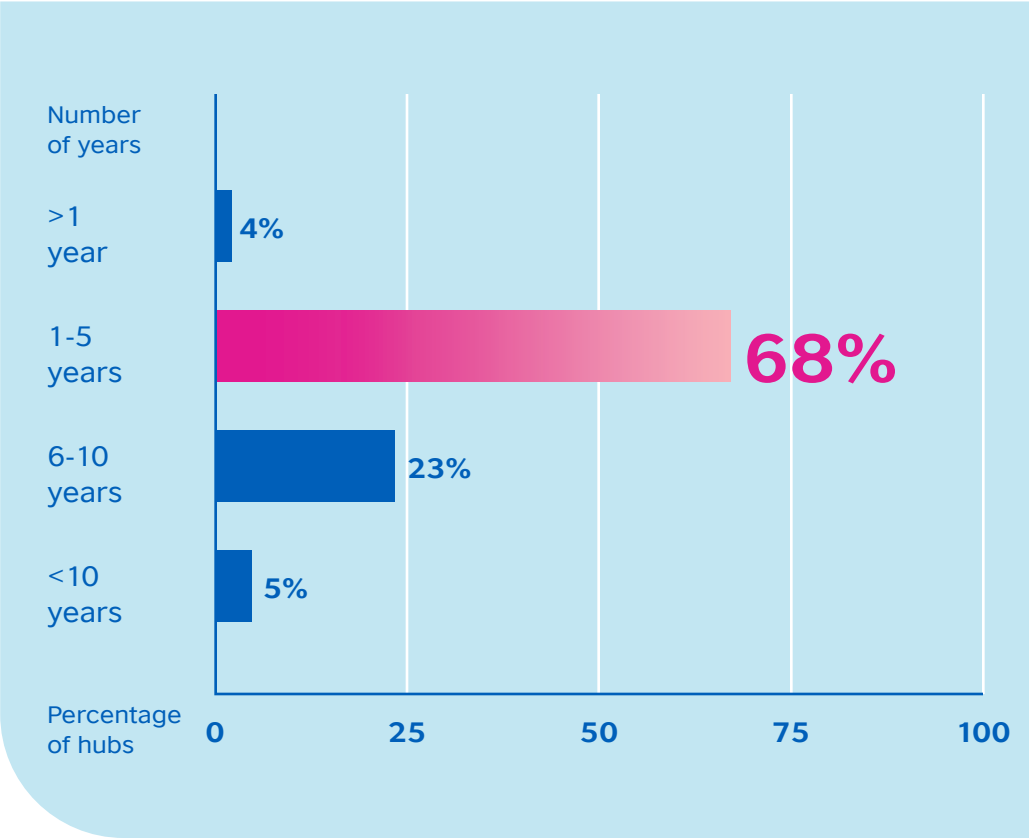
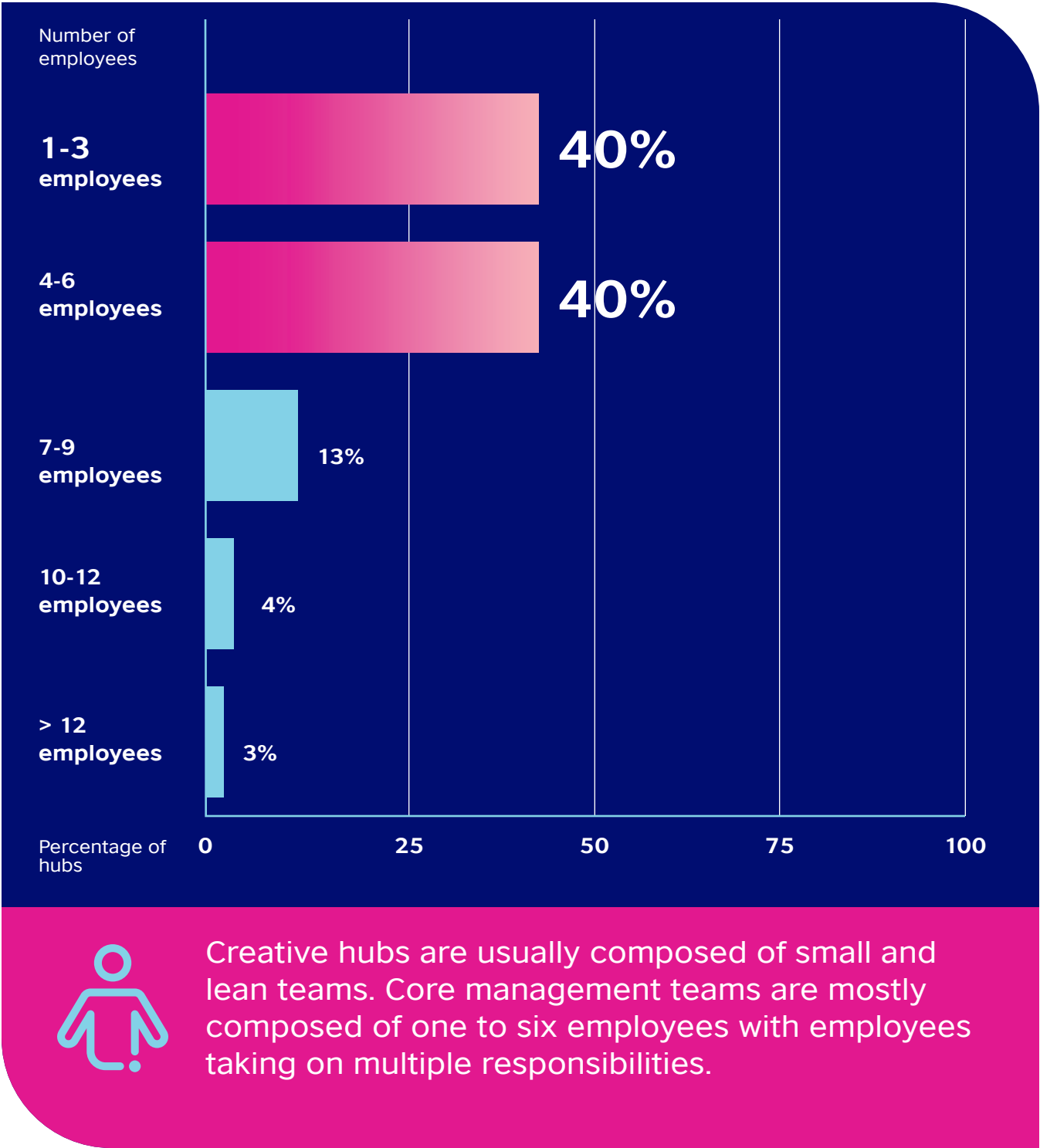


Figure 3: Size of hubs



Location

Unsurprisingly, most of the creative hubs are located in Metro Manila and specifically Makati area wherein twenty three percent of the offices are located followed by Quezon City which has eighteen percent. Cebu is the second region with most creative hubs. When we talk about hub spaces, the majority of the creative hubs in the innovators programme have physical space or office space.

What impact means

From our qualitative interviews, the social impact of creative hubs means different things for different creative hubs. These can range from an effect on an individual to a wider impact which is nation-building. The challenge for many hubs is how to measure the range of impacts. Given that most of the hubs are relatively young with low staff numbers, the priority given to evaluate measures for social impact is low.

Organisational setup

Hubs describe themselves in a variety of ways, including co-working spaces, collectives and industry associations. Two of the longest running hubs fall into the latter category. The Design Centre of the Philippines, was established in 1973 and Cebu Furniture Industries Foundation, Inc. has been running for 44 years.

Challenges and needs

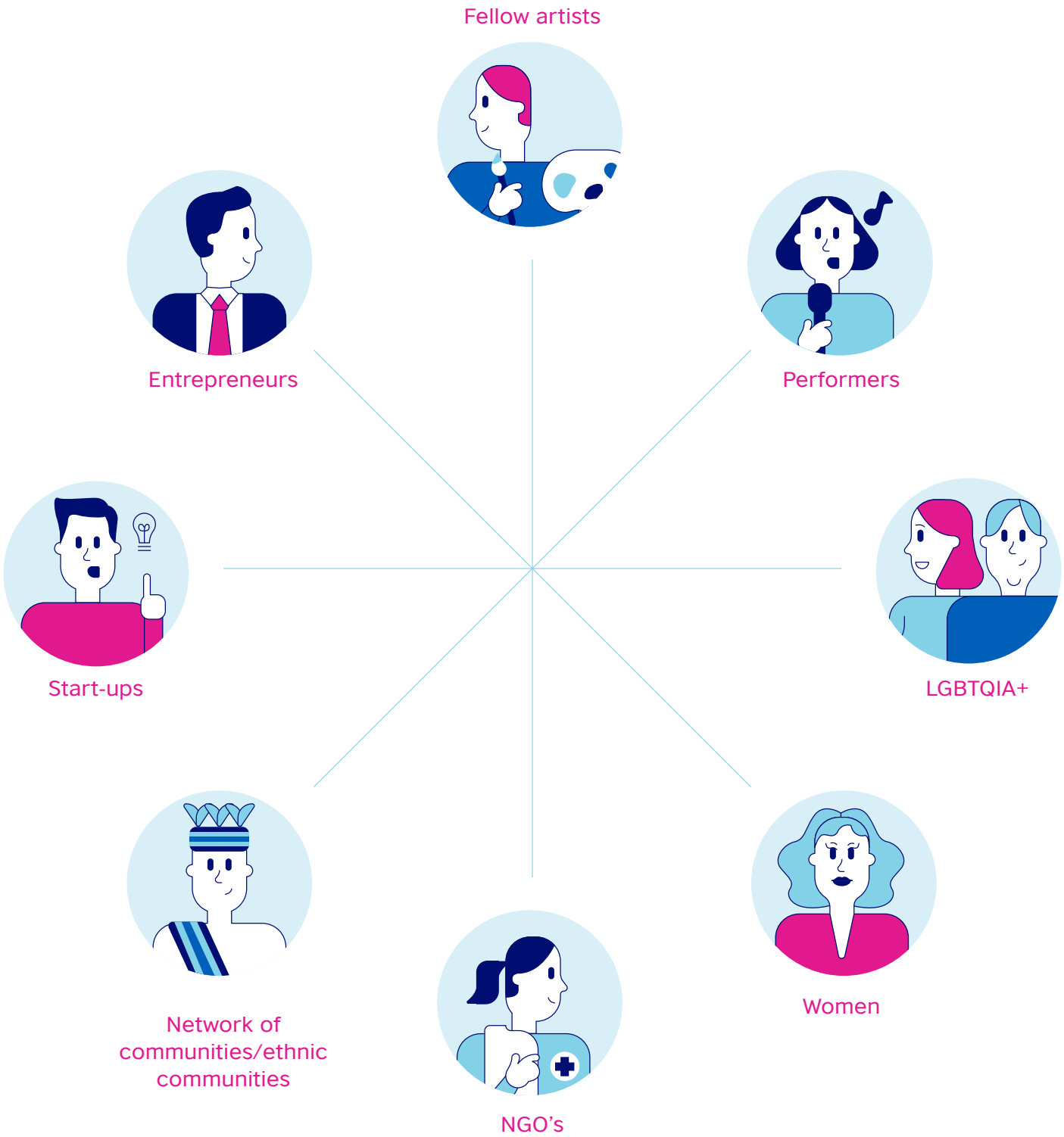
The survey revealed a range of challenges experienced by creative hubs:

- Funding and financial management is a concern for all hubs in the different domains, as is public awareness and mindset. *“The biggest challenge is funding. We use our own personal funds to jumpstart projects. There are also times when we partner with organisations who can fund the projects for us. Another challenge is access to information and exposure.”*
- Mentorship and access to education is a common need. Lack of knowledge and skills constrains hubs from all domains. The biggest need is for business and management knowledge and skills, followed by technical knowledge, skills and technology resources. Creative skills development is considered least important.
- The lack of institutional support, especially from the government, is a challenge for all hubs except for those in the literary and press domain. *“Creating a long-term partnership with the local government and Philippine cultural institutions to aid in the funding of Fringe Manila’s programming.”*
- Sustainability is a challenge for hubs that focus on Creative Services, Performance and Celebration, Visual Arts and Artisan Products, and Audio, Visual, Broadcast and Interactive Media.
- Networking is a concern for those in Creative Services, Visual Arts and Artisan Products, Audio, Visual, Broadcast and Interactive media, and Cultural and Natural Heritage domains.
- The need for venues and accessibility was raised by hubs in the Performance and Celebration, Visual Arts and Artisan Products, and Creative Services.

Figure 4: A word cloud on the terms used by hubs to describe themselves and activities



Figure 5: Creative hub beneficiaries



The most significant impacts

In general, the most significant impacts and development priorities of the creative hubs in the Philippines can be clustered as follow:

Providing a space, venue, platform for the artists	New products
A central market place for exposure and opportunities	Quality of life enhancement
Skills training, mentorship and talent development	Cultural preservation and talent retention
Job creation	Resilience of the organisation and its business model



“

Having provided a home for 110 artist groups / individuals over the two years that we have been in operation. These people, if not for PARC, would have settled for their garages or condos for practice. Some of them would not have earned from their shows if they went with more expensive venues.

- Larissa Nodalo, The PARC Foundation

“

Providing a physical and figurative space for exposure and connection to the market. Being the spoke in a wheel, so to speak. We are unafraid to carry well-designed pieces by otherwise unnamed artisans, and this has been, according to feedback, a source of inspiration for the makers.

- Kae Batiquin, HoliCOW

“

Our biggest impact has been our culture that is anchored on openness and collaboration, which has resulted in meaningful connections within the community. These connections have paved the way for new ideas and interesting discussion to more concrete things such as projects and even new businesses.

- Erika Tatad, co.lab



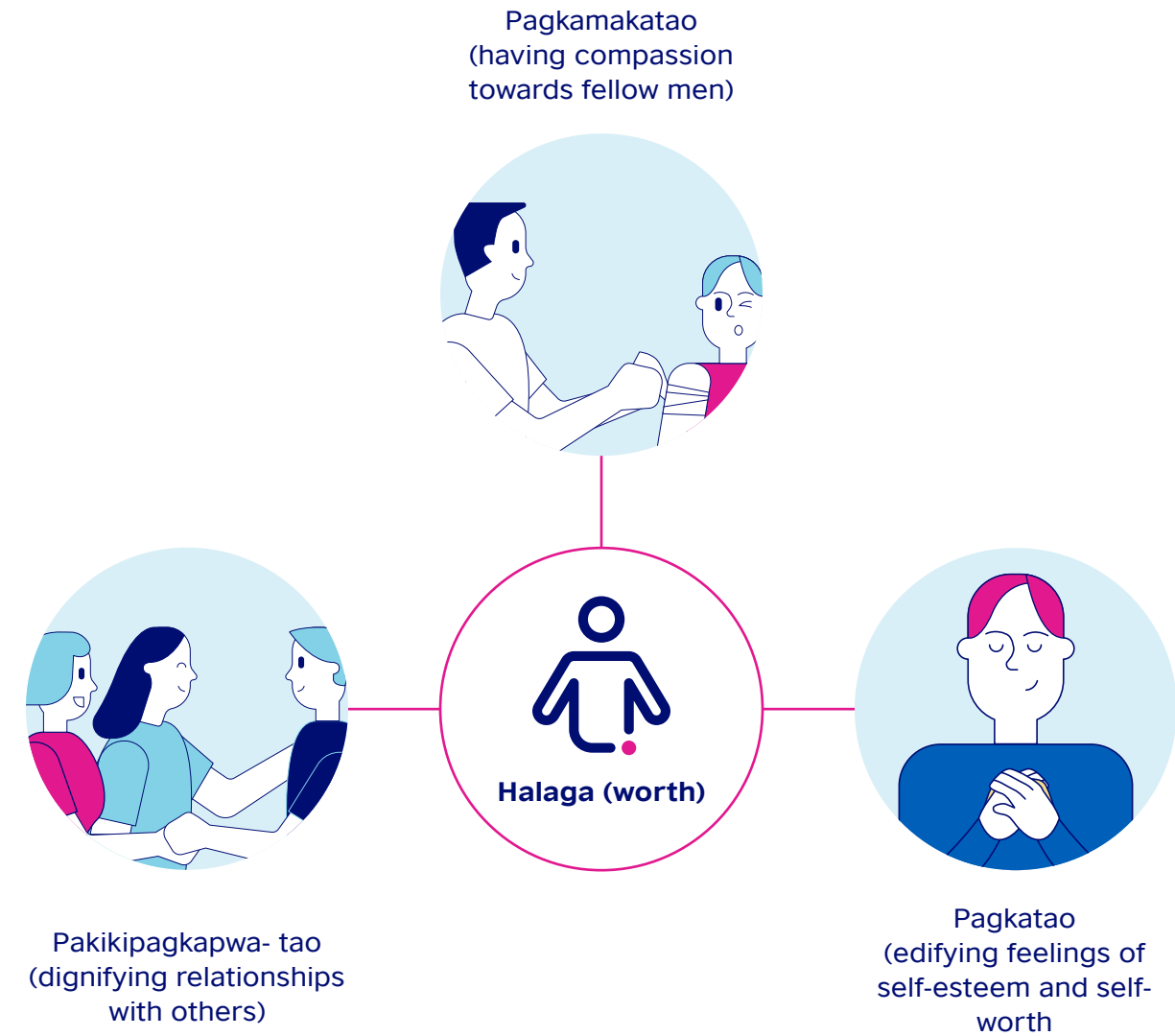
Figure 6: The most significant impacts on a per domain analysis.

A	B	C	D	E	F
Cultural and natural heritage	Performance and celebration	Visual arts and artisan products	Books and press	Audio, visual, broadcast and interactive media	Creative services
Quality life enhancement	Providing spaces for exposure	Providing spaces for mentoring and collaboration	Providing a space, venue, platform for artists	Culture prevention and talent retention	Providing safe spaces for creative expression, a more grounded and genuine connection, collaboration and a sense of community
1	1	1	1	1	1
Providing better or more livable urban spaces	Providing an open space which serves as a home to the artists	Providing a physical space	Providing better or more livable urban spaces	Culture preservation	
2	2	2	2	2	
Providing brainstorming hubs		Mentoring and skills training	Providing an outlet for creative freedom	Job creation	
3	3	3	3	3	
Offering culture-based creative entrepreneurship				Training	
				4	2
				Creating positive change	Central market place for exposure
					3
					Safe spaces for creative expression

The Filipino social impact framework

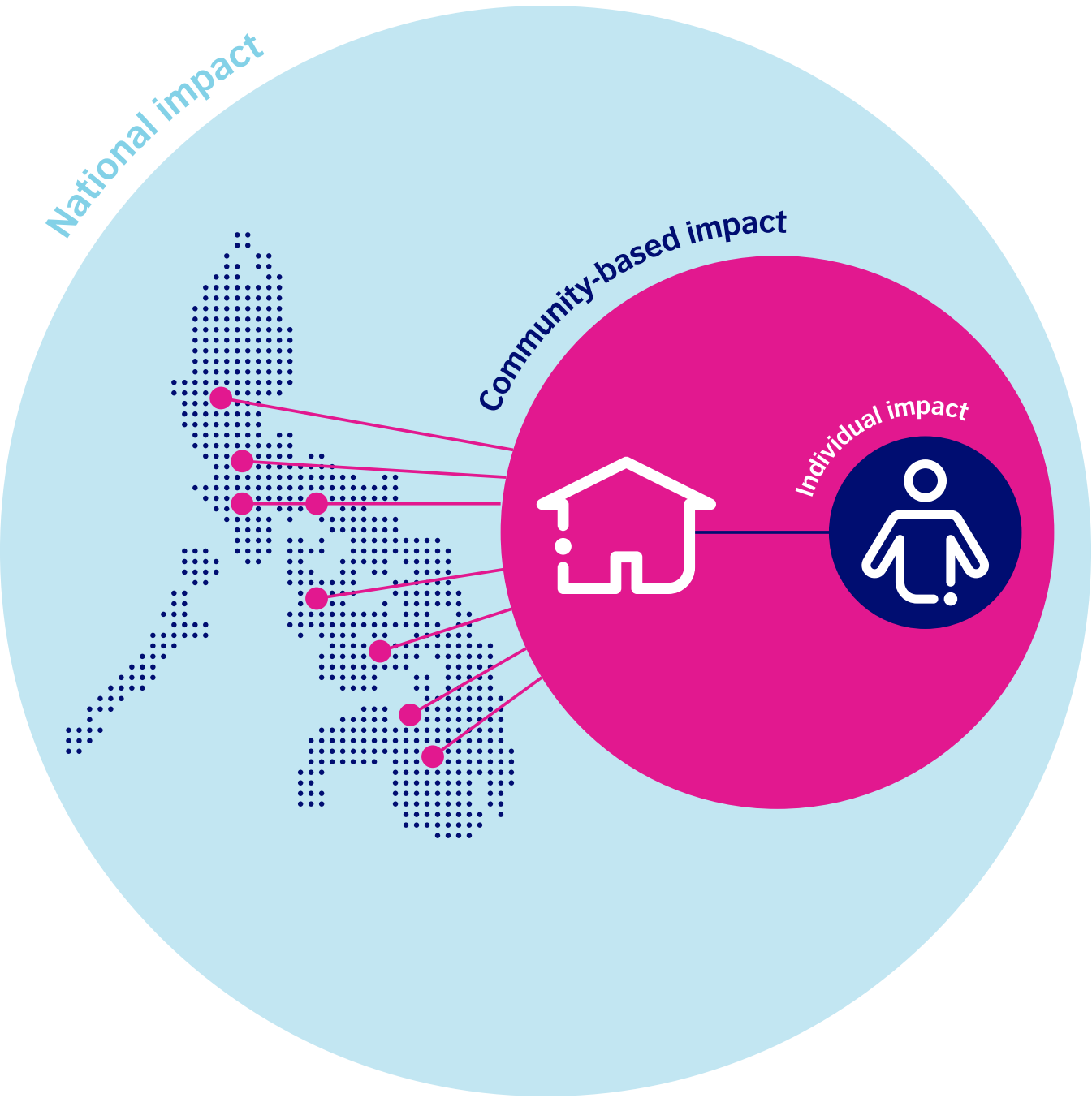
The key to understanding Filipino Social Impact of creative hubs is to understand the Filipino core value of ‘halaga’ (Worth). According to F. Landa Jocano, a Filipino anthropologist and educator, ‘Giving “halaga” to whatever we do engages our mind, emotions and physical energy and transforms our attitudes towards work into passions for excellence’. An individual who puts ‘halaga’ in his or her actions, gains higher self-worth which allows one to relate to others and build relationships and have a sense of community or ‘pakikipagkapwa-tao’. The stronger and better organised the community, the better chance it has of creating a wider scope of impact toward other fellows ‘pagkamakatao’.

Figure 7: A social impact framework that shows how hubs ‘give worth’.



Based on the 84 Creative Hubs who are part of the Creative Innovators Programme, there are three types of social impact that can be identified: (1) Individual Impact, (2) Community-Based Impact, and (3) National Impact. (See Appendix 2 for the creative hubs from the British Council’s Creative Innovators Programme applicant database, clustered based on the social impact

Figure 8: Types of social impact



Creative hubs with impact on the Individual focus on the value of the local artists through enhancing their livelihood by providing safe spaces and mentorships. These hubs help individuals to figure out their passion and abilities which can be aligned to the available opportunities in the world. They promote inclusivity and inclusive learning: connecting, training, mediating, inspiring and empowering are their key tenets.

Andrei Pamintuan, Creative Director at Pineapple Lab believes that one of their biggest impacts is being able ‘to empower artists to create opportunities rather than waiting for opportunities to fall on their lap’. Fringe Manila works most closely with emerging local Philippine based artists, international Filipino artists, local expatriate creatives and LGBTQ artists.

Creative hubs with impact on the community (local community or artist community), focus on building community identity. This involves recognising the ecosystem of makers, innovators and growers that make the industry flourish. Some of these hubs aim to provide sustainable livelihoods among talented or skilled indigenous tribes. In essence, their thrust is collaboration and seamless community building.

For creative hubs with impact on the Nation, they focus on valuing Filipino culture and identity. These hubs look to rebalance views of Filipino culture so that the creativity and excellence of locally produced arts and creative industry is recognised at home as well as abroad. This is closely linked to the valuing of both tangible and intangible cultural heritage, which in turn supports a positive and inclusive approach to cultural identity in the Philippines and across its diaspora.

“

There is a sense of community where we support each other or share each other’s knowledge and help each other out... What I hope is, that the LGBTQ artists see Pineapple Lab as one of the many safe spaces where their voices and artistry are seen and heard. What makes a safe space? Openness, selflessness, and honesty within the community.

- Andrei Pamintuan, Pineapple Lab Creative Director



Profiles

The research team visited and interviewed creative hubs in Manila and Cebu in November 2019. The following are some creative hubs that demonstrate one or more of the three types of social impact in the Philippine setting:

Creative hubs that have impact on the individual

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ASpace

ASpace first introduced the concept of co-working to the Philippines in 2011 and now has three locations in Manila and one in Cebu City (established in 2016). The company primarily collaborates with small, local businesses and strives to strengthen existing bonds between varying forms of artistic and creative expression, such as music, technology, art, food, and lifestyle. For example, supporting the technology sector also benefits the musicians that rely on electronics and contemporary instruments. ASpace operates a co-working programme, and provides space for events such as pop-up art galleries, craft workshops and film screenings. As ASpace grew larger it had to upgrade its services in order to differentiate itself from other emerging co-working start-ups and to ensure members were happy with the quality of service. Membership does not impose any strict guidelines to its members and employees have flexible outcome based working arrangements.

Convincing potential investors from private and government organisations that creative co-working spaces have significant impacts on the economy and local communities remains a challenge. A Space observes that government is becoming more supportive of the sector and it plans to expand to Metro Manila, opening a branch in Poblacion, Makati to collaborate with a growing number of small arts and creative businesses and to meet increased local demand for creative goods and services.



Husay Co.

Husay Co. works to empower communities in and through the performing arts, organising its work into impact programmes, workshops and a creative agency, and using both technology and human experiences as sources of inspiration for social impact. An online platform supports performing artists to connect with potential clients and resources that help build their careers. Productions provide an avenue for aspiring performers to showcase their talents. Connecting performers and production houses supports collaboration on impact projects through events, referrals, and visual design.

Husay’s founder initially worked with youth organisations, saw how creativity impacted the lives of children and used social enterprise experience to establish Husay. The organisation has a portfolio

of 200 artists and provides a platform for training, including workshops on branding, goal-setting and client relationships. Current developments include use of technology to monetise ideas. The filtering system of the new tech platform efficiently connects artists to a wider network of clients, increasing their income.

Husay Co. also aims to support the professionalisation of the sector, encouraging artists to register for professional development and support opportunities. Advocacy work includes producing and promoting performances to encourage participation by children and young people to help them learn about the 21st century skills (4Cs): Communication, Collaboration, Creativity and Critical Thinking.



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HUB:Make Lab

Hub:MakeLab is an artist-run initiative rooted in Escolta, Manila that provides space for a new wave of Filipino creative entrepreneurs, enabling individuals to make the shift from ‘making a living’ to ‘making as living’. Since its inception in 2012, Hub: Make Lab has brought together art and social entrepreneurship, and stimulated lively neighborhood participation, developing from a small market for artists based in a garage, and providing an alternative development option to the gentrification that was anticipated for the area.

In 2016, Hub:MakeLab moved to Escolta Street, providing artists with a multi-functional space (at affordable rates) and providing creative programmes with the local community and with a range of institutional support. The city government has taken notice of the renewed interest in the neighborhood, and Hub:MakeLab has made a major contribution to local people and businesses seeing the potential of more community orientated regeneration.

Purveyr

Purveyr is multi-dimensional media brand that fosters the creative spirit through stories, objects and experiences from the Philippines, shifting Filipino perspectives of their creative culture by engaging audiences and communities through digital, print, events and retail. Purveyr was founded in 2012 as a fashion blog, evolving into a brand and lifestyle magazine for Filipino street wear and street culture and focused on the sense of community, culture and self-expression of the hip-hop and the surfing communities in the Philippines. Close to 100 profiles of creative individuals have been published.

In 2016, Purveyr established Pursuit Fair to support showcasing and networking in the sector and in 2019 a major event connecting themes like community development, mental health and creativity was established. Purveyr’s main objectives are to raise awareness about creative opportunities, and to support Filipinos to pursue creative endeavors. Success is measured through how impactful they are in people’s lives, with individual stories and testimonials used to gauge social impact. The ultimate goal is to make people realise that living a creative life in the Philippines is viable.



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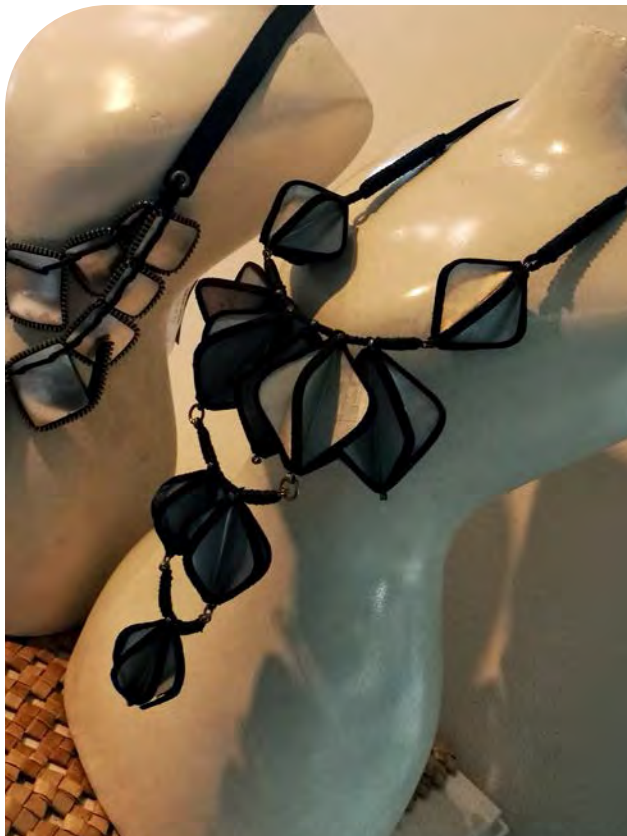
Toon City Academy

Toon City Academy was established in 2014 as an animation school by Toon City, a service provider for Walt Disney Television Animation. Located in Mandaluyong City the academy has proven an effective pipeline for skilled animators for the industry, with some graduates now leading the school. The academy offers people, who might have minimal education and skills, short courses that enable them to immediately work in the industry. While the courses follow a common outline and goals, teaching is individualised to respond to the skills and needs of the student. This approach has attracted students with special needs, leading to a partnership with the Pasay City-based Philippine School for the Deaf where a programme was designed for senior high school students. The Academy has also partnered with the Department of Science and Technology to conduct training and offer job opportunities for students from provinces where access to animation is limited in terms of resources and facilities. The goal is to decentralise the animation industry so people do not have to relocate to Manila.



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Creative hubs that have impact on the community



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MATIC

MATIC was founded in 2014 and is located in the compound of DOST Science and Technology Complex in Banilad, Cebu. It is a haven for product developers, designers, and students to touch, feel and experiment with materials. MATIC has evolved from providing services to larger businesses to deliver training and events that are designed to help young creatives enter the industry. The organisation collaborates on projects with both DOST and the DTI and can point to success stories in a range of sub-sectors.

MATIC is divided into two sections: San Francisco College of Technology and Design teaches web design and coding; and youth development and life coaching form the second strand. MATIC is now known as an enabling space for creators with a focus on events, training and workshops for young artists including cooperation with the University of Cebu. The focus on new approaches to materials like bamboo helps research and development in the sector, and supports people to professionalise their creative interests. MATIC is growing in popularity and has expanded its role as a material art technology innovation centre to incorporate healthy living and social events. A range of new projects are in the pipeline, including a design museum in Cebu.

HoliCOW (Holistic Coalition of the Willing, Inc.)

Holistic Coalition of the Willing, Inc. (HoliCOW) was established in 2017 by second generation Cebu furniture exporters to support sectorial sustainability following the effects of the global recession. The Cebu Furniture Industries Foundation, the Department of Science and Technology (DOST), and ATHOS, a German non-government organisationsupported the development which was underpinned by the values of sustainability, authenticity, and identity. They adopted the ‘kalibutan way’ to emphasise the need to be concerned about the environment and giving value to every natural material they utilise.

HoliCOW reduced exposure to troughs in exporting through developing both the local market and raising awareness of the quality of Cebu crafts. A physical store in Cebu City developed customer relationships and gathers feedback that informs design development. HoliCOW works with the Department of Trade and Industry to target research and training with communities and groups such as young mothers from the Rise Above Community Centre and juveniles undergoing rehabilitation at the Life for Youth Foundation, both based in Cebu. Social impact has arisen as a direct consequence of HoliCOWs pursuit of a sustainable furniture industry in Cebu, contributing to the city’s Unesco City of Design status.

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Cebu Design Week

Cebu Furniture Industries Foundation’s (CFIF) was founded in 1974 to support the growth of the Philippine furniture and furnishing industries through promotions, training, education, and advocacy and operating a platform to showcase the sector. The Cebu furniture industry was highly export-driven, attracting international buyers through its creativity, artisanship, design quality alongside a welcoming and attractive environment.

Global economics and competition eventually resulted in Cebu International Furniture Fair consolidating with other clusters and relocating to Manila. Limited success meant Cebu members once again created their own show in Cebu in 2016. Cebu Design Week was conceived as a way to promote the province’s furniture industry, but the first Cebu Design Week (CDW) in 2018 also worked to make Cebu’s furniture sector relevant to contemporary markets, cultivating creativity in the younger generation. It seeks to be inclusive in terms of its exhibitors as well as its audience and brings together people from different age groups, backgrounds, and experiences.

Cebu Design Week takes a special interest in start-ups, young designers and creatives and collaborates with schools and universities. CDW now includes a Design Summit that featured more than 30 speakers, covering topics such as meaningful design, innovation, conscious creation, financial sustainability, environmental and social impact. There are now plans to partner with private

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companies to develop a mentor-mentee programme. Cross-collaborations in different industries are encouraged to stimulate ideas for new products, processes, and services. For example, companies such as Castilex, Vasacrafts, Jamaica Markets, and Havaianas partnered with students from the Fashion Institute of Design and Arts (FIDA) to create a garment collection as well as an art installation. However, other creative sub-sectors are not always as organised and may have no full-time secretariat or permanent office.

Currently, there is also a lack of large venues where international shows can be staged with CDW holding satellite events in different venues. Aspirations include better partnerships with government agencies and improved links to heritage

Co.lab

Co.lab was founded as a co-working space in 2011 to develop an active community of practice and support for pioneers, start-ups, freelancers, innovators and change makers. The focus is on entrepreneurship, social innovation, art and design. The aim is to create a ‘community of communities’ by promoting connectivity, and to be a safe space for discussion, dialogue and thought. The majority of co.lab’s patrons are professionals in Makati, benefiting from affordable prices, and excellent road access to the North and South. Seasonal demand for events allows co.lab to accommodate community programmes, sometimes free of charge.

Artists have used co.lab’s space as a venue for thematic discussions about social issues like education and poverty. The company schedules a monthly gathering that clients, employees, and their friends can all attend. co.lab’s current concern is how to expand to meet the requirements of all its clients. Co.lab rents its co-working space and will need to lease more space in the future in locations requiring them to adjust to other urban contexts and city policies. There is also customer demand for more support services from co.lab.

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Craft MNL

Craft MNL is a multi-disciplinary artist-run creative hub aiming to empower local makers and crafters by providing them with resources and showcasing platforms. It is conceived to help entrepreneurs, particularly those in the provinces and rural areas, to develop and put more value to their products. Craft MNL began as a graphic design studio but on finding themselves co-located with maker organisations after a move the workshop concept formed, informed by the social enterprise background of one founder.

From 2012 onwards a print workshop series established the company and this has evolved to include training and organising regular Makers Markets. Companies, corporations and organisations like the Ayala group now commission Craft MNL to provide workshops ranging from ceramics to

mental wellness programmes. The team also deliver community projects in more rural areas. For example North Luzon Renewable Energy Corporation commissioned a livelihood programme for a community of women living outside a wind farm, offering training in a range of crafts. Impacts are significant in a community known for economic emigration to Hawaii, with local options for a viable livelihood accompanied by tourism potential.

Craft MNL now distributes products to local malls, resorts and hotels and the Maker Markets have contributed to the popularity of handmade products, supporting companies like Smarty Pants, Paper Pliers and D-ilaw, to prosper. While impacts are far-reaching, the stories and narratives of makers remain the most powerful methods of communicating them.

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Creative hubs that have impact on the nation

DTI Design Centre of the Philippines

Established in 1973, the Design Centre of the Philippines under the Department of Trade and Industry (DTI) is an internationally recognised centre for design excellence and works to improve the quality, range and competitiveness of Philippine goods and services.

The events management unit of the agency fosters the development of creative cities, districts and the creative environment through a multi-design festival across a number of cities. Participation in the British Council's Innovator's Programme established the potential of collaboration with creative hubs, particularly in relation to community-building and a wider understanding of creativity. There are now around sixty hubs involved in the festival. For example, in Poblacion Makati, there were 10 workshops involving hubs that focused on sustainability.

Engagement of a government agency with the creative hubs is considered as a key impact of the Design Week, serving as a platform for hubs to showcase their programmes and attracting more projects that can help in the sustainability of their hubs.



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DTI Design Centre of the Philippines has now collaborated with a wide range of creative hubs, from elevating STEAM education with Makerspace Manila, to skills training with Intramuros, and capacity building with Fringe Manila. Social impacts are considered particularly relevant by the DTI Design Centre of the Philippines as most hubs are in communities and not in business districts, and future challenges include rolling out successful approached for a wider reach and to encourage sustainability.



Sub-sectors and creative hubs

When considering creative hubs in the Philippines from the perspective of cultural domains and sub-sectors the prevalence of hubs focused on crafts, heritage, co-working and makerspaces is clear. The visibility of these hubs is relatively high, whereas the potential and impact of audio-visual creative hubs is obscured by the attention given to larger scale enterprises.

The creative industries that are perceived as making most money, such as television or advertising, receive most attention at strategic level. Smaller, more dispersed and domestic sub-sectors have not been seen as so important. So, for example, while the Philippines is known for its musical culture, there is little measurement of impact. However, the example of Toon City Academy, and a cluster of hubs in Quezon City, indicates that hubs in the audio-visual sector have both economic and social impacts.

There have been developments in the strategic framing of support for the creative industries. The Creative Economy Council of the Philippines was founded in 2016, and the DTI has oversight of the sector. However, there is limited cross-over between advertising and other forms of screen based media production, resulting in calls for the formation of an audio-visual focused creative hub in Quezon to support future developmental work on intellectual property products in the Philippines. The case is clear in relation to work to improve administration and training, as well as filling gaps in infrastructure.

There would also be a need to map the potential functionality of an audio-

visual hub against the challenges and needs of the sector, such as anticipating the impact of artificial intelligence, as well as the potential for the kinds of social impact that Toon City Academy is achieving. However, social impacts in relation to widening access to training and professional development, including opportunities outside of the established urban centres, also need to be considered.

When considering creative hubs in the Philippines from the perspective of cultural domains and sub-sectors the prevalence of hubs focused on crafts, heritage, co-working and makerspaces is clear. The visibility of these hubs is relatively high, whereas the potential and impact of audio-visual creative hubs is obscured by the attention given to larger scale enterprises.

Measuring social impact

The measurement challenge

define social impact from the bottom up, using what creative hubs considered to be significant. There were clear divergences from the cultural domains approach where categorising sub-sectors provides the organising framework.

The demonstration of social impact to stakeholders has been an ongoing challenge for those advocating for the importance of creative and cultural participation and engagement. The centrality of culture to our lives and society as a whole has tended to be expressed philosophically or theoretically, rather than empirically.

A further barrier is the resources needed to systematically carry out qualitative research in a sector where every operator appears to be unique in what they do and how they do it. While traditionally this has led creative growth to be considered metaphorically. The 20th century saw stimulus for cultural growth expressed as a nurturing process akin to the natural world and this developed into a 21st century tendency to view the creative economy as an ecosystem. However, this rarely translates into the integrated management approach associated with the ecosystems concept, and can obscure the economic and social forces that many creative hubs directly tackle in their mission and through their creative work.

There is a lack of a unified universally agreed definition of creative economy, and the CCI is missing from standard statistical frameworks. There is confusion over rules to determine goods and services with significant creative content. There is also an understanding that any future internationally approved statistical framework for the CCI needs to have the flexibility to capture a sector that constantly adapts to change and involves a complex array of impacts.

While measurement must allow for international comparison, it must also be meaningful at local level. The Filipino approach to social impact described in Figure 7 links motivation, self-worth and community. All of the creative hubs considered in the research work in each of these elements. Great emphasis is placed on the artist as a trigger for social and community benefit in a society where creativity is abundant, but opportunities to professionalise it less so. The approach of the research team was to adopt the widest possible definition of social impact during consultations with creative hubs. We took the view that anything that was not defined as direct economic impact could potentially be considered social impact. The reasoning was that this was an opportunity to

The reasoning was that this was an opportunity to define social impact from the bottom up, using what creative hubs considered to be significant. There were clear divergences from the cultural domains approach where categorising sub-sectors provides the organising framework.

Our interview with a representative of Makati municipality indicated that work to map creative and cultural social enterprises can be challenging despite a national requirement that Local Government prepares an inventory of both tangible and intangible local assets as a registry of Cultural Properties. Local cultural leaders do not always see the benefit of cooperating and there are differing views as to what cultural assets are. However, Pineapple Lab are an exemplar of the benefits of working with municipalities on strategic measures in that both the municipality and the Lab consider this to have expanded their reach and impact. Independent partners are important and can have influence. However, aligning cultural impact with more visible priorities like ‘smart city’ or physical heritage is difficult.

Impact and sustainable development goals

The Impact Hub Global Community uses the UN’s Sustainable Development Goals (SDG) as a lens to consider impact. It is a community of over 100 impact hubs in over 50 countries, including Impact Hub Manila. The hub’s 2018 report on impact in the Philippines reports on the potential benefits of the Innovation Startup Act, signed off in November 2019, with business process developments and access to venture funding likely to benefit at least some creative hubs. There is also a growth in co-working spaces (30 in 2018).

The decentralised economic growth structure is proving to be attractive with investment in start-ups outperforming other ASEAN countries in 2017. Impact Hub publishes an Impact Blog that includes a focus on both environmental and social impacts. It also delivers programmes like the BEYOND divides

programme to strengthen social cohesion in fragmented environments, responding to SDG 10 (reducing inequalities), 17 (partnerships for the goals), and 11 (sustainable cities and communities).

Impact and the cultural sector

A recent example of work to frame impact in the creative and cultural sector can be found in the Qualitative Impact Framework published by the Canada Council for the Arts in December 2019. The aim is to articulate the full range of qualitative impacts the Council generates and to guide it in telling the story about its investments. The framework adopts three overarching categories of impact:

- Impact on grantees
- Impact on artistic work and practices
- Impact on national and international audiences, communities and society

Social impact is defined as the long-term creative and social benefits to communities and society that stem from sustained investment in the arts. The body of evidence to support this area of impact will consist of studies of community impact, social impacts of arts participation, and asset-based outcomes. The report differentiated between upstream impacts (direct funding impacts) and downstream impacts (the effect of engagement on people). In this way the framework is intended to capture the complexities of the cultural and creative ecosystem.

There is a considerable overlap with the types of effects that creative hubs in the Philippines label as social impacts, including:

Figure 9: The Canada Council for the Arts qualitative impact

Impact	Evidence	
Impact on grantees	What is the impact of equitable access to the arts for official language minority communities, indigenous peoples, immigrants, ethnic or racialised minorities, deaf and disabled people, and other equity-seeking groups?	To what extent are artists able to bring their artistic sensibility, skills and resources to bear in work in their communities?
	What are the structural, cultural and programmatic building blocks of civic impact? How is “civic impact” understood differently in different contexts (e.g. rural, urban, regional)?	How do organisations’ beliefs about their civic contributions compare with the value that their communities see in them?
Impact on artist work and practices	To what extent do Canada Council-funded works represent cultural touch points or create lasting impacts on cultural awareness, and inform collective memories of distinct communities in Canada?	How do investments in circulation, touring and distribution of original work influence the evolution of the work itself and its cultural significance?
Impact on national and international audiences	What do Canadians value about the arts? What role do arts and culture play in their lives?	What is meaningful about arts programmes? How does meaning differ across populations with different backgrounds?
Impact on communities and society	To what extent do renowned artists, arts organisations and festivals increase awareness and produce reputational gains for communities, domestically and abroad?	In what ways does arts participation contribute to wellbeing? Do the arts contribute something
	to wellbeing that can’t be achieved through other activities?	

The report discusses some of the challenges in describing and attributing impact in the field of culture and creativity. Impacts are diffuse in that they depend on the attention of the recipient. They are hard to attribute to one specific factor, may be time-limited and

require both objective and subjective judgements.

The kinds of impacts that could be considered in this type of framework include:

Figure 10: Examples of impacts from case studies

Impact	Evidence for Anthill and Pineapple Lab - Examples	
Impact on grantees	Equitable access has increased the numbers of artists from targeted and marginalised groups working in the arts and creative industries	The amount of creative activity that directly involves local communities in production or artistic practice
	Local artists and craftspeople ablt to sustain livelihoods through their practice	Culture and creativity addressed in local and city strategies and development plans. reductions in emigration from rural communities
Impact on artist work and practice	Showcasing of Filipino work to both domestic and international promoters and distributors	New techniques and products such as upcycling
	Enhancing the quality of cultural and creative practice and products	Numbers of creative and artistic practitioners with access to professional spaces and facilities
Impact on national and international audiences	Enhancing the value and reputation of Filipino culture and arts in domestic markets and the diaspora	Expanded reach through contemporary approaches to traditional culture
Impact on communities and society	Festival and events influencing regeneration and development of areas	A more creative community
	Connecting local artists with local people	Quality of life
	Community cohesion	

Aggregating local impacts

Creative People and Places (CPP) uses quantitative assessment of impact as an essential requirement for investing stakeholders and decision making managements. CPP is a national action research programme using locally curated participative and promoted arts activity in the areas of England with lowest arts engagement. It is necessary to demonstrate both local and national impact so an evaluation framework is used that allows for an aggregation of data.

Headline aggregated data includes numbers of activities, attendances and local partners. The primary project aim is captured with a national figure for percentage of audience that hasn't regularly engaged with the arts before. Activities are further quantified by the number of hours of activity, the percentage of events in local non-arts venues, the percentage that were participatory, and the number of volunteers involved.

Impacts are presented under four headings; impact in numbers; who did we reach; what did we do; and what did we learn. Once aggregated the figures are impressive. For example, over 5,000 activities involving over 1,000 partners with over three million attendances. Results are published online with arresting infographics, and accompanied with a library of 100 stories of activities, and portraits of participants that reveal the transformative impact of the work.

Outcome mapping and harvesting

This approach encourages a team to introduce monitoring and evaluation at the planning stage and to link them to project implementation and management. The method is made up of three stages beginning with intentional design with a design workshop with the project team to assess the changes they want to achieve and how they intend to do it. This is followed by a stage of outcome and performance monitoring organised in a framework using three tools: an outcome journal monitors partner relationships and actions; a strategy journal monitors strategies and activities; and a performance journal monitors the organisational practices of project implementation. Stage three is evaluation planning where the team prioritises the focus of evaluation to be most useful, and the associated evaluation actions. The advantage of this approach is that evaluation is designed around the impacts that are most important to the project, and it can accommodate both internal and stakeholder priorities.

Harvesting is a further development from outcome mapping and is particularly useful when there is not a clear relationship between cause and effect and different impacts are simultaneously relevant. For example, when a project delivers self-confidence to participants at the same time as creating jobs and influencing government policy. It is also useful when a range of factors contribute to an impact. For example, when training, flexible working hours, and



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a local place to work contribute to the empowerment of female craftworkers. The approach is based on outcomes that relate to the behaviours, attitudes and relationships that underpin social change. It works in reverse order to more traditional approaches by identifying what outcomes result from a project and then works backwards to identify what activities contributed to them.

Impact and social enterprise

The social enterprise sector in Scotland is working with its membership to employ outcome based measurement and evaluation and is currently awaiting the results of an online survey and a Social Impact Evaluation. This follows on from a 2018 pilot, ‘Unlocking Potential’ that aimed to develop a new approach to measuring social impact and organisational performance. Unlocking Potential uses a cloud-based tool to capture social impact data and map and measure networks and social capital. SenScot provides training for members to support them to use the tool. The tool is intended as first port of call that organisations can use to tailor their analysis, and in discussions about their training and support needs. The tool is designed to capture both hard and soft impacts, using social capital as a framework:

Networks - ‘bonding’ ties between members of community; ‘bridging’ peer-to-peer; and ‘linking’ vertically to influencers.

Shared understanding - shared norms and values impacting on shared standards of behaviour and expectations.

Reciprocity - people supporting each other, confident that someone will return the favour in the future.

Trust - members of the community being honest and acting cooperatively.

The Social Enterprise Census takes place every two years to ensure changes and developments are considered. For example, analysis found that members experienced a nine-fold increase in connections after joining the network. The Social Enterprise Institute has developed the ‘Social Impact Canvas’ as a tool for social enterprises to identify measurable indicators and agree the steps needed to maximise social impact. The model is simple and begins by considering the end result that an organisation is working towards before breaking down this intended impact into a number of main outcomes most important to achieving intended impact. Indicators are then defined, along with the required action plan.



Case studies

Pineapple Lab and Anthill Fabric Gallery are examples of creative hubs in the Philippines that embody the three types of social impact: Individual Impact, Community-Building-Impact and Nation-Building Impact. Each case offers a contrasting developmental approach to a common concern for the communities it works with, and for the creative practitioners it supports. They are also recognised for their pioneering work in developing the impact of creative hubs.

Anthill Fabric Gallery

Background

Anthill is ten years old, and has been a pioneering organisation in terms of capacity building, training and impact. It works with partners in both urban and rural locations. The approach is culture based, community centred and tied to value systems and ways of life. The intention is to preserve culture and to support local communities to have sustainable livelihoods.

The founder, Anya Lim realised how fashion can support these aims early in her career, and adapted approaches used in international development to establish a social enterprise that became Anthill Fabric Gallery. The ‘big dream’ is to have global reach. There are collaborations with designers in Switzerland, Japan, Canada, and India, working towards the mainstreaming of the designs and weaves of the Philippines. The British Council is a key partner in these ambitions and for research on textiles, and the technical innovation that underpins Anthill’s work.

Anthill has developed five programmes through which they work with weaving communities, covering financial literacy, business skills, creative development, professional accreditation

and apprenticeships, and cultural appreciation. The organisation is partnership focused, not just on the communities where weaving takes place, but in terms of research and development. For example collaboration with the lead development body for high quality textiles, the Philippines Textile Research Institute, has supported the use of up-cycling in their work.

Planning for community impact and business growth

Anthill has grown to the point where the company needs to change its approach to be able to, on the one hand take on new weaving communities, and the other further business and market development for the fabrics they produce. The company is about to establish a not for profit arm for enterprise building with new partners. A creative entrepreneur unit and a creative enterprises module will support this approach, and involves support in form of training and field visits. The aim is for partners to be self sufficient so Anthill can move to new partners. This scaling up of operations and impact will continue to return profits into the communities where the work takes place. There will be a milestone in 2020 when Anthill leaves an established community partner to work fully self-sufficiently.

Creativity and innovation

Anthill designer, Jessica Ouano, is currently studying at London School of Fashion, exploring what sectoral learning can contribute to her work in exploring how social enterprise can add value to not for profit work in the cultural sector. This experimental outlook has underpinned her work at Anthill, focussing on innovation and experimentation. This began with her work with the Argao weavers in developing up-cycling techniques to produce new fabrics based on traditional patterns and weaves. This resulted in a contract with a large Filipino fashion retailer (Bayo) providing work for the community’s weavers for over a year.

This community of weavers’ openness to new ideas led to the launch of a range of new textile patterns in 2019. The Argao weaving centre is owned by a local woman and lies some two hours away from Cebu and over 15 women (and one male weaver) now work there (the number was three in 2017). Most of the weavers have young children and the business model offers the mutual support and flexibility for them to balance family and professional responsibilities in an area with few work options for women who often left school at the age of 11 or 12 years of age.

The Argao community is formed as a co-operative and the weavers are not employed by Anthill. The philosophy is one of encouraging self-sufficiency through ‘learning by doing’. This approach has proven successful in winning the trust of communities who have learnt to be suspicious of large

companies that can desert them when markets contract. The first community Anthill worked with (the Abra Community) is now sufficiently self-reliant to have developed their own client base and Anthill can focus on other weaving communities.

Support

Anthill has been developing new ways of supporting the community and business partners who produce the weaves and fabrics. The team believes that the only way a toolkit will succeed is if users design it and this is what Anthill is doing through the partners’ dialogue. This approach has been tested through the enterprise development programme, which worked well without a toolkit. Anthill intends to replicate this approach and develop ‘guidebooks’ for partners so they can cascade information themselves. Tools provide a skeleton for what is necessary and partners can flesh this out in their unique context. Experience suggests that this will be more successful than toolkits developed by technical experts.

Jessica Ouano has observed that there is no simple step programme for successful community partnership or social entrepreneurship. It requires an immersive approach to build trust and mutual understanding of values and approaches.

Evaluation of impact

Anthill looks to set an example and set a benchmark on how social enterprise can operate in the creative sector. They appointed an external consultant in 2015

to consider their impact and this focused on Social Return On Investment (SROI) and on impact investing. Anthill also do smaller reports for companies that they work with, and have produced quarterly impact reports with their partners since 2017.

The current approach is largely quantitative and lacks qualitative elements. Impact is currently presented under three themes:

Figure 11: Anthill evaluation indicators

Indicators	Theme		
	Community	Circularity	Connections
	Total number of active weavers and crafters	Total kilos of scrap weaves upcycled	Total number of proud weave wearers
	Total number of direct partner communities	Total kilos of commercial fabrics upcycled	Total number of design collaborations
	Total number of textile partners	Total meters of zero waste fabric woven	Total number of corporate partners
	Total number of production numbers		
	Total meters of weaves produced		
	Total number of handmade dolls		
	Average increase of income in three years		

Anthill has not collected testimonials to date, but staff do have anecdotes about the impact of their work on both communities and customers.

Anthill is carrying out a partners’ dialogue in February 2020 to consolidate its ten year milestone and to capture more qualitative data. It is the first time when all partners will be gathered together and an opportunity for dialogue between them. In March 2020 Anthill will launch a new impact framework based on this dialogue and addressing social impact. Anthill is a pioneer concerning the impact agenda in the Philippines. Existing impact reports are produced for every production partner, and include a range of indicators that describe the membership, production process and economic impacts. This allows Anthill to demonstrate a cumulative impact across their work.

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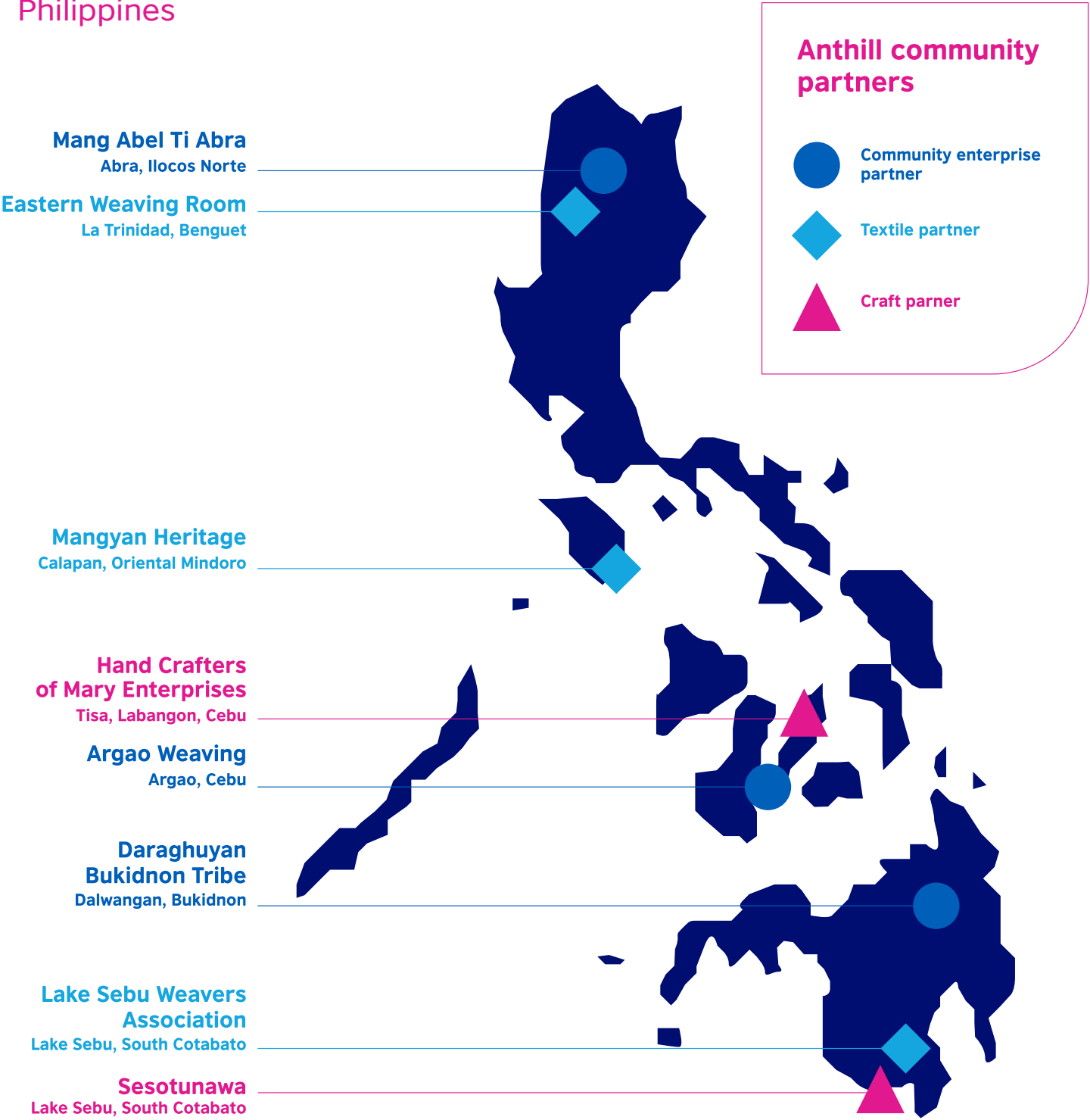
Unexpected impacts

While Anthill has been focused on impact on communities, Anya Lim has been surprised at the impact on customers. During recent pop-up events in Los Angeles, San Fransisco and New York the Anthill team heard stories about what it means to customers to wear weaves and to have brands that are about Philippines culture. There is a huge diaspora of young people in the U.S, and their interest in fabrics responds to a deep longing to connect to their roots. There is a trend for handwoven fabric, and while prices can be intimidating, the diaspora market is influencing Anthill’s future plans.

While Anthill’s approach is rooted in a belief in culture as a force for empowerment, the team has been surprised at how weavers are clear that through having ownership of their business and by learning new skills this has directly supported the quality of family life, and their role as mothers.

Prior to Anthill weaving had been a sideline for people’s spare time. Many weavers were vulnerable to recruiters to be domestic workers in Hong Kong or factory workers. But now more younger people are seeking to work with community enterprises and want a sustainable profession they can carry out at home and in their village. The Savings Programme directs 10 per cent of weavers income when recruiting a new member, encouraging financial planning.

Figure 12: Map of Anthill community partners in the Philippines



Jessica Ouano talks about creativity as a key social impact of the work of Anthill. Designers don't just issue specifications, but co-create with the weavers, sharing what they want to achieve as a starting point. Some weavers have now moved on to doing their own designs, and this has 'clicked' with diaspora markets, sometimes at quite a profound level. Jessica Ouano sees creativity as a key part of weavers personal and professional development, linking to workable concepts of entrepreneurship.

The external environment

Anthill indicate that there is scope for a more joined up approach across the creative sectors as there are many opportunities for cross-sectoral collaboration. Most of the designers they work with abroad also do furniture and accessories. In addition to supporting coordination Anthill flagged up the benefits of institutions, and particularly the Department of Trade and Industry, adopting a more pro-active and strategic approach to working with creative social enterprises. Most support is currently directed at large companies in the furniture or jewelry sub-sectors.

While the quality of the work of creative social enterprises is increasingly recognised, the work is left to speak for itself. A lack of both recognised quality standards and a standard evaluation framework have led to misconceptions about the smaller social enterprise sector.

One straightforward policy development would be to emulate countries like Australia in including social enterprises in procurement regulations in the Philippines as this would encourage more public and private institutions to include social enterprises in procurement, and social enterprises themselves to scale up. An overall policy and strategy platform for social enterprise is preferable to a chamber of commerce type of approach to the sector. The sector is labelled as being fragmented when the policy framework in which it operates embeds fragmentation and short-term projects. This is particularly at odds with the long-term social impacts of social enterprises in communities around the Philippines.

Anthill also points to the need for the sector to adopt an ecosystem approach as impact cannot be achieved without collaborative approaches, and sustainability is dependent on a participatory approach. Lasting impacts at the community level are as important as economic traction. Anya Lim drew inspiration from her mother when founding the organisation, wanting her own children to experience the same authentic culture of her childhood, and pointing to Gandhi's use of the power of spinning and weaving to empower women. As a consequence Anthill is as fully committed to the use of traditional looms and a human centred approach as it is to innovation and reaching new markets.

Jessica Ouano talks about creativity as a key social impact of the work of Anthill. Designers don't just issue specifications, but co-create with the weavers, sharing what they want to achieve as a starting point. Some weavers have now moved on to doing their own designs, and this has 'clicked' with diaspora markets, sometimes at quite a profound level.

Pineapple Lab

The research team visited Pineapple Lab and attended a programme of weekend workshops delivered in the Lab and nearby Museo ng Makati. A number of interviews were carried out, beginning with Andrei Pamintuan, Director and independent producer, and including Jodinand from Pineapple Lab, Dwayne Samarista, (Head of Planning Team in the Cultural Office of Makati City Government), and workshop leaders Daniel Darwin and James Pe Lim.



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Background

Pineapple Lab began with the ambition of Andrei to emulate the approach of the Edinburgh Fringe and New York Fringe Festivals. He had worked as a venue director for the latter and in 2012 he began to explore the idea with artists in the Philippines. The festival was launched in 2015 and has evolved into a producing company, 'Fringe Creatives'. The company are dedicated to inclusive programming, diverse art forms, and engaging with local communities. The approach of a non-curated programme is modelled on Edinburgh and Adelaide events, although there are in-house productions.

This led to Andrei being approached to manage Pineapple Lab, one of the first arts spaces in Poblacion and providing facilities for partnerships with artists, creatives, venues and community. This gave him the opportunity to develop a year round space for artists. Use of the venue is free of hire charges, but Pineapple Lab receive 20 per cent of ticket sales income and promote their own programming to make it more robust. The venue embodies the Geddes philosophy of 'think global, act local' with international participants and partners, but remaining rooted in the local community.

The range of activity is impressive. Talk backs are building a community of artists. A space can be rented, bartered and exchanged for ticket sales, with everything developed as a conversation with the artists. There is a

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programme for young creatives to sell their product outside of shopping malls and the venue now collects and sells Filipino vintage clothing and supports a monthly free market. 'If These Wall Could Talk' promotes and reinvigorates unappreciated spaces in the area by introducing art and engaging local people.

Another key figure in Pineapple Lab, Jodinand Aguillon, had a similar experience of applying international experience in the Philippines. In this case he was exploring his Filipino heritage through folk and contemporary dance in Canada and was supported to take on a six month residency at Pineapple Lab. During this time he learned that the Philippines was not lacking in performing artists and concluded he would be most useful working in management roles.



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What was needed was more structure, infrastructure, and spaces to support existing artists. Jodinand Aguillon stayed at Pineapple Lab and there is now an eight person team alongside him. The venue is a dynamic hub producing a level of activity and impact that belies its modest scale. For example the ISA Solo arts platform, supported by the Japan Foundation, is a major event that included the commissioning of 3 original works and has the potential to become a biennale event in Makati.

Supporting Filipino culture

Pineapple Lab is developing its strategic role. Andrei has been actively involved in initiatives to promote Filipino culture abroad and now sees Pineapple Lab as having a role in helping Filipino culture to thrive. Part of this role is in advocating for mandates and policies to develop more creative spaces and funding to support them.

Pineapple Lab also partners with NGOs who share their values and aspirations, and has developed the iDiscover Poblacion App with the British Council

The impact on the surrounding area has created a thriving creative district that has opened up market opportunities for LGBTQIA+ and women artists. The willingness of Pineapple Lab to engage with the city government is influencing an approach to urban development in the area that is founded on the diversity of culturally vibrant communities.

to encourage visitors to explore culture beyond established tourism spots. Other emerging developments include a focus on links between creative hubs and heritage, a heritage roadshow, an artist in residence programme, and a Fringe University programme. The priority, however, remains space, as artists are working out of homes, renting unsuitable spaces, and need free or affordable space to convene and connect to peers and mentors.

Impact

The rationale for the Fringe is to support artists at different stages in their career. For many artists their main source of income is working in different roles in different sectors, or through corporate gigs. However, in February they can showcase their work in the Fringe. Artists break into new opportunities, and promoters use the Fringe as a way of connecting with talent. Fringe shows are taken into larger venues and in some cases, international opportunities emerge. In one case an Italian artist moved into fashion when at Pineapple Lab and after two years was presenting in major international fashion shows. The Fringe and Pineapple Lab are becoming beacons for diaspora artists. These types of impacts have not, as yet, been translated into evidence of impact or into income streams such as management or finder's fees. However, there is an ambition to grow these impacts into a year round effect through a year round programme. Pineapple Lab are observing a clear tourism impact of their work with significant numbers of both artists and audiences coming from abroad.

Impact on the LGBTQIA+ and women artist communities

Pineapple Lab is particularly important as a flag-bearer for gender equality and support for LGBTQIA+ and women artist communities and is known for programmes for the LGBTQIA+ community: Gayborhood Night, Juicy Fruits Film Fiesta. In the words of Pineapple Lab's Creative Director Andre Pamintuan they exist 'to talk about

issues that concern the plight of our brothers and sisters in the Filipino context, strengthen networks within the LGBTQ creative community, and find out different means of confronting the realities of the LGBTQ community through the arts'. These priorities were present in every aspect of our research with the organisation, from social media content to interviews with staff and artists, to brand and identity. Impacts are far-reaching and significant. Artists and staff we interviewed talked about having a context, mentoring and support to develop in terms of their own cultural identity and creative priorities: 'a lot of artists need an organisation to harness their potential'. These testimonials demonstrate a clear link between Pineapple Lab's values and their own success in creating a practice and a market. They also speak to the founder's vision of wanting to create a community of artists. The roots in Fringe Manila carry through into spaces, programmes and projects offering artists unique opportunities to showcase and explore their work.

The impact on the surrounding area has created a thriving creative district that has opened up market opportunities for LGBTQIA+ and women artists. The willingness of Pineapple Lab to engage with the city government is influencing an approach to urban development in the area that is founded on the diversity of culturally vibrant communities.

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External support

The work of Pineapple Lab is now recognised by the municipality, in part because Makati Council employs a cultural planning team, and the attendance of the Head of the team at weekend workshop events supported the statements that Pineapple Lab and the municipality are collaborating in the development of a cultural strategy for the city. This is valuable as most arts groups are wary of working with government, and city convened events have been poorly attended. In the case of Pineapple Lab the view is that collaboration will increase the organisation’s reach and ability to engage with other groups.

The Makati City masterplan includes an aim to have ‘culturally vibrant communities’. There is current work to map cultural assets and a grants funding framework is under development by the city, and the local Entertainment and Culture Council will need to agree criteria and guidelines. At present while there is a requirement that all municipalities must have an arts council, only national government allocates cultural grants and these lean towards heritage. The Makati initiative may pave the way for other municipalities to strategise and directly fund culture and the arts.

While the Head of Planning views culture as a pillar for sustainable development in Makati, there is much to do, and there is not as yet a relationship between culture and the creative industries, other departments do not always attribute importance to cultural development.



It is significant that the Head of Planning became involved through volunteering with Pineapple Lab and through attending a British Council programme. This has led to a recognition in the case of Makati Council that creative hubs can be dynamic partners in pursuing strategic objectives and working across the arts, culture, heritage and creative industries sectors. For example the city has identified a particular need for digital artists to further develop its advertising industry, and is working with a hub based philosophy with Makati University.

The view is that creative hubs have a multiplier effect that impacts at both the social and economic levels. However, the absence of an authoritative evidence base remains an obstacle and there is still a need to convince colleagues and leaders that impacts extend beyond the entertainment value of culture. A standard evaluation method that encompasses economic and social impact is seen as something that would support future development.

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UK and international comparators

The UK context

Contrasting and comparing different approaches at different stages of development in two national contexts is useful in identifying key learning points for future strategic development.

Creative Industries Policy and Evidence Centre (PEC) points to a much celebrated success story for the creative industries in the UK, employing over two million people and making an important contribution to UK trade. However, scaling remains difficult (94 per cent are micro-businesses) and training and education underserves a sector that is highly concentrated in London and the South East of England. PEC have identified different types of creative clusters and aligned them with five categories of development model:

- Incipient clusters, with lots of new entrants, but low creative business survival rates.
- Creative Conurbations that are specialised in fewer sub-sectors and with more stable trajectories, including strong business creation by high-growth firms.
- Creative Districts, with many different sub-sectors and micro-businesses, high survival rates and fewer high-growth businesses.
- Creative capitals, with more large businesses and high-growth businesses.
- Creative challengers which have experienced fast creative growth in recent years.

This framing of creative clusters could also be considered in the Philippines as a method of better understanding the developmental potential of different cities and areas, and as a useful way of collaborating with UK institutions in areas like research and investment models.

The PEC is linked to the Creative Industries Clusters Programme which is funded by the UK government’s industrial strategy and is delivered through the Arts and Humanities Research Council. There are nine clusters for different sub-sectors, from games, to fashion, to screen industries. They are located at universities throughout the UK. A new £10million centre, The StoryFutures Academy, will support the development of cutting-edge creative training and research programmes in immersive storytelling.

The PEC also describes a rapid growth in universities involvement in the creative economy, with funding levels for collaborations between universities and creative industries more than doubling between 2006 and 2017. Universities are developing creative clusters around them, but are also linking up others further afield. There is a comparable trend in the Philippines and the potential for research collaborations between universities in both countries has clear potential. This could be done on both



An instrument that is purely ‘top down’ does not benefit from the active support and advocacy of the creative sector itself and its continuity of purpose is vulnerable to changes in political priorities.



a sub-sectoral basis, such as fashion or advertising, or on a thematic basis, such as creative hubs in non-urban areas, or production processes with low environmental impact.

UK universities are also involved in a new EU H2020 funded four year research project called Uncharted that aims to understand, capture and foster the societal value of culture. Goldsmith's College, University of London, is one of seven partners, and faculty members from Glasgow University are members of the Advisory Board.

The PEC and AHRC Creative Clusters programmes provide models that could inform how research investment can be applied in the Philippines. The latter comprises a number of thematic research hubs consisting of clusters of universities, each led by a university in a different part of the UK. There are, however, challenges in such close alignment with UK Government priorities at a time of dramatic political change. For example, the PEC produced convincing evidence of the need for freelancers to be considered in a new immigration framework, but this appears to have not been taken into consideration by UK government at this stage.

An instrument that is purely ‘top down’ does not benefit from the active support and advocacy of the creative sector itself and its continuity of purpose is vulnerable to changes in political priorities.

Delivering support to creative hubs

The Creative City Network of Canada (CCNC) is an example of a national strategic network supporting the work of local networks and organisations. CCNC was established in 2002 and is ‘a national-non profit organisation made up of municipalities, arts organisations and individuals working to support cultural development in their communities’. It is supported by a number of Foundations, national institutions and municipalities.

There are 110 members that include municipalities and a non-voting category of organisations and individuals, all of who have access to a members portal. The focus is on knowledge exchange in the areas of local cultural policy, planning and research, and the aim is to develop the capacity of local cultural planning professionals which in turn will support local cultural development. CCNC do this by organising conferences, providing online resources, a newsletter and three toolkits (Cultural Planning, Cultural Mapping, and Public Art).

A research hub is available to members, providing resources on: cultural planning; cultural; mapping; economic development; festivals, events and music; public art; and heritage.

There is also a public facing research resource and this includes both research commissioned by CCNC and its members. This includes a number of comparative framework documents that provide a picture of cultural activity, strategy and investment across Canada’s

A comparable network could provide an effective mechanism to support professionals in any sector working to develop the creative industries, and is compatible with existing initiatives.

municipalities. The Network is a partner in Canada’s Cultural Statistics Strategy, with the aim of providing an authoritative collection of cultural data. CCNC hold an annual awards for excellence, including awards in cultural planning, public art, cultural events and cultural leadership.

Municipalities in the Philippines have limited capacity and sectoral expertise to support the creative industries, including creative hubs in their areas. Where capacity exists, such as in Makati, or where political leadership has emerged, such as in Cebu, there is still much to do to win over the municipality as a whole. A comparable network could provide an effective mechanism to support professionals in any sector working to develop the creative industries, and is compatible with existing initiatives.

International networked support

The Districts of Creativity (DC) Network was founded 14 years ago to unite regions around the world to share and develop practices on stimulating creativity in society to foster innovation and prosperity. The Network organises an annual Creativity World Forum event that brings together the member regions with an attendance of around 1500 people to inspire exchange and dialogue. There is also a programme of yearly study visits to member regions where experts, entrepreneurs, public servants and policy makers explore how the hosting region fosters creativity and innovation. A

LivingLab student exchange programme gives students hands on experience in different member locations. Smaller summit meetings are also organised as workshops or small conferences. For example, the 2017 Summit on ‘Places of potential: encouraging creative communities’ was organised in Eindhoven by DC-members North-Brabant, Scotland and Oklahoma. Speakers included those from the Scottish Government and from a number of Scottish initiatives and networks. This made an impression on Scottish participants and the Eindhoven Districts of Creativity has been quoted as a key influence on the development of Creative Dundee, a prominent creative hub in the country.

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The characteristics of creative hubs

It is widely understood that the cultural and creative industries exists in the form of networks and clusters of individuals, organisations and businesses. The PEC research⁸ indicates that creative hubs connect up over 180,000 professionals in the UK. Furthermore the boundaries between different roles in the sector are often indistinct or blurred (Gill and Pratt 2008).

This means that in practice, in the creative economy, the trust between people who know each other both professionally and personally and the time invested in networked activity between them are key elements of how the cultural and creative industries function. This can be best understood as an ecology rather than as more traditional sectoral structures.

The Head of Enterprise and Innovation in Edinburgh uses the word ‘messy’ in a positive way to describe the sector, saying that he learnt ‘to trust the messiness’ and organic growth through observing progress elsewhere. Furthermore he suggests that strategic and operating principles, like a virtuous economy that reinvests in development or cultural investment linked to social benefit, is as important as mapping and data.



Creative hub as strategic leader

Creative Dundee as an example of a creative hub taking a strategic lead: ‘no-one asked them to do a creative industries strategy’. The Creative Dundee team talk about how the Dundee’s 2013 City of Culture bid was a ‘game-changer’ in moving Creative Dundee from the periphery to the top strategic table of the city, and to make Creative Dundee highly visible locally and internationally, as the smallest city in the UNESCO city network. Creative Dundee and other key cultural delivery mechanisms are a direct report to the relevant Council director who also ensures a direct conduit for the Dundee Cultural Partnership. As is the case with Pineapple Lab, direct connections to key figures in the public sector has been important.



Creative hub as facility

Local Creative Networks are very often linked to creative spaces. Sometimes a lack of creative spaces has been the driver for the network in the first place. In Scotland, Wasps (Workshop and Artists Studio Provision Scotland) established 40 years ago, is one of the longest established networks of this type. Wasps were set up to provide affordable accommodation for artists, arts organisations and creative businesses and currently houses 800 artists and

⁸ Garcia JM. Klinger J. Stathoulopoulos K. (2018), Creative Nation - How the creative industries are powering the UK's nations and regions, publ. nesta.

Creative Hubs for Good

33 organisations at 18 buildings across Scotland. Demand, however, for this type of accommodation continually outstrips supply, even in the established creative hubs. Filipino co-working and maker-spaces point to increased provision in one or two areas, but an overall situation where demand for spaces far outstrips availability.



Creative hubs and universities

Creative Stirling and the University of Sterling are collaborating in a number of areas, from pop up cinema events that involve post-graduate students to a project on data literacy, and the provision of a number of related seminars and events. The same trend applies in Further Education. The Stirling campus of Forth Valley College has a range of creative industries facilities and provides an integrated arts degree students doing a two year HND course prior to an arts and digital degree. Students from the College are now volunteering with Creative Stirling. Students from Forfar College and from Glasgow College have been involved in design themed pop up events organised by Creative Stirling.

The network is also involved with linking education with employers, and has recently worked with Skills Development Scotland to map skills in the area and asking local employers what they need. This work has also involved data analysis with students from Glasgow University including the needs of emerging cultural and creative professionals and clusters of activity (such as animation) that have the potential for development. Creative Stirling consider their educational links to be very important to future development, and they collaborated with Stirling

University to establish a creative hub in Stirling. The relationship has taken time to grow, but is now very productive and provides income for Creative Stirling.



Creative hub as community development

The Stove Network in Dumfries has a broad agenda, embracing creativity as a tool for wider society, including active citizenship and adopts a community development approach and methods in its work. The aim is to be a ‘one stop shop’ for local people when it comes to culture and creativity. This role has emerged from people looking to The Stove for advice and guidance on both local developments and strategy, and practical tasks like bid-writing. This role is growing as communities take over local assets, and through the visibility of The Stove Network, with regular press and media coverage. There are now up to 30 people working out of The Stove, either as employees or freelancers.

The network is now in the position of being able to negotiate with the municipality, not just deliver for it. It has also developed international collaborations with Norway and Portugal, pointing to how communities seeing themselves on a bigger stage grows local self esteem.

The Stove’s community development focus now means that is now a leading force for the physical regeneration of Dumfries. The Midsteeple Quarter project began with an artist’s film into an initiative to create a live/work quarter in the centre of Dumfries. This has led to a previously unseen demand for studio space in the town centre, and artists wanting to be in a creative cluster. This



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in turn provided the trigger for a town centre regeneration project. The Stove is also working to create a critical mass of activity for young people, partly because Dumfries lacks the arts school that makes this happen in comparable towns and cities. The longer term ambition is to create something akin to an arts school based on an integrated and sustainable approach to creativity, and a local focus on environmental practices. As is the case with some Filipino creative hubs, the applicaiton of social enterprise and community development expertise and methods has yielded positive results.

Creative hub and sector support

Creative Cardiff (CC) has a membership of 333 businesses and 1421 individuals, and the membership can be searched by sub-sectoral activity. There are members from every part of the cultural and creative sector, with the largest cohorts coming from the visual arts and design. The network includes a category of 'young people', reflecting their more fluid sub-sectoral position. Creative Cardiff have mapped the city's creative economy and publish this as an open access online resource. Members have a more detailed access and are included in the map.

The tool is organised in business and freelancer categories, and under the sub-sectors of Advertising, Marketing and PR, Architecture, IT, Software and Computer Services and Museums, Galleries and Libraries. The map clearly identifies where clusters of activity exist in the city. The organisation was founded with the support of three major 'anchor' organisations: Wales Millennium Centre, BBC Cymru Wales, and Cardiff

Council. Creative Cardiff is hosted by, and is closely aligned with the creative economy project and team at Cardiff University, and staff members have roles at the university.

The university's team is taking forward the type of approach outlined in the King's College 'Beyond the Creative Campus' report of 2015, enabling staff and students to engage with the cultural and creative sector, and vice versa. The team also leads the Networking Creative Hubs project to support co-working spaces for small companies and freelancers from across the Cardiff Capital Region. The project connected up the various hubs in the region with the aim of supporting best practice, and the University's team continue to work with the hubs.

Creative hubs and digital developments

Watershed opened in 1982 as 'Britains First Media Centre' just as satellite TV was transforming media. The focus in on film, media and digital technologies with a mission to advance education, skills, appreciation and understanding. The hub consists of two facilities, the Pervasive Media Studio and Watershed itself (home to three cinemas with associated cafe / bar and conference / events spaces).

The Media Studio is a research hub for a network of over 100 artists, technologists and academics to explore the future of mobile and wireless media. The combination of research, meeting and showcasing facilities allows the centre to become a 'public facing cultural and creative economy hub for Bristol city region'. Programmes of residencies, labs,

events and funding schemes respond to emerging technologies, societal challenges and new partnerships. The studio hosts a number of university research collaborations. The South West Creative Technology Network (SWCTN) is a £6.5 million project to expand the use of creative technologies across the south west of England. The partnership will recruit three cohorts of fellows (academic, industry and new talent). Each cohort will run for twelve months and focus on one of three challenge areas: Immersion, Automation and Data. In this instance three universities are collaborating on the project: University of the West of England (UWE Bristol), Bath Spa University, and the University of Plymouth and Falmouth University.

Other projects encompass a range of interdisciplinary approaches, from VR, to mental illness, to the creative potential of 5G. The history of Watershed demonstrates that those Philippines voices advocating for a audio-visual hub to support the sector capitalise on opportunities created by technical developments has a precedent. Watershed’s early years of developing a research hub role were ahead of the current research funding streams that now support it. This led to real financial and capacity issues for the organisation, but the end result has been a hub that is internationally recognised for its contribution to research and development in media and digital technology.



Creative hubs as community of practice

The role of networks has become more important in the cultural and creative sector over recent years. Developments in Cebu are partly down to the effectiveness of network organisations representing a range of operators and interests in a sub-sector.

Networks allow for a ‘levelling up’ of influence, debate and resources by giving small organisations a voice alongside more established industry players. Mature examples of this approach include IETM, as the network has a membership of 450 organisations and individuals. The network establishes priority themes with its membership and pursues them with projects and research. Inclusion, sustainability and value of the arts are currently key themes. Networks are also effective vehicles for knowledge exchange. For example ENCACT has 100 members involved in culture sector education and training.

Networks also work well when it comes to embedding best practice and innovation in a professional sector. NEMO represents the museums sector and includes social value as a key strategic focus, including health, tolerance, education, democracy, active citizenship, social justice and poverty. Activities include webinars, learning exchanges, training courses and a major annual conference. In the Philippines this type of networked community of practice approach is likely to be successful given the uneven capacity and expertise in the public sector.



Creative hubs in other sectors

Medicity UK is a pharma incubator with bases in Nottingham and Glasgow, offering co-working space to support collaboration across the sector’s SMEs and micro-businesses. The company is part of Biotech, a private limited company founded by the University of Nottingham and Nottingham Trent University who are each part owners of the business. The facilities are comparable to many creative co-working spaces. In Glasgow the ‘medtech incubator’ is focused on MedTech, Digital Health, Healthcare and Wellness. The approach is that of an accelerator, supported by a pool of specialist professionals for emerging companies and accelerator graduates to tap into. Companies can join the network without having to take-up physical space.

Glasgow’s hub is supported by national enterprise funding (Scottish Enterprise) and the Local Authority through the Scottish Government’s City Region Deal. Over 50 new businesses have developed through Glasgow’s hub and almost £12m. of private sector investment has been realised. There are now 28 businesses and 300 staff based at the hub. An annual Life Science Start-up Report is produced to provide longitudinal data on the start-ups and incubators in the sector. Social impact is achieved through the effects of developments in approaches to wellbeing and health taken forward by the hub’s clients.



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Supporting social enterprise

Context

Many of the creative hubs interviewed during the research would identify themselves as social enterprises. A 2015 British Council review of social enterprises in the Philippines referenced a rapidly growing sector from a 2007 baseline of 3,000 social enterprises. Most are small-scale and scaling up is a challenge. Comments on lack of business and fiscal expertise mirror more recent comments on creative SMEs. The review talked of the lack of policy and a strategic framework for the sector, and imminent legislative developments to address this. These were modelled on UK legislation intended to, among other things, allow public procurement to leverage purchasing power to extract community benefits from its contracts. This approach was flagged by Anthill Fabric Gallery as something that would stimulate economic resilience and associated social impact in their work.

Supporting social enterprise in Scotland

Given the points made during the consultation process about the desirability of improving the framework in which creative social enterprises work in the Philippines a short examination of the Scottish sector has been prepared for comparison. Scotland has been a leading country in developing support frameworks for social enterprise, including being home to the World Social Enterprise Forum. Research included interviewing the Social Enterprise Programme Officer and the Social Enterprise Policy Manager for the Scottish Government. A high proportion of Scotland’s social enterprises are creative and cultural organisations. Many are linked to tourism or heritage outside of the main urban centres. Some share similar characteristics with the case studies in Manila and Cebu consulted

for this report. Remode Collective in Edinburgh works to repurpose textiles and to establish a multicultural community of crafters, designers, seamstress and tailors. The Collective are working to establish a network throughout the country. ReTweed in Eyemouth offers women a new way to think about their futures by gaining the skills and experience for creative industry and enterprise whilst producing original furnishings and fashions and crafts. The work with Tweed and Tartan fabric has led to links with the Scottish diaspora. This is supported by a social enterprise portal and the Department of Industry’s toolkits for international trade.

The strategic framework

Consultees in the Philippines raised the need to strengthen the strategic framework supporting social enterprise. The Scottish Government Social Enterprise Strategy 2016–2026 and associated action plan was co-produced with the sector through a questionnaire and a number of consultation events around the country. A sector led Steering Group signed off on the strategy and associated plan. The strategy is about stimulating and strengthening the sector and developing its market. It is revisited every three years as priorities change.

The government works in partnership with Social Value Lab, a Scottish social enterprise to involve the sector and to review progress.

A national network, SenScot work through 16 local and five thematic Social Enterprise Networks (SENs) covering most of the country and with 1,300 member social enterprises. This is underpinned by a Voluntary Code of Practice. SenScot is directly funded by the Scottish Government and in turn supports the SENs.

SENs activities are driven by local membership. Some are part of the more general Third Sector Interface units in Local Authorities. Activities can include network directories, published guides, market development initiatives, and collaborative projects. Most social enterprises are led by women (65 per cent).

One thematic SEN is focused on culture. SenScot work with Just Enterprise to support the sector and address fragmentation and business support needs. SenScot has also prepared the Social Enterprise Ecosystem that maps out available support for social enterprises in Scotland. This includes areas like entry points for procurement processes, or learning and development programmes.



Toolkits

The Creative HubKit is published by the British Council and prepared by hubs in the UK and Europe. It covers all aspects of hub development, from vision to management to communications. The kit acknowledges the challenge in capturing the impact of hubs and emphasises the importance of telling the hub story alongside quantitative data. Tools to support stories include: numbers of activities; photos of sessions; social media engagement; and case studies. Events are a useful method of capturing this type of data.

Hubs often create spillover effects, particularly in the attractiveness of the area they are situated. The kit provides a useful pathway for creative hub, and demonstrates how both quantitative and qualitative information is important in different elements of a hub’s development.



Figure 13: Summary of the British Council Creative HubKit

Defining vision

Focus on the needs and challenges identified by the community you want the hub to support their gain and backing

Develop a short and long term vision for your hub that you can use to inspire others

Understand your purpose then select the most appropriate business model which might also change as you evolve and develop

Connecting the network

Make it a priority to understand the needs and journey of your community

Get champions on board early to act as a powerful way of amplifying your hub’s voice

Develop collaborations and partnerships and plug your network into local and international opportunities

Designing the opportunity

Create the right collaborative conditions for your community

Build on the skills, resources and talents you have access to

Good managers require a diverse range of skills and fluencies

Building it to last

Experiment with modelling the hub’s finances in different ways using online spreadsheet templates

Benchmark the offer and cost of your proposed services against others within/outside of your particular sector

Build a solid case backed with qualitative and quantitative data to articulate the hub’s financial status to potential funders, investors and partners

Communicating strengths and impacts

Find common ground with others by connecting in your values and purpose

Experiment with new tools and communication methods

Communicate your broader impact to develop strategic relationships and influence policy

Reviewing and improving

Use a range of methods to capture and share data about your hub in creative ways and both qualitative and quantitative information

Build in time to review and assess your progress and focus on the future direction of the hub

Focus on what your hub does for the place it's based, beyond the walls of the hub

Nesta DIY toolkit

The Nesta DIY toolkit for the development sector is relevant for creative hubs, both in terms of its content and how it is disseminated. The online resource makes good use of video and case studies, and is based on a range of tools already tested by actors in the field. The evidence planning tool in the kit provides a structured way to project the effect of activities, and requires users to consider four questions in formulating the focus of their organisation:

- Enhance - what does it bring new value to?
- Replace - what does it make less desirable?
- Limit - what could be the negative effect when pushed to extremes?
- Re-use - what does it build upon?

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Conclusions

There are limits to the value of typologies of creative hubs as a form of classification. Each hub is unique and most involve elements of a number of identified ‘types’. While a typology can be useful in understanding impact, it is important that strategy and support mechanisms are not organised around a typology that would exclude some creative hubs from targeted investment. The common characteristics of creative hubs represent the most important case for investment and an important creative movement or community of practice. The application of typologies can have the effect of making this movement appear fragmented as funders look to slot them into existing categories.

The hubs are in reality a community of practice and Cebu Furniture Industries Foundation demonstrates what is possible when this approach is adopted. By bringing a dispersed sector together and involving its constituents in wider themes of community, place and development creative hubs can make substantial strategic impact. Developmental frameworks that are effective for social enterprise are also likely to be successful for creative hubs in that they do not require domain based categorisation.

The creative hubs model has proven effective as a research and development

vehicle that links the motivation and innovation of MSMEs with wider themes, from local regeneration and community development, to technological change and strategic planning. In an increasingly integrated cultural and creative sector there is a case for ensuring creative hubs prosper in every sub-sector and have a role to play in linking sub-sectors together.

An evaluation framework and toolkit to support its implementation is needed for a range of reasons that can be summarised as informing decision making by creative hubs, and stakeholders making investment and resource allocations. The framework needs to include evaluation of outputs and processes. Simply providing a set of universally applied Key Performance Indicators to be applied across all creative hubs would not be effective. An immersive approach to implementation is required, with some resourcing of capacity to achieve this at local level and coordinate the work at national level.

The interviews carried out in the Philippines and in the UK as part of this research were consistent in emphasising the need to co-create an evaluation framework with the sector itself. The success of collaborative approaches in

The creative hubs model has proven effective as a research and development vehicle that links the motivation and innovation of MSMEs with wider themes, from local regeneration and community development, to technological change and strategic planning.



Cebu supports this view. The work of Anthill Fabric Collective in developing both quantitative and qualitative evaluation tools should be considered a starting point for a creative hubs working group. The working group would formalise the existing relationships between the DTI, universities, partners, and creative hubs around a developmental and evaluation plan.

An impact framework for creative hubs should be aligned with developments across the social enterprise sector as a whole and should include economic, social and cultural impacts. Separating out social and economic impact may downgrade the former.

Initially, a social impact survey form was drafted and disseminated to the 84 creative hubs that are part of the British Council’s Creative Innovators Programme. There was a low turnover of responses, which was a big challenge. Given this, there is an opportunity for each creative hub to designate an individual who will champion the monitoring and annual reporting of social impact.

A more standardised tool needs to



be designed for future social impact measurements for the creative hubs to identify their social impact baseline data. This measurement tool should cover the following social and cultural impact factors: number of individuals or grantees, communities and society, and national and international audiences who benefited from the creative hub.

The need for a standardised set of evaluation questions and quantifiable evidence for creative hubs is essential if authoritative evidence of the sector’s impact is to be achieved. This framework needs to cover the scope of impact in relation to the National Priorities Plan, such as employment, trade, and health. The approach has to be simple and supported by Government to ensure that results can be aggregated into a national picture of the sector that can also be compared internationally. It should also form the core of evaluation that municipalities undertake.

Creative hubs contribute to many areas of social, economic and cultural life. Alignment with national government policies and priorities concerning areas like regeneration, health, education, heritage and culture should result in a small suite of evaluation indicators that can be applied across the creative sector and aggregated at national level.

Indicators of social impact in the creative hubs of the Philippines are also a set of principles and values. What are the principles that a hub employs to pursue the economic, social and cultural impacts to which it aspires? What questions does it pose to ensure that it is delivering these impacts? Creative hubs are continually balancing economic imperatives with the social, cultural and creative principles that underpin their work.

An impact framework for creative hubs should be aligned with developments across the social enterprise sector as a whole and should include economic, social and cultural impacts. Separating out social and economic impact may downgrade the former.

Almost all creative hubs interviewed in this research impact on at least one of the following areas: locality; community; and creativity. In some areas it may be possible to develop proxy indicators to help demonstrate these impacts. However, telling the story of creative hubs remains the most powerful method of communicating their impact and should accompany other forms of evidence. The CPP case study demonstrates how presenting stories of activities and portraits of participants completes the evidence picture.

There is little systemic evidence gathering being carried out by creative hubs. There are a number of reasons for this. The sector does not have a clear governmental ‘home’ at either national or local levels. No national sectoral framework or toolkit for capturing the impact of creative hubs has been developed. There are no resources to

support hubs to develop and deliver evaluation of impact. Once a standard evaluation framework and toolkit is agreed, a cohort of creative hubs should be resourced to provide mentoring and support for its implementation.

The creative economy will always appear fragmented if its impacts are scattered across the responsibilities and priorities of different government policies and departments. Establishing a national priority for creativity, not just the economic and spillover impacts of creativity is likely to be important for future development.

Creative hubs can be an effective resource for municipalities to deliver on their obligations to formulate cultural strategy, and provide guidance on standard terms and indicators to support the aggregation of data and benchmarking between local authorities. Creative hubs are well placed to take on responsibilities for strategy direction and support in the creative sector working in partnership with municipalities. Resources for taking on this role would be needed. The SenScot network provides a relevant comparator, and the Cebu Furniture Collective a model of how this can be implemented.

Participation in the Creative Innovators Fellowship by hub managers has had a major impact. Expanding this programme and embedding it online as a community of practice is a simple and effective method to support creative hubs and collaborative working.

Impact and creative hubs in the Philippines

Summary

Creative hubs have many dimensions and impacts that a wide range of organisations and commentators have tried to encapsulate. At national and transnational level the innovative power of the cultural and creative sectors⁹ is seen as essential for the further development of economies and societies, because it:

- Generates well-being and cohesion;
- Shapes the public space used by millions of people;
- Modernises industries and business sectors with new creative input and methods;
- Provides meaning and a feeling of belonging;
- Upgrades urban and rural areas;
- Designs our products and services;
- Produces and digitises content;
- Enriches our visual experiences;
- Provides content for debates.

At local level culture and creativity make a place work or not work. ‘It’s the DNA of a place, a city’s operating system’; what Charles Landry calls ‘civic urbanity’. This is based on protecting the shared commons, cultural literacy, reducing social divides, supporting intergenerational links, and eco-consciousness.¹⁰ These factors have led for calls for local governments to recognise that informality, including unplanned markets are currently a

reality in most cities and creating access for informal workers to spaces and facilities is important, as well as using participatory processes for designing urban policies.¹¹ Hubs like Pineapple Lab and Anthill offer a unique platform for creatives in linking international connectivity with local impact. A recent survey undertaken on behalf of the British Council identified strong benefits of international showcasing relating to increased understanding of arts and cultural professionals, extended professional networks and increased their trust of arts and cultural professionals operating in a different country.¹²

A number of interviewees reported that evaluation would be useful to their work in a range of areas, from demonstrating impact to stakeholders, to informing their own decision making. However, most reported that evaluation of impact was underdeveloped. The exception was Anthill Fabric Gallery where existing impact reports are being enhanced to include social factors later in the Spring of 2020.

The challenge in capturing social impact lies not just in the less tangible qualities of some social impacts, but also in the complexities of aligning impacts with national and local governmental policies and priorities. Also, just as in the case of economic impact the small scale and dispersed nature of the sector is a barrier to data capture.

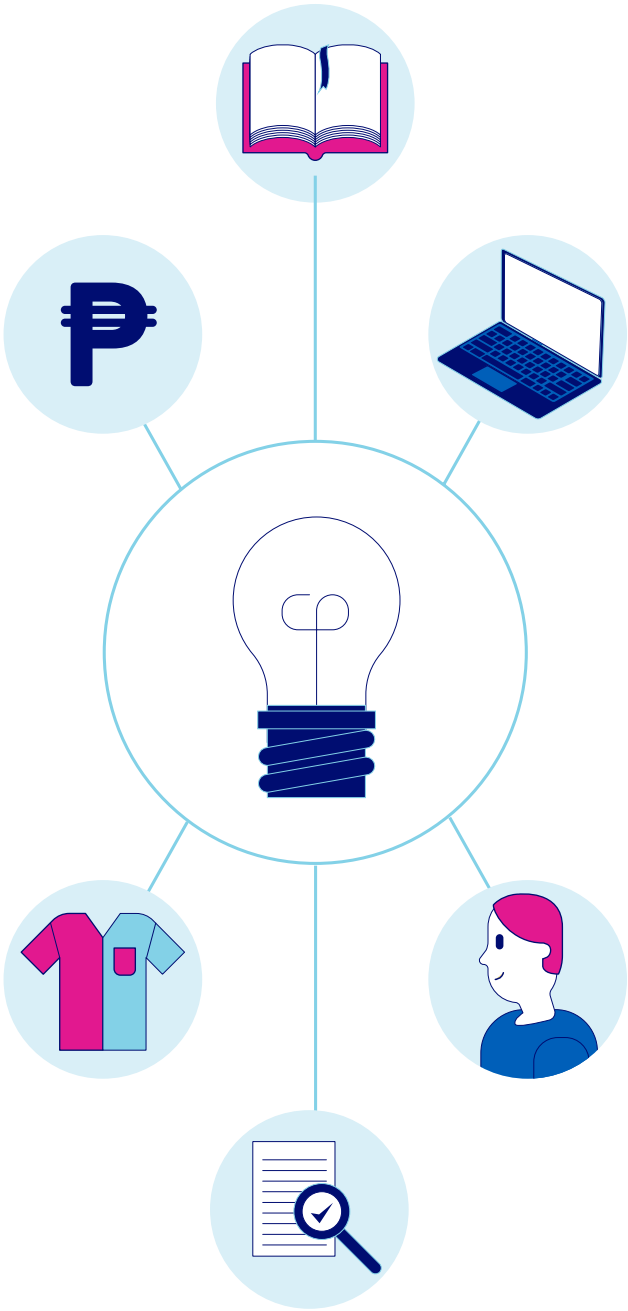
Social impact themes arising from the consultation

The social impact factors that arose in the consultation can be grouped under a number of themes.

Local creative economy

Creative hubs attach as much importance to social and creative impacts as economic ones. This approach has been shown to particularly benefit the local economies that sustain many communities and areas in the Philippines. CEBU Design Week began as an initiative to promote the local creative economy, and has made a major contribution to the recent status of Cebu as a Unesco Creative City of Design.

MATIC trains and develops the business skills of local creatives in Cebu. It also trains larges businesses to be more creative. ASpace also works directly with creatives to develop their skills and showcase their work. HoliCOW works to build relationships with local markets to reduce reliance on the peaks and troughs of export markets. Craft MNL also showcase through a Makers Market that is priced to be affordable for local producers. Local creative economies can experience seasonality as well as a degree of precariousness. In the case of co.lab, it programmes and promotes events at times in year when demand is at its lowest, and will also offer communities preferential terms. Purveyr magazine and showcasing connects artists and creatives with the local markets that are most likely to sustain them.



⁹ Overview of EU Policies and Studies Related to Entrepreneurship and Innovation in Cultural and Creative Sectors, Report of the OMC (Open Method of Coordination) Working Group of Member State’s Experts, January 2018, European Union

¹⁰ Charles Landry, TEXxLeicester, 03/08/2015 <https://www.youtube.com/watch?v=yvUthuuDjOI>

¹¹ “Addressing Informality in Cities”, World Summit of Local and Regional Leaders, Durban (2019).

¹² Global Cultural Networks: The Value and Impact of British Council International Showcasing. (2019) British Council

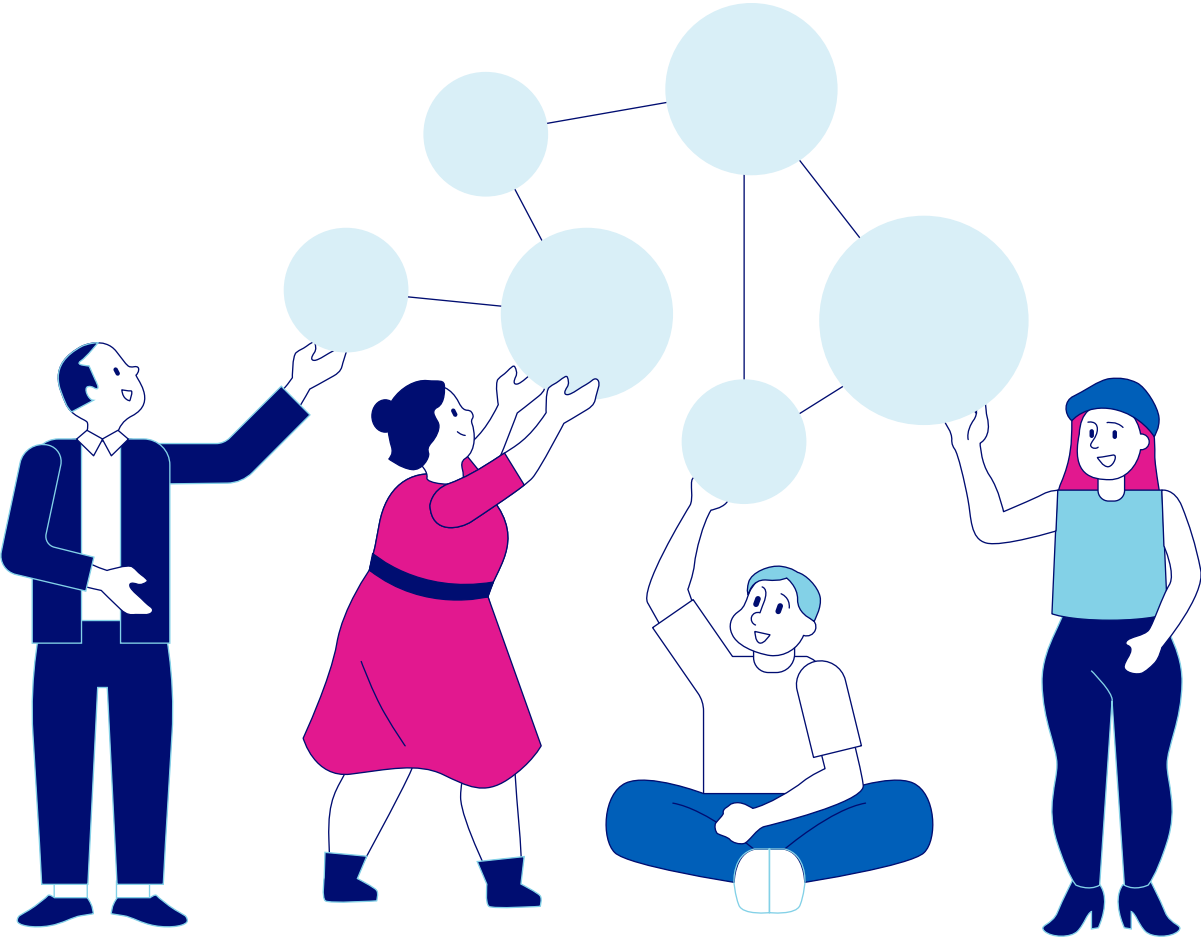
Family and community resilience

HoliCOW works with young mothers in Cebu. Anthill’s approach means that mothers can both work and provide a good family life for their children, particularly important in communities where husbands may be working away from home for long periods. HoliCOW also targets communities that have experienced difficulties like natural disasters or the impact of economic recession. MATIC delivers life coaching and youth development work, supporting

confidence building in young people, including creative graduates. Creative producers in non urban areas experience particular challenges in perceptions of their work and Craft MNL work to develop value for these entrepreneurs and their products. Hubs’ work with livelihood projects in rural communities gives workers, particularly women, the opportunity to work in, or in close proximity to their home, and as a consequence live as a complete family.



Creative communities



Consultees state that creativity is an important, but sometimes overlooked impact of their work. This occurs at the level of individual artists, such as the practitioners delivering workshops for Pineapple Lab, for networks of artists and creatives, and for communities encouraged to see culture and creativity as an important element of their community. Cebu Design Week has an ambitious creative agenda, looking to work across sectors and to simulate new production processes and products. Cebu Design Summit led to new creative collaborations with private companies, and there are aspirations to link with the

tourism industry. Work with universities aims to develop a sense of the potential of creativity in students. ASpace works to connect up different creative sub-sectors to elevate the sector and has identified growing demand for co-working spaces in areas like Poblacion that are recognised as home to creative communities. Husay and the Fringe both support artists to develop their careers. This is particularly important if a creative economy is not sufficiently developed to support fee levels and year round income for artists that in turn would support agency types of infrastructure.

Sense of place and cultural identity

HoliCOW sees part of its mission as alerting Filipinos to the fact that local furniture makers produce much of the high quality products that are sold under global brands, and thereby adding value to local identity. The Design Centre of the Philippines work to destigmatise government in the creative economy, and creative hubs are showing how this can be achieved. HUB:MakeLab has evolved through its close relationship with Escolta where it is located. It connects artists, creatives, businesses and community, and has been key in the more inclusive approach to gentrification of the area. In Poblacion Pineapple Lab

and the Fringe have played a leading role in transforming the area and the development of a desirable evening economy. The team are also aware of the challenge of supporting a form of gentrification that does not displace local communities, including the creative community, and is working with the municipality to this end. In the case of Anthill establishing a brand that situates local and traditional fabrics as high value products secures local employment for areas with few alternative opportunities, directly supporting the value of place and local identity.



Inclusion and environment



Creative hubs adopt a holistic approach to inclusion, benefiting different generations and social groups, in both urban and non-urban situations.

Toon City Academy offers a direct route for (mostly young) people from marginalised communities, less advantaged backgrounds and with special needs into the animation industry. HoliCOW and Anthill have worked to support older craftspeople to develop new practices and find new markets. CEBU Design Week aims to stimulate creativity in ‘both the young and the old’ and aims to be inclusive both in terms of exhibitors and audiences. CraftMNL teach small scale producers about both the production and business development aspects of the crafts, and focus on handmade and homegrown work. They have gone on to work as consultants to small scale community creative projects in non urban areas, in

some cases offering a viable alternative to emigration. It is notable that in the case of Purveyr, creatives linking with social issues like mental health and community development has been recognised by sponsors as important to their target markets. Creatives who are socially aware and active add value.

Environmental impact is a central issue for many of the hubs profiled in the research. Creative hubs are actively developing new production approaches and in some cases, are having some success in mainstreaming these developments in fashion and design. Up-cycling is an important aspect of the work of a number of creative hubs working with fabric and furniture, sometimes involving collaboration between hubs and with universities in the associated research and development processes.

Recommendations

A working group should be established under the auspices of the Creative Economy Council of the Philippines to prepare an evaluation framework for creative hubs in the Philippines. The group should be led by a creative hub manager, and include representatives of different types of hub, Higher Education, municipalities and national government. However, the majority of members should be hub managers. The potential for alignment with a developmental and evaluation framework for social enterprise needs to be considered.

The brief for the group should be drawn up by the DTI with input from the British Council and the directors of the two case studies (Anthill and Pineapple Lab) to establish a framework that includes quantitative and qualitative indicators for outputs and processes. Guidance



for supporting this evaluation with stories (testimonial, video, artworks etc.) should be embedded in a toolkit for organisations to implement the framework. The framework should provide for cross referencing to the UN's Sustainable Development Goals.

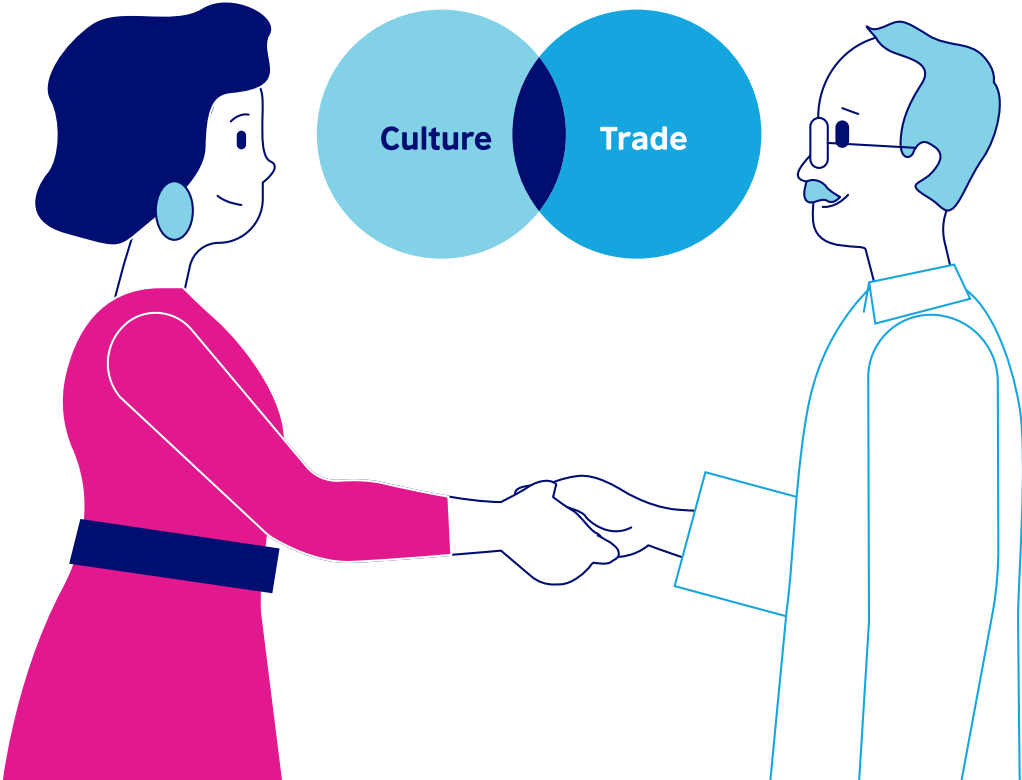
The proposed working group should prepare core indicators that align with national policies and priorities, and particularly those in the Philippine national development plan. Where there is overlap with other sectors or departments, such as culture or trade, indicators should be agreed for application by both sectors.

A set of indicators for municipalities should be developed that address the contribution creative hubs make to the priorities of municipalities, and particularly concerning place-making, quality of life, and regeneration. Proposals should be piloted by a small cohort of municipalities with sufficient capacity, led by the city of Makati.

The work on impact evaluation by Anthill Fabric Gallery provides a strong platform for the development of an approach for creative hubs across the Philippines.

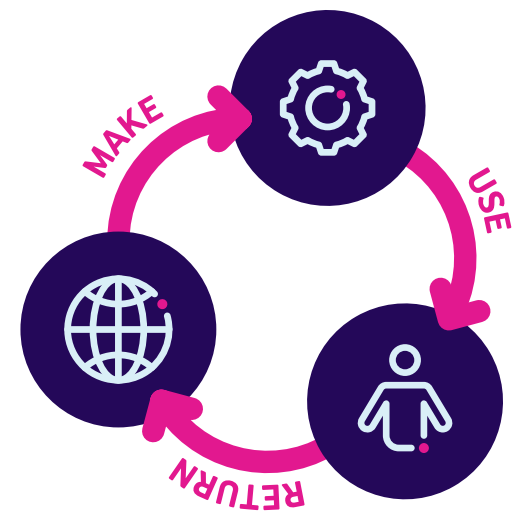


This should form the starting point for co-creating the framework and toolkit, and for planning the required resourcing to embed the framework in the practice of creative hubs. Anthill Fabric Gallery should be commissioned to host a hubs seminar where its evaluation platform is presented as a basis for a generic evaluation approach.



A creative hubs network or community of practice should be established to build on the impacts of the British Council Creative Innovators Fellowship. This should be a joint venture between the British Council and the DTI and should provide a range of networking resources, including an annual Creative Hubs conference, an online portal and thematic research initiatives.

The DTI should lead a process of establishing national targets for the development and support of creative hubs across the Philippines. Aims should include establishing co-working and maker-spaces availability beyond the existing creative clusters, and to support integrated working across creative sub-sectors. Creative hubs in the audio-visual sector also need to be considered in terms of social impact.



Many creative hubs are actively engaged in Filipino heritage, delivering outcomes that have social impact in areas ranging from conservation in regeneration areas, to up-cycling and new techniques to the use of traditional materials. A vehicle to encourage cross-sectoral working with museums and heritage is needed to optimise potential and encourage municipalities to support this type of living heritage activity.



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Annex I

Directory of hubs

(in order of appearance in the report)

1. Pineapple Lab
2. Anthill Fabric Gallery
3. DTI - Design Centre of the Philippines
4. Cebu Furniture Industries Foundation, Inc.
5. Performing Arts and Recreation Centre Foundation
6. Fringe Manila
7. ASpace
8. Husay Co.
9. HUB: Make Lab
10. Purveyr
11. Toon City Academy
12. MATIC
13. HoliCOW (Holistic Coaliton of the Willing, Inc.)
14. Co.Lab
15. Craft MNL
16. Wasps (Workshop and Artists Studio Provision Scotland)
17. Creative Stirling
18. Creative Cardiff
19. Watershed
20. Pervasive Media Studio
21. Media Studio
22. Medicity UK
23. Social Value Lab

Annex II

Creative hub typology

Based on Social Impact in the Philippines

1) Individual impact

Creative hub	Vision/Mission	Biggest impact of the hub
Alima	Alima Community aims to create, cultivate and sustain creative platforms and collaborations involving rural and marginalised communities and impact-believing artists/ creatives for a more conscious, compassionate and transformative society through intentional work, authentic storytelling, ethical marketing, and immersive experiences: eco-arts camps, mindful retreats, and eco-challenge labs.	In Iloilo, they have introduced the art for community, art for change possibility. They are the prime movers in providing an avenue for artists who believe that they can do more with their talent and gift.
Altum	<p>A creative platform that creates lifestyle driven products through innovation and circular design.</p> <p>Its mission is to create alternative products and technologies that focuses on Circular Economy principles creating a sustainable and creative ecosystem.</p>	Creating a platform for sustainable and circular outputs has been Altum’s biggest impact, mentoring multiple creatives spanning from Gawad Kalinga, De La Salle College of Saint Benilde and University of Santo Tomas.
Animo Labs	<p>Animo Labs vision is to be the leading business incubator supporting the university’s vision to be a leading research institution.</p> <p>Animo Lab’s mission is to identify and commercialise academic research projects that promotes the public good; to ensure that the benefits of the created technology is effectively delivered to intended markets.</p> <p>They transform created works via workshops and seminars, mentorships, partnerships and industry connections that seeks inclusion with the creative community.</p>	The opening up of co-working spaces and availability of workshops and seminars in creative entrepreneurship.
Artisanal Heritage Studies and Creative Enterprise Centre at the Philippine Women’s College of Davao’s Mindanao Folk Arts Museum	<p>The Artisanal Heritage Studies and Creative Enterprise Centre (AHSCEC) envisions itself as ‘a multi-disciplinary culture-based creative enterprise development and innovation hub’ that is responsive, collaborative, innovative, relevant and culturally sensitive.</p> <p>AHSCEC champions cultural awareness and respect in its pursuit to strengthen the entrepreneurial capability-building component of the school’s curriculum and instruction, community extension and research.</p>	This is the only hub so far in Davao City that espouses culture-based creative entrepreneurship that is multidisciplinary and industry-attuned.

Creative hub	Vision/Mission	Biggest impact of the hub
Young Artists’ Studio and Vmeme Contemporary Art Gallery	<p>Young Artists’ Studio is an art education provider composed of artists-teachers doing collaborative art production trainings year-round.</p> <p>YAS wishes to give a venue for potential artists across age groups to learn techniques and styles of art production and art history while instilling essential life values, creativity, social awareness and cultural interest.</p> <p>vMeme (pronounced vee-meem) is a structure of thinking which manifests in human behavior and development, social dynamics, systems, choices, directions and culture at large. The perspective that aesthetics of art goes beyond physical and economic value is what prompts the establishment of vMeme Contemporary Art Gallery, a curator-run space that supports Philippine contemporary artists who integrate advocacy in their practice.</p>	<p>They have mentored aspiring artists and seen them grow into art professionals. They have continuously launched artistic careers to both their students and artists-teachers.</p>
Artletics	<p>Artletics Inc. is a non-profit organisation that seeks to engage artists to respond to and be critical of their current context and to share their response to their community.</p> <p>They want to foster the meaningful production of art, believing that art has the power to shape current values and beliefs, and therefore engineer culture.</p> <p>They envision a community of empowered artists who thrive in sharing their talent and vision to the interconnected world we live in.</p> <p>They create educational platforms (talks, workshops, seminars and fora) for learning and exchange of ideas to enable artists to produce art that is relevant and impactful.</p> <p>They make art accessible to the public by working with local artists, groups and institutions to create and host public artworks open to public viewing.</p> <p>They focus on working with practicing artists and creatives outside the capital Manila, to promote homegrown and emerging aesthetics from the regions.</p>	<p>The empowerment they have shared with them while doing the local art festivals.</p> <p>‘Almost all artists, teachers, students and volunteers whom we’ve worked with in our art festivals have done it for the first time, and after pulling off such a big project, they are inspired and motivated to do another one.’</p>
ASpace Philippines	<p>ASpace’s mission is to rock and humanise the working experience for everyone, deliver more opportunity for the cowork movement, and liberate innovators in the Philippines.</p>	<p>They were able to inspire more people to open up their own hubs, show the industry that it’s possible to be unconventional and provide a space for arts + creative</p> <p>For the artists + creatives, we’ve had couple of artists who had their first solo show with us, one was a sold-out exhibit.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
Bad Student Press	<p>Bad Student Press is an independent Risograph publishing, print and design studio. It was started with the desire to empower and support the local DIY publishing community in the Philippines.</p> <p>Their mission is to provide a profitable option for artists to produce their art without compromising the quality and artistic integrity of their works.</p>	<p>The first and only Risograph Art Press in the Philippine offering Risograph services to creatives around the country and share the knowledge within their community.</p>
Brandyard	<p>Brandyard’s goal is to help create a full experience where each part of the brand builds up to a harmonious, consistent yet flexible whole that expresses who you are, what you do and how you do it.</p> <p>They hope to help shape the mindset of business owners that design not only helps you look good, but also helps you do things well, and all that is good for business too!</p> <p>Through Brandyard, they also hope to create a sustainable livelihood for young designers, to train them as multi-faceted individuals, and to let them know that design is a viable career choice for them. There is much value that creatives can bring to the country and the world.</p>	<p>Treating their clients as partners to deliver on their needs. They work towards meeting the brief, but also sometimes, pushing them slightly past their comfort zones to where they could go and have unique impact.</p>
Buku-Buku Kafe	<p>Buku-Buku Kafe’s vision is to become a sustainable business brand in Luzon’s Metro South that thrives on the development, sales, and service of its high-quality food. The food will allow the brand to exist as a platform for local creatives to share, teach, and develop their craft with the restaurant-café’s network of loyal customers.</p> <p>They are answering a need in the South for spaces of creativity (e.g., exhibit spaces, workshop spaces, and local art markets) that are closer to home.</p>	<p>Young start-up creatives in Cavite and the Metro South (Las Pinas, Paranaque and Alabang) are given a chance to be heard.</p> <p>Buku-Buku Kafe allows the creatives in the south to host their first art class or present their craft to the public for the first time.</p>
Carvecarve Business Management Services	<p>Carves’ vision is to be the strongest progressionist and its mission is to build business by art and to create space where there is none to innovate by imagination.</p>	<p>Design and Digital marketing is a totally fresh concept in Davao, providing the culture and skill training that upgrade and change that takes place in people’s lives in terms of principles, purpose and advancement is one of their biggest impact.</p>
Cdo B.I.T.E.S Cagayan De Oro Business Incubation Technology Entrepreneurship	<p>Cagayan de Oro Business Incubation Technology Entrepreneurship is a regionally recognised technology business incubation providing an enabling environment between homegrown entrepreneurs and industries.</p> <p>Their mission is to nurture innovations of IT/ICT and multimedia-based start-up and budding industries, entrepreneurs and individuals by providing a suitable venue to promote growth and development, mentorship and network.</p>	<p>CDO b.i.t.e.s. provides their target communities an enabling environment for building their business and be innovative at that. They are cushioning their communities from hardships by providing them free facilities and training so they are able to up their business game.</p> <p>They are promoting advancement of thesis outputs and help it be market-ready so the students would rather be entrepreneurs than employees.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
Alodia Cecilia Design Yard Inc.	<p>AC Design Yard is a multi-faceted design service company, divided into four departments (a) Clothing and Lifestyle Brands – from collaborations to artist incubation; (b)OEM, delivering top quality Japanese standard garment production; (c)Trading, high-end Japanese textile, and exclusive sewing materials/ accessories; (d)Design and Marketing, includes brand development and web designing.</p> <p>AC Design Yard aims to be the one-stop-shop for your creative ventures in the Art, Beauty and Fashion field catering to a special group of individuals globally.</p>	<p>Providing high-quality special sewing accessories that have not been available locally, these items are important in creating quality garments.</p> <p>‘Hopefully through artists incubation and community-based projects we will have a more socially-conscious-driven impact.’</p>
Creative Commune Advertising	<p>Creative Commune Advertising’s vision: Every artist is part of the commune. Every business is served by the commune.</p> <p>Their mission is to provide the best value to clients by giving them the best quality creative concepts on time.</p>	<p>Education and how to merge being a creative and being a marketer that achieves goals set by clients.</p> <p>In Tagum City, they take pride in being one of the most creative agencies working with clients on their online and traditional platforms.</p>
Dost-Up Enterprise Centre for Technopreneurship	<p>DOST-UP Enterprise Centre for Technopreneurship is the incubator and accelerator of the University of the Philippines – Diliman Campus which assist researchers and startup founders in customer discovery journey process in progressing their technologies both in technical and physical designs by matching them with possible industry partner collaborators and investors.</p>	<p>Providing their primary target community, the ability in securing funding from both government grants and private investors in progressing the commercialisation of the researchers’ technologies.</p>
Edukasyon.ph Content and Community Engagement Team	<p>Edukasyon.ph is a social enterprise in the education technology sector that seeks to democratise access to higher education and help students make better informed choices that will allow them to achieve their dream career.</p> <p>It does so by connecting students to education opportunities through an online platform, and promoting career awareness among the Filipino youth.</p>	<p>The biggest impact of Edukasyon.ph’s Content and Community Engagement team to our target community is their influence on higher education choices.</p> <p>Their community of senior high schoolers and college students now have channels they can turn to for information, advice, or entertainment that are specific, relevant, and useful to their education-to-employment journey.</p> <p>More importantly, Edukasyon.ph’s content platforms are an avenue to shift mindsets and spur action.</p> <p>After every engagement with Edukasyon.ph, they want their community of users to leave empowered, well-informed, and ready. The content that they create pushes students to understand their options, to act on it, and to fully realise their education-to- employment journey.</p>
Fringe Manila	<p>Fringe’s mission is to make art accessible to audiences in Manila who want to engage with the arts through fresh lenses and experience works that resonate with the local community.</p> <p>Fringe Manila is as an inclusive platform for artists in the Philippines, Fil-X</p>	<p>Empowering artists to crete opportunities for themselves rather than waiting for opportunities to fall on their lap. It is about taking the reins of their careers and carving out a path for them that will take their talents and work to the next level on their own terms</p>

Creative hub	Vision/Mission	Biggest impact of the hub
	<p>artists, and international creatives to present original works that celebrate the diversity of talent that converge in the Metro.</p> <p>By bridging independent creatives with small businesses and working with cultural institutions – Fringe works closely with its communities to make the arts a vehicle for meaningful collaborations, a safe space for ideas and arts administration support.</p>	
Garahe	<p>Garahe’s goal is to provide temporary residence, jobs, livelihood training and financial assistance for heads of families, (mostly artists and skilled craftsmen) who do not have permanent source of income.</p>	<p>Finding ways to provide senior artists and skilled craftsmen with all their basic necessities so they can make effective trainors and advisers. It’s the only way to uplift the quality of work of creative professionals in the industry. Artists need to learn hands on from people with experience.</p>
Habi Education Lab	<p>Habi Education Lab is a design and research group that works in various contexts, from early childhood education to adult learning and development.</p> <p>HABI Education Lab envisions a creative and robust education sector that leverages empathy, learning science, data, and design thinking for continuous improvement and innovation.</p> <p>As a hub, their key partners are teachers and they believe in their creativity, in their vision to improve education, and their capacity to learn and develop as professionals.</p>	<p>Habi encourages educators to look at the intrinsic skills, capabilities, and motivators of teachers and harness them for solving problems within their schools. Many teachers walk out of a Habi workshop with more creative confidence, believing that they have a good framework for designing better learning experiences for their learners and their schools, and inspired to make simple but effective adjustments to their practice that lead to enhanced performance in their teaching.</p>
HUB:MakeLab	<p>The HUB:MakeLab is a blank slate that aims to enable individuals to make the shift from ‘making a living’ to ‘making as living’. Our space is a springboard for a new wave of Filipino creative entrepreneurs.</p>	<p>Regular customers put up their own pop-up shops and creative micro-businesses. Some of them are students, others come from corporate backgrounds to participate in the SaturdayXFuture or the Escolta Block markets.</p>
Husay Co.	<p>Husay Co. seeks to empower communities through the performing arts sector by utilising technology and human experiences as sources of inspiration for social impact. They do this in three parts:</p> <ol style="list-style-type: none">1. Creating an online platform where performing artists are able to connect with potential clients and resources that help build their careers.2. Producing shows that provide an avenue for aspiring performers to showcase their talents and a space for advocacies to be tackled through the performing arts.3. Connecting performers and production houses to collaborate on impact projects through events, referrals, and visual design.	<p>They use performing arts to create social impact through job connections and advocacy projects.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
Ignition Venture Studio	<p>Ignition’s mission is to democratise entrepreneurship and enable Filipinos to pursue their entrepreneurial ambitions by providing them with affordable office space solutions, mentorship, top financial and regulatory compliance advisory services and a community to collaborate with and learn from.</p> <p>This allows Ignition’s community of entrepreneurs to focus on their business idea and give them a higher chance of success.</p>	<p>They have helped numerous artists and entrepreneurs set-up and operate their enterprises. From co-founders agreements, registering their businesses, launching their products, providing workshops for their growth</p> <p>Giving artists the courage to pursue their passions by enabling them.</p>
Ikigai Innovation Art Hub	<p>Ikigai Innovation Art Hub is a social enterprise rooted from the Japanese term ‘ikigai’ which means a sense of purpose. It involves figuring out a person’s passion and abilities which can be aligned to the available opportunities in the world. With its mission to provide avenue, tools and network to help individuals from various sectors nurture their creative passion and empower them to craft innovative products, Ikigai promotes creativity through inclusive learning.</p>	<p>On the part of the creative team, Bicolano youth artisans are supported by promoting their works and providing them exposure to facilitate art workshops that can further their skills and inspire them to share to other communities.</p> <p>On the part of the community stakeholders, they learn new art and entrepreneurial skills and are inculcated with the value of sharing, inclusivity and collaboration.</p>
Katha Magazine	<p>Katha Magazine is a free bi-monthly online magazine that celebrates Filipino creatives and their boundless imagination. It aims to inspire and empower Filipino creatives and provide them with a platform to showcase their art and ideas. It envisions Filipino creatives to be collaborating instead of competing, making connections and uniting for a common creative goal. Katha magazine is the brainchild of five Filipino women who also comprise the magazine’s staff.</p>	<p>The positive response from having the magazine was outstanding. A lot of supporters mentioned that they are inspired by Katha magazine, and in their community-building efforts.</p>
Komikasi	<p>Komikasi’s goal is to create a profitable and sustainable world-class creative content business, especially content with Filipino or Southeast Asian flavors.</p>	<p>Komikasi was one of the first groups who dared print thousands of decks of a locally-made card game and sell them in mainstream outlets all over the country. Komikasi did it, therefore, it can be done. And this gives hope to creators that it is possible to make their dreams come true.</p>
Lokal Hostel Virtual Gallery	<p>Lokal Hostel Virtual Gallery’s vision for the creative hub would be a gentrification of the community and a landmark for budding and seasoned street artist to come showcase their talents and artworks for a wider audience to come see their murals with no restrictions, red tapes, politics and limitations as to what message they want to instill for the hub.</p> <p>Lokal’s mission is to provide the street artist an equal support and opportunity from the community in accepting and respecting their talents and showcasing our local style of street art towards education and appreciation for art.</p>	<p>Providing an artist an accommodation to stay and a platform for them to showcase their talents. Their primary target community is artists in fields of music, art, sports, designer and creative.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
Makerspace	<p>Makerspace's vision is a society that thrives in the present and is equipped for the future. Their mission is to empower communities to create and invent, and in the process, equip especially future generations with critical 21st century skills that will serve them well in jobs that have yet to exist.</p>	<p>Opening the eyes of the academe on the huge gap between graduates and the needs of industries as far as employee skills and capabilities are concerned.</p>
Open Space Productions	<p>In 1995, Open Space was originally envisioned to be a theater group with the vision of exploring all creative possibilities in presenting relevant social issues on stage.</p> <p>The group has since branched out to other forms of creative expression including film, photography and music. The mission has since widened and remains - to present relevant social, cultural, environmental and political issues and encourage dialogue and inspire audiences to take an active part in effecting positive changes.</p>	<p>Students make up most of their audiences, and they closely work with educators to help incorporate their presentations into their respective curricula.</p>
Parc Performing Arts and Recreation Centre	<p>Uplift the Filipino youth through performing arts</p>	<p>Having provided a home for 110 artist groups / individuals over two years, earning from shows</p> <p>PARCaralan program has given 25 underprivileged kids the hope to pursue their dreams.</p>
Planet Inc. Planning Network Inc.	<p>The vision of PlaNet Inc. is a Philippines with progressive and world-class spaces that push the society forward.</p> <p>PlaNet Inc’s mission is to conceptualise, develop and operate world-class spaces dedicated conservation, sustainable tourism, culture and the arts. It brings together entrepreneurs, designers, architects, artists and craftsmen to design and implement large-scale projects that are not only creative, but also financially and ecologically sustainable.</p>	<p>Being able to marry design and sustainability and to provide designers with a venue to champion this marriage.</p>
Product PH	<p>Product PH is a community for people working in or are interested to shift to product management. They talk about planning, building and launching products with the aim of sharing and growing knowledge.</p> <p>Their vision is to train Product Professionals who can build world-class products. They want to be able to assist and grow Filipino technologists to build the future by ideating, developing, iterating and perfecting world-class products.</p>	<p>They have been successful in:</p> <ul style="list-style-type: none">Introducing the idea of Product Management to the countryConnecting product managers to each other and providing mentorship to new product managers/ companiesConnecting Companies to Product Managers to hire or consult withTraining new Product Managers with key concepts and skills they need to learn (research, design, management, development)

Creative hub	Vision/Mission	Biggest impact of the hub
Project 20 Gallery	<p>Project 20 is an artist-run space and gallery dedicated to providing a platform for Filipino artists to exhibit art and indulge in other artistic advocacies.</p> <p>Project 20 hopes to foster a community of inspired individuals - a global network of artists connected through the process of creation, independent from societal and economical pressure, and motivated by a culture of sharing of which future generations might benefit from.</p>	<p>Proved that art that is pure and uncompromised has the power to move people in profoundly indescribably ways.</p>
Propel Manila	<p>Propel Manila is a creative digital indie composed of dreamers, storytellers, artists, writers, designers, content creators, crafters, brand builders, and makers of magic who spend every day mastering creative technopreneurship.</p> <p>In their enterprise, they come up with creative solutions that weaponise technology for the partners they work with. Propel Manila fosters an entrepreneurial environment where each of their techpreneur is trained how to solve problems through solutions where creativity, entrepreneurship, and technology intersect. Solutions that spark conversations, shape culture, and make life better.</p> <p>As part of training creatives, they have a programme called Propel University, where they invite creative resource speakers from all fields to inspire creatives, enrich their talents, and help them make their best work ever.</p>	<p>Apart from being one of the pioneer creative digital indies in the country, they have helped their partners achieve some of the best performances from their creatives</p>
Plus63 Design Co.	<p>Plus63 Design Co. is a design studio that aims to raise the impact of design — through providing fresh and strategic design solutions to its clients, and initiating events that encourage conversations and collaborations on the importance of good design for the public good.</p>	<p>Organising talks and events for the design community like the Design Co. Mission. Working with Japan Foundation and KIITO in developing Disaster Preparedness Programs for kids. Giving talks and providing mentorships.</p>
QBO Innovation Hub	<p>QBO is the first public-private partnership platform for Filipino startups created through the collaboration of IdeaSpace, JP Morgan, the Department of Science and Technology (DOST), and the Department of Trade and Industry (DTI). It is an innovation hub, or a venue to facilitate connections among relevant stakeholders in the Philippine startup ecosystem, and was created to develop the local startup ecosystem as a means to nation building, sustainable development, and inclusive growth.</p> <p>QBO aims to create success stories for Filipinos not just in Metro Manila, but across the Philippines, especially in underserved and underrepresented communities, and for startups that cater to these communities.</p>	<p>Through their free services they want to create more jobs, bolster the economy and improve lives.</p> <p>They aim to incubate 15 startups per year, especially those in underserved markets; create 100 jobs; and generate USD100-150k for external funding and revenue.</p> <p>Their startups are innovators in their fields, and have developed technologies ranging from Virtual Reality to Blockchain, and through their success they create more employment opportunities within the tech and creative industries.</p> <p>Their members have been able to secure funding and grow their enterprises through the services and partnerships offered by QBO, empowering Filipino entrepreneurs and growing the PH startup ecosystem as a whole.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
Serious Studio	<p>Serious Studio’s vision and mission has always been to use design and creativity as a means to make this world a better place.</p>	<p>They have set the bar of creativity globally, helped clients understand the value of branding in the Philippines.</p>
Stellar Iamindanao Young Designers Competition	<p>Stellar is envisioned to be Mindanao’s premier competition platform for young fashion designers to launch their enterprising careers with able technical support and industry linkages.</p> <p>This encourages the young generation of Mindanaoan designers to rethink, create and innovate a visionary and contemporary take on Mindanao’s cultural and artisanal heritage.</p>	<p>The competition has created an avenue for young designers to dream and pursue it. It has also set the direction of a competition that doesn’t only happen and end overnight but rather continue with yet a modest line-up of programme support and exposures.</p>
Toon City Academy	<p>Toon City Academy’s goal is to create and mold the next generation of animators as both technically skilled and creative. ‘Creativity never cuts corners’</p>	<p>A large portion of the new blood entering the paperless animation industry in the last three years trained with ToonCity.</p>
Vivecast/Sunstar Cebu	<p>SunStar’s ViveCast team aims to be a professional avenue for young and innovative artists in the industry to reach their full potential by providing job opportunities that support their fields of interest and give creative minds the freedom to bring value in their work through a collaborative work environment. Beyond being a band of young creative individuals that functionally conceptualise, execute, create, and promote relevant online multimedia content and digital storytelling, it envisions itself to be a training ground for creative professionals to apply their skills and produce output that incites positive change in society (and is informative to the community) through a structured and open creative process.</p> <p>ViveCast aims to be the leading independent home-grown Cebuano digital media brand that delivers entertaining, impactful, and informative community-driven multimedia content and storytelling that brings together millions of Filipinos around the world by shedding light on various social issues in a more relevant way. One of our goals is to draw awareness and public support for the development of the music, arts, and culture community in Cebu by highlighting local sub-communities and featuring them in global-standard quality content.</p>	<p>The hub has been an outlet of creative freedom and a source of income for professional and aspiring artists: writers, performers, photographers/ videographers, graphic designers, and multimedia producers. They are slowly developing the industry of digital-storytelling (in collaboration with traditional media) in Cebu. Through all our joint efforts, they have highlighted Cebu’s different subcultures and strengthened the support of those different communities—featuring hobbyists, covering events (like ukulele painting, Chinese watercolour art, etc.), and showing Cebuanos that different organisations and movements like those exist in the province.</p>
Voyage Film Studios/ Film Producers Society/Dokyu Peeps/Best Picture	<p>The Film Producers Society is a youth organisation that seeks to push Philippine cinema to a wider audience by providing marketing support and screening hubs in partnership with UP Cine Adarna, independent film houses, and university orgs. FPS champion films that reflect the artistry and talents of Filipinos as well as give opportunities to young filmmakers</p>	<p>Their hubs make and promote films to preserve whatever is left of the Philippine cultural memories and they hope to develop more filmmakers and producers to adhere to a more responsible use of cinema.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
	<p>to connect with industry professionals. Voyage is an independent house that produces and promotes global Filipino films in HD to 4K formats for local and global viewership.</p> <p>DokyuPeeps, the team hopes to build a film centre to house creative works, and works in progress for sharing and learning.</p>	
Works of Heart Design Studio	<p>Grounded in the framework “passion meets purpose” — the intersection between deep gladness and the world’s hunger — Works of Heart became a platform to design for a cause: to solve problems for communities by raising awareness for their cause, and in so doing, allowing them to reach wider audiences. Works of Heart was created to become a designer’s tool for change.</p> <p>Their vision is a better Philippines through effective design for impact-driven organisations so that they can catapult their advocacies forward. While they know that design is not the solution to all of problems, , this is their way of making a difference — however big, however small.</p>	<p>They provide the avenue for creatives to do quality design work for the development sector aside from working on purely commercial and advertising work.</p> <p>As a creative in Works of Heart, a creative designer will get to experience working in a studio that cultivates and supports creativity and collaboration while creating impact in society.</p> <p>On the other hand, they also believe that they have improved the branding, image, and visual language of a lot of small yet important enterprises and organisations in the Philippines, indirectly and/or directly catapulting their advocacies forward.</p>
Wormloch Design Labs	<p>WORMLOCH DESIGN LABS dedicates itself in creating out of the box ideas into reality.</p> <p>A bridge between artists, as we collaborate and help each other in different creative endeavors.</p> <p>A bridge between artists and potential clients as we connect specific needs that is beneficial to both parties.</p> <p>And to build a bridge between artists and the community as we use art as a tool in making a positive change in the society.</p> <p>“We listen, we communicate and together we create.”</p>	<p>Art practices inspire other artists and being able to help their community in their own little way.</p>

2) Community impact

Creative Hub	Vision/Mission	Biggest impact of the hub
Anthill Fabric Gallery Inc.	<p>ANTHILL’s mission is to enable Filipino weaving communities to preserve and promote the tapestry of hand-loomed fabric traditions and apply them in contemporary lifestyle products accessible to all with a vision of being a convergent community where individuals value Filipino culture and identity embodying them into their way of life.</p>	<p>They work from raw material to by product within an ecosystem of stakeholders from weavers; young designers, production partners and customers/ weave wearers. In their commitment to positive and sustainable impact, we provide capacity building workshops through their Community Enterprise Development Program among their direct partner communities from across the Philippines representing the 3 major islands and the indigenous, rural and urban sectors. These are courses on</p> <ol style="list-style-type: none">1. Cultural Appreciation,2. Product Design and Innovation,3. Business Skills Transfer,4. Master and Apprentice Programme and5. Financial Literacy and Savings Programme. <p>Workshops and trainings are conducted informally through field visits and dialogue. Apart from skills training and proper access to markets, ANTHILL also support continuing education through provision of looms and establishment of weaving centres if necessary. About 80 per cent of their profits are reinvested in our communities.</p>
Balaiwari Immersive and Gamified Experiences	<p>Balaiwari Immersive and Gamified Experiences’ mission is to help transform education in the interrelated disciplines of theatre, tourism, teaching, and training, using the Bahay-bahayan system and philosophy.</p> <p>Their hub is the venue in developing immersive tourism sites using play and theatre in every town and city in the Philippines.</p> <p>They envision communities being able to tap their own creative potential, draw from the spring of their own history and heritage, realise the culture in the ordinary, and champion all these through the development of a sustainable model of community-based tourism.</p>	<p>The opportunities given to their youth members to earn a living, while engaged in theatre and tourism is one of their biggest impact.</p> <p>One youth member even said that the experience made him appreciative of his grandparents and ancestors. Also, the audiences (teachers and students) who experienced the play share that it is indeed transformative because you get to ‘live’ history and what you have read from books suddenly had deeper meaning and gained multiple layers of contexts which will challenge your character and deep-seated values and beliefs. Such insights from audiences prove that theatre in education is a potent instrument for social change, and this can be made sustainable through the creation of creative hubs to support it.</p>
Batstateu Centre for Technopreneurship and Innovation	<p>Leads Innovations, Transform Lives CTI aims to assist potential entrepreneurs to take the first step in establishing their own business. It aims to provide an ecosystem to support the growth of the incubated companies. The vast linkages and partners of the university will also assist in providing core competencies to operate and manage their TBIs.</p> <p>Objectives:</p> <ol style="list-style-type: none">1. To promote research and development results of the university	<p>The hub is a platform that allows people with different fields, sets of skills, courses, orientation to come together and do amazing things that have potential to change the world.</p>

Creative Hubs for Good

Creative hub	Vision/Mission	Biggest impact of the hub
	<p>to the real world, by encouraging more entrepreneurial activities at the University and facilitating more commercial development of BatStateU's intellectual property rights (IPR).</p> <ol style="list-style-type: none">To build a sustainable entrepreneurial ecosystem among faculty members, staff, and students and promote this entrepreneurial experience among stakeholdersTo encourage more technology start-ups that will add fresh impetus to the innovation ecosystem by delivering a support system to local entrepreneurs who bear great ideas that exhibit potential as a solid investment and foundation for nation - building.	
Cinema Centenario	<p>Cinema Centenario is the newest addition to alternative spaces for Philippine movies. They contribute to the positive shaping of Philippine Cinema by providing home for quality Filipino-made films of all genres, forms, and themes. They take part in uplifting film literacy by being venue of film education through lectures, forums, and workshops, and various activities promoting the development of Philippine Cinema. They are committed to become an inclusive space where the experts and novices can socialise, interact, collaborate, and appreciate cinema with their families, friends, and colleagues. They aim to engage and build an audience from the untapped, unreached, and the outsiders to cinephiles filmmakers, producers, viewers and critics, art lovers in general, to create a multi-sectoral audience for the film screenings and all of its other efforts in belief that every Filipino deserves a progressive cinema.</p>	<p>Gaining loyal patrons who believe in their objective to strengthen the power of cinema in making revamps on societal issues, art forms, and system.</p> <p>Their emergence has raised the bar for film curation in other alternative venues and film festivals after seeing proven hunger of audience for content films both from contemporary and digitally restored films whether narrative, experimental, documentary, or short films. This exposes the audience to different voices of our artists.</p>
Chinoy Tv	<p>Chinoy TV's vision is to be the no. 1 multiplatform media organisation catering to the Chinese Filipino Community in the Philippines. Their mission is:</p> <ul style="list-style-type: none">to promote and preserve the Chinese culture through different platforms (TV, Print, Online) and Events.provide inspirations by regularly upholding the work and lives of our remarkable fellows in the Chinese-Filipino communitygive the Chinoy youth different avenues to maximise their talents in various fields of media, entertainment and performing artsto bridge the Chinese and Filipino community	<p>They support young Chinoy's who want to pursue a career in creatives (production works, graphics), hosting and performing arts.</p>
co.lab	<p>co.lab's vision is to be the primary community of pioneers, start-ups, freelancers, social innovators and change makers who connect and collaborate with the rest of the world, with the main objective of effecting positive transformation.</p>	<p>Their culture that is anchored on openness and collaboration, which has resulted in meaningful connections within the community. These connections have paved the way for new ideas and interesting discussion to more concrete things such as projects and even new businesses.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
	<p>co.lab's mission is three-fold:</p> <ol style="list-style-type: none">To develop an active community of practice and support for pioneers, start-ups, freelancers, innovators and change makers in three main areas: (a) entrepreneurship, (b) social innovation, (c) art and design.To create a community of communities by actively promoting connections and collaboration with other communitiesTo be a safe space for discussion, dialogue and thought	
Common Room	<p>Common Room is a collaborative shop where makers and artists gather. They consider their space to be a safe place where local makers and small entrepreneurs can find empowerment and support from fellow local makers. They aim to thrive and grow together. Collaboration and community over competition, sharing an ecosystem built on genuine support and trust in what minds and hands can make.</p>	<p>The Common Room family is proof that one can pursue one's passion and make a living out of it. They have empowered other makers and SMEs to continuously pursue their chosen dream.</p>
Craft MNL	<p>A community of artisans, crafters and designers who believe in the process of making things as a metaphor- for actualising what you want out of life.</p> <p>CRAFT MNL believes that once people get to think of what they want to do or create, they then take actual steps towards making their concept into a reality. It's just a matter of time and practice before they are able to inspire change by making bigger and better things.</p> <p>CRAFT MNL is committed to encourage, support and empower local makers and crafters by providing them with resources and platforms for them to showcase what they do.</p> <p>A venue for consultation and product development to foster entrepreneurship, as well as a space to appreciate the value of working with your hands while learning from each other, collectively discovering more about crafting-- most importantly the Philippine traditional crafts, its methods, and local materials.</p>	<p>Growing number of workshop attendees who, as a result of developing the skills they learned, now have their own businesses and have set off to start their own projects and brands.</p> <p>The immediate feedback from the crafters, makers, and participants, affirms CRAFT MNL's mission and motivates the creative hub in developing better programmes and classes so that more people can enjoy seeing something they've created, and appreciate the time they took to make something again.</p>
Creative Capital Philippines	<p>Creative Capital Philippines work with budding entrepreneurs to turn their passions into sustainable businesses. Their goal is to reinvigorate the Filipino creative economy by investing in forward-thinking cultural companies and creative individuals.</p>	<p>Aside from financial support, they are able provide a unique perspective to the creative community due to their tech and business backgrounds.</p>
Fablab Mindanao	<p>Fablab Mindanao's vision is to become an innovation sysem that transforms ideas for value creation and wealth generation. Their approach is to create prototypes and collaborate ideas.</p>	<p>Created a community of experts, designers and innovators that can create ideas, design and manufacture prototypes.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
Fablab Mindanao- Centre of Innovation and Invention	Fablab Mindanao is a shared facility of the Department of Trade and Industry and the Department of Science and Technology which aims to be a technology access centre for Micro, Small and Medium Enterprises (MSMEs) and researchers and researchers of Mindanao as well as a training provider for the students of MSU-Iligan Institute of Technology.	Fablab Mindanao has been helping other FabLabs and makerspaces in running their operations
For The Love of Leyte	<p>The goal of TPF is to create \$5 Million worth of economic development a year in each hub starting with the rural area of Leyte. To achieve this, they are connecting local artisans to the international marketplace with the use of technology, allowing the artisans to broaden their reach.</p> <p>Their goal is to create a unified artisan community in a fragmented market to allow greater impact and systematic distributive infrastructure along with providing artisans with creative lab sessions to improve their craft.</p> <p>For The Love Of Leyte is a Music and Arts, is an annual benefit festival. The event will gather the Leyte and surrounding communities to an open field farm to bring awareness and incite the growth within the cultural/creative arts.</p>	The most obvious is income but the programme will expand beyond that.
HoliCOW (Holistic Coalition Of The Willing Inc.)	<p>HoliCOW's mission is to achieve synchronicity between their products and the environment, and between their members, values, and goals. They are committed to measuring their sustainable practices in detail.</p> <p>Holicow's vision is to uplift the Filipino creative entrepreneur through sustainability and in community Identity—as they recognise the ecosystem of makers, innovators, and growers that make the industry flourish.</p>	Providing a physical and figurative space for exposure and connection to the market. Holicow unafraid to carry well-designed pieces by otherwise unnamed artisans, and this has been, according to feedback, a source of inspiration for the makers.
Ideasquest	<p>Ideasquest's vision is to be the leading and globally recognised one stop creative prod shop that helps change the branding storyscape, one story at a time, one design at a time, one video at a time... and somehow, along the way, make a positive difference.</p> <p>Their mission is to help their clients grow by telling their brand stories in the most effective, innovative and engaging way so they can reach and connect more to who they want to, how they want to and when they want to.</p>	<p>Ideasquest has helped several companies with their product launch videos, event concepts, and app development</p> <p>Musikwela page is proof that theyare creating a positive change in the lives of Filipino children, one song at a time, one video at a time.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
Ignition Innovations Inc, “Ignition Venture Studio”	<p>Ignition’s goal is to be a partner for companies in their ecosystem. By being a partner, assisting where needed and guiding when required, they want to help local entrepreneurs do what they do best: Innovate. Create. Disrupt. Change the Philippines.</p> <p>Ignition’s mission is to create the space for innovation to flourish. Their goal is to empower their partners to be become the entrepreneurs and creatives they dream of being.</p>	Patrons have enjoyed the benefit of having all the basic services under one roof and enjoyed a community of like- minded entrepreneurs. It has made knowledge transfer and community building seamless to what they do daily.
Karaw Craftventures	<p>Karaw Craftventures vision is to be a community of mindful artisans that promotes an eco-ethical approach to sustainability.</p> <p>Karaw Craftventures’ mission is to contribute to the enhancement of underserved Filipino artisans by creating upcycled crafts while spurring economic mobility in their communities.</p>	<p>KarawCraftventures aims to become a powerful source of hope for the marginalised communities in the Philippines using art and community development as tools for empowerment.</p> <p>Different programmes are also being developed to consider the woman inmates and other communities of artisans as real business partners.</p> <p>THE RAGPET PROJECT is guided by the following core values: R - Rediscover creativity and imaginative play Through our advocacy of promoting creativity, both our artisans and people who patronise our products rediscover their inclinations towards playfulness and childish fun. A - Appreciate Filipino culture and arts We promote the growth of local artisans and increase cultural awareness by incorporating culturally relevant themes and stories in our products. G - Give and show love to others through gifts Our products and designs are not only keepsake items but are also buddies that are filled with love. These products and designs are ready to share their love to the ones who will adopt them. P - Provide sustainable livelihood We uplift the lives of our artisan stakeholders by giving them livelihood activities that promote fair trade. E - Empower society’s underserved sectors We believe that social progress can be achieved by empowering our stakeholders and improving their outlooks in life by providing opportunities for growth. T - Transform scraps into artisanal products We significantly contribute to conserving the environment by upcycling scrap materials and turn them into timeless pieces of useful crafts.</p> <p>IMPACTS TO DATE: -From 11 inmate-artisans in 2012, we now work with 40 inmates which means 40 families are also indirectly impacted.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
		<p>-Provided livelihood trainings to a total of 235 inmates</p> <p>-two out of seven released inmate-artisans were employed by the social enterprise while the rest are successfully employed by other employers</p> <p>-20 per cent of the inmate-artisans’ monthly income are being saved</p> <p>-Inmate-artisans have achieved 100 per cent productivity in their participation to the social enterprise</p> <p>-Engaged 75 volunteers from five organisations</p> <p>-Engaged 15 interns from three institutions</p> <p>-Provided free arts and crafts workshops to over 800 youth</p> <p>-Upcycled almost four tons of scrap fabrics from three garment manufacturers and various donors</p>
Light Plan Inc.	Light Plan Inc.’s vision is to bring world class lighting design and services to each project; To educate and bring awareness to the Filipino people on the benefits proper lighting design can bring to a space; Lighting design to improve Filipino daily life	<p>Light Plan Inc. helps and collaborates with town planners, architects to fulfil the night time vision and goals for a project.</p> <p>“For example, we recently completed the Mactan International Airport, with the proper lighting design, we make the passengers feel welcome and safe. And with the proper use of technology, we meet the LEED/ Green building standards in ensuring that the lighting system is efficient and has low energy consumption.”</p>
Matic Materials Innovation Centre	<p>Materials Innovation Centre (MATIC) is a facility envisioned to be a hub of material innovation and manipulation and to inspire activities that fire up the imagination of creative minds particularly in Cebu’s lifestyle sector.</p> <p>MATIC serves not only as a repository of material swatches and resources; it is also a venue of inspiration for design industries, a link to materials and design experts, and access to technology suppliers. It is a haven for product developers, designers, and students to touch, feel, and play around with materials.</p>	MATIC has been one of the brainstorming hubs for the Cebu Design Week organising team, and it’s also a venue for the Bamboo Workshops with Architect Joy Onozawa.
Natural Selection Design	Natural Selection Design believes in collaborative approaches to their design process. They work closely with our clients where they become stakeholders in the visual language they craft together. They believe in bringing their clients’ narratives to life, guided by authenticity and purpose. They also champion Filipino brands in the work that they do. They are driven to use design to shape the Filipino cultural landscape as design has the potential to be a democratising, ubiquitous touch point.	<p>Their identity design work for brick and mortar companies contribute to the cultural revitalisation of some pockets of Manila (e.g. Z Hostel, Crying Tiger, Señor Pollo, and Bucky’s in the Poblacion district of Makati, all home-grown brands).</p> <p>Designing materials and presentations for Grrrl Gang Manila- the materials have brought the daunting issues of women’s rights into a friendly and accessible channel.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
Para Sa Sining Collaboratory	Para Sa Sining is a contemporary platform for collaborative art, a community of creative collaborators. It envisions itself to build a culture of inclusion through constantly creating a collaborative community. Through collaborations, they aim to (1) rediscover the Filipino identity, (2) move lives and (3) develop co-creators. Their core is Collaborative Art which allows for the merging of forms and genres.	They are constantly providing a platform for collaboration.
Pineapple Lab	<p>Pineapple Lab is a creative hub dedicated to finding innovative ways to showcase the works of Filipino art makers, international artists, and collaborators.</p> <p>Pineapple Lab has produced original programming designed to challenge the artists’ processes and engage audiences in meaningful discourse. It has collaborated with local and international cultural organisations to bring in dynamic works and give full access to the local community.</p>	<p>Providing a safe space for creative expression and the LGBT communities with an alternative venue to gather other than the three gay bars in Manila.</p> <p>Being a platform for emerging artists - slowly proving to young artists that there is value in the specific skills they possess.</p> <p>Engaging non-“art” people in a way that doesn’t water down the art nor dumb down the audience.</p>
Placemade: Creating Better Urban Spaces, One Place at Time	<p>Placemade’s overall goal is to engage citizens in creating better, greener, shared, and usable public spaces to make cities more livable. We want to view our streets as destinations and thriving places, not just connectors. “We want spaces created by the people who use them. We want inclusive cities.”</p> <p>The goals envisions a few things: An instilled value of public spaces in the mindset of individuals and their neighbors. Hopefully the initiative will find a sustained action of bayanihan once communities are empowered to improve spaces by their own. In the long term, Placemade will not only be looking into small spaces, but an entire network of better public spaces in Metropolitan Manila and the rest of the country. Hopefully, this also gets to be part of the Philippine planning process in the future.</p>	Still in the preparatory stage
Prod.Jx Artist Community	Prod.Jx Artist Community is an artist collective and space based in Project 4, Quezon City. We are developing a practice of Art-Based Community Development and Education or ABCDE. It is an interdisciplinary approach integrating art, design, research, and science to address various issues in communities through innovations	They have fostered the incorporation of art and creativity in important social issues such as community-based resource management and disaster risk reduction.
	Aims to bridge art, the environment, community and development work through various fields like visual arts, performance, education, and research.	

Creative hub	Vision/Mission	Biggest impact of the hub
Purveyr	<p>Purveyr is a multi-dimensional brand that fosters the creative spirit through stories, objects, and experiences from the Philippines. They aim to raise awareness and shift perspective of Filipinos towards the local Philippine creative culture, and ultimately, towards life and creativity.</p> <p>Purveyr is 360-brand and hub for the urban creative with focus on the Philippines. They built content pillars that guide them through: Culture (way we perceive), Work (way we pursue), and Lifestyle (way we live).</p>	<p>Creating a platform that speaks to the local creative community in a very grounded and genuine manner.</p> <p>They have inspired a lot of people to believe that there’s a place for creativity in the Philippines, opened their eyes to possibilities in pursuing the creative path and more thoughtful pursuits.</p>
Sipat Lawin Ensemble	<p>SIPAT LAWIN ENSEMBLE (SLE) is an edge-work contemporary independent performance company based in Manila, Philippines composed of theater-makers formally trained in the vocabulary of Drama/ Theater. Sustaining an alternative art practice and laboratory in Manila, the Ensemble devises relevant new works and develops contemporary performance communities through workshops, residencies, and exchanges. Changing the landscape of theater and performance in the Philippines, the collective aims to continuously develop contemporary performance community experiences shared among artists and audiences; creating new forms of interaction, social engagements, and modes of production.</p>	<p>Sipat Lawin continuously perform, teach, manage, ask questions, and find ways to address the sustainability of the collective; to supporting and enabling a growing number of independent organisations, individuals through KARNABAL Festival, while also working with communities, collaborators, and a varied network of people both from local and international through performances, collaborations, and workshops.</p>
Spacelab Co-Working Space	<p>Spacelab Co-Working Space’s goal is to create a community first shared work space where everyone can work productively, socialise, collaborate and create opportunities. Provide affordable shared space in all walks of life and help different communities to use Spacelab for their community meetups.</p>	<p>By providing the space for free on community meetups, enabling people to share their ideas, knowledge and skills, and allow them to engage in collaborative project.</p>
STARTUP Village	<p>STARTUP Village is a one-stop incubator that enables startups to bring their unique ideas to reality.</p> <p>Their vision is to bring a Filipino startup to the global stage. The goal is to help start-ups build disruptive technology that displaces an established technology and shakes up the industry or introduces a ground-breaking product that creates a completely new industry.</p> <p>Their mission is to support as many startups as possible, regardless of technology or type, for as long as there is innovation involved.</p>	<p>Providing an avenue for innovation creates a potential for disruption of the status quo. This improves products and services currently being offered. In addition, there is also a potential in being able to create more economic activity especially for startups that can become regional and global.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
The Public School Manila Branding and Design Studio	<p>Tropical Futures Institute is a platform for creativity, education and research. They focus on propagating and assisting with the decentralisation of cultural and knowledge capital.</p>	<p>They have added a cultural space to a city of 1.5 million people with less than ten cultural spaces. Their programming is more inclusive and community base thus they generate exposure between different creative groups.</p>
UrbanisMO.ph	<p>UrbanisMO.ph is a collective of individuals and groups interested in difficult conversations about urban development, creativity, and design. A desire for social and spatial justice drives much of our work hence the goal is to support multiple platforms for research and practice that can help make cities in the Philippines work better for all Filipinos.</p> <p>The UrbanisMO Community Space was set up as an inclusive physical space where people working in and around Project 3, QC. Emphasis is placed on physical and economic accessibility—hence its location in a lower-income working community, as opposed to many upper middle class, “hipster”-focused fablabs and co-working spaces. The goal is to bridge theory and practice, concept and form. Most of the improvements and items in the space are donated or self-fabricated/DIY; as much as possible, we try to be zero-waste and keep a strict composting policy onsite.</p>	<p>The group is composed of urban planners, social development workers, visual artists, food activists, and the local community within Project 3 Quezon City and neighbouring barangays in collaborating and learning from each other to create a more inclusive sharing economy.</p>
W&C Living Aesthetics (Betek Efuy) Social Enterprise	<p>W&C Living Aesthetics Social Enterprise’s vision is to spread cultural awareness among today’s youth and society in general;</p> <p>Their mission is to promote and support weaving and craft-making communities in the Philippines by transforming existing resource and indigenous materials into creative, functional pieces and living aesthetics; and integrate these tangible heritage into the modern way of living which in harmony with the environment and technological advancements.</p>	<p>They have helped about 16 women to continuously earn from products sold and supplied to the museums, and have given them supplemental income to support their basic needs as well as finance the education of their children and even some immediate medical needs.</p>
Warehouse Eight	<p>Warehouse Eight’s vision is to be a place where people can turn their ideas into reality. Their mission is to provide holistic support to the community’s needs.</p>	<p>They have created experiences where people are able to connect and have successfully organised settings where to bridge totally different specialties in the creative industry.</p>
White Brick Creative Studio	<p>White Brick Studio aims to unify the different sectors of the creative industry, by setting a benchmark in the quality and kind of work that they produce. And through collaboration, they will be able to bring together all disciplines of creativity and show that in order to achieve a world-class output, more heads are better than one.</p>	<p>They have been putting a good name to creative studios in Cebu. Slowly changing the stakeholders perception towards the value of creativity and their work.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
WSK- ARTIST RUN COLLECTIVE	WSK’s mission is to encourage and stimulate diverse forms of art +technology creation by investing in and creating linkages with local and international artists and communities with related interests; as well as develop platforms and programme to showcase and promote these.	The creation of a platform (through WSK Festival) that stimulated the cross-pollination of art and technology which also changed the way our audience viewed these two fields. They were able to introduce a new way of looking at and doing things.
ZAPATERIA	<p>Zapateria is a co-creation hub for shoemakers, designers, and hobbyists to foster innovation and creativity in the shoe industry.</p> <p>Zapateria serves as a workshop and playground for aspiring designers and artisans, and connects them with the market and vice-versa.</p> <p>Zapateria hopes to contribute to the industry growth and uplift the spirits of our local artisans.</p>	Serves as platform for the designers and artisans of shoe industry where they can connect, share, collaborate and create altogether

2) National impact

Creative Hub	Vision/Mission	Biggest impact of the hub
Anthill Fabric Gallery Inc.	<p>Anthill addresses cultural degradation and unemployment as main social issues. As a hub, they work on bridging the gap in cultural continuity and decreasing urban migration by providing sustainable livelihood and ensuring that weaving skills are passed on to younger generation of weavers.</p> <p>As a cultural enterprise, they work on elevating the value of Filipino culture and changing negative perceptions about fabrics made in the Philippines by celebrating culture and gaining a movement of proud weave wearers.</p>	<p>ANTHILL showcases Filipino hand-loomed fabrics and its contemporary and zero waste applications for everyday essentials.</p> <p>They serve as a (1) Materials Source of Philippine textiles, (2) a Design Centre bringing together Design Collaborators in fashion to upscale the value of their weaves through product development and innovation, (3) a Central Market Place for their partner communities to have access to market and expand their reach and distribution, and (4) a Community Enterprise Developer building the entrepreneurial capacity of communities by providing them business tools and strategies.</p> <p>ANTHILL addresses cultural degradation and unemployment as main social issues. They work on bridging the gap in cultural continuity and decreasing urban migration by providing sustainable livelihood and ensuring that weaving skills are passed on to younger generation of weavers.</p>
Cebu Furniture	CFIF’s vision is to be the driving force behind the members becoming the preferred source of innovative and quality furniture in the Philippines. Its mission is to support the growth of the Philippine furniture and furnishing industries through promotions, training, education, and advocacy.	<p>CFIF has helped launch several furniture and furnishing designers in the national and international stage.</p> <p>Its biggest impact of CFIF is connecting buyers to manufacturers because the effect rolls over to the workers, the supply chain, and the economy.</p>

Creative hub	Vision/Mission	Biggest impact of the hub
	It also endeavors to bring Cebu to the creative map by uniting varied creative groups to one platform to showcase and nurture the capabilities, skills, and talents prevalent in the island.	Cebu Design Week aims to connect creatives, government and non-government organisations, schools, and individuals in the island. It will enable them to create innovative, artistic, and enterprising solutions to everyday problems. It will not end upon itself, because Cebu Design Week will cultivate and harness that spirit.
DTI - Design Centre Of The Philippines	<p>The Design Centre of the Philippines envisions to be an internationally – recognised centre for design excellence, nurturing innovation, value creation, and protection by promoting the use and appreciation of good design; improve the quality, range and competitiveness of Philippine goods and services; and strengthen the Philippine Design Industry.</p> <p>Unfolding this vision and mission are the Design Centre’s programmes and services for people, communities, and the nation. Step by step, they are going beyond by supporting the Philippines’ creative design industries by designing tailor fitted programmes and services addressing the design needs of MSMEs, designers, government, and the public.</p> <p>Through these endeavours, they help boost the value of Philippine design and consistently enrich their contributions to the country’s creative and design industries. Moreover, they fortify their role in cultivating a design-centric culture, one that puts first the value of user experiences to simplify complex problems and create meaningful interactions through design.</p>	<p>One of the biggest impact to cite that was achieved by the Design Centre together with the Department of Trade and Industry – Trade and Investment Promotions Group, British Council, and its participants for the creative industries is on how they spearheaded the Philippines and its colleagues in the ASEAN region in launching a region-wide creative cities network through the ASEAN Creative Cities Forum which continuously creates a great ripple effect until now.</p> <p>This avenue mounted by the agency through an intensified collaboration with its partners successfully inspired and ushered in Baguio City as the first creative city of the country to join the UNESCO Creative Cities Network under the crafts and folk art category. Moreover, it emerged as one of the winners at the 16th Philippine Quill Awards under</p> <p>Division 1: Communication Management — Category 10: Community Relations. This triumph drives the Design Centre to continue working and helping more creative hubs and cities achieve a greater milestone.</p>

Annex III

Creative industries survey:
Social impact creative hubs PH

Section A. About your creative hub

1. Name of your business

2. Years in operation

3. Which of the following best describes your busines structure:

Sole Proprietor

Partnership

Corporation

Cooperative

Non-Government Organisation

Unregistered

Others (please specify)

1

2

3

4

5

6

4. In your opinion, which creative activities listed below, most appropriately describe the main activities of your organisation / institution?

Select only one primary activity

Mark all secondary activities, if any

◇ Advertising;

◇ Architecture;

◇ Art and antiques market;

◇ Crafts;

◇ Design;

◇ Designer fashion;

◇ Film and video

◇ Interactive leisure and software;

◇ Music;

◇ Performing arts;

◇ Publishing;

◇ Software and computer services;

◇ Television and radio;

◇ Museums;

◇ Galleries;

◇ Libraries;

◇ Sculpture;

◇ Painting;

◇ Installation/ public performance

◇ Other; please specify:

◇ Advertising;

◇ Architecture;

◇ Art and antiques market;

◇ Crafts;

◇ Design;

◇ Designer fashion;

◇ Film and video

◇ Interactive leisure and software;

◇ Music;

◇ Performing arts;

◇ Publishing;

◇ Software and computer services;

◇ Television and radio;

◇ Museums;

◇ Galleries;

◇ Libraries;

◇ Sculpture;

◇ Painting;

◇ Installation/ public performance

◇ Other; please specify:

5. What **specific products**, if any does your business enterprise sell/ provide to your clients/ customers?

◇

None

6. What specific services, if any, does your business enterprise sell/ provide to your clients/ customers?

◇

None

7. Based on the last 12 months of operation, what was your company’s estimated gross revenues from all its operations (in PhP)?

◇

8. On average, in the last 12 months, how many employees (Management, Technical and Administrative) does your enterprise employ?

Skilled employees defined as: engineers, software developers, craftsmen, artists, creative directors, theater actors/ actress, composers, scriptwriters, film directors

Unskilled employees defined as: packager, carpenter, cleaners, messengers

	Skilled			Unskilled		
	M	F	Total	M	F	Total
Permanent						
Probationary						
Contractual						
Freelancers						
Others, specify						

9. Does your creative hub offer training?

◇ Yes

◇ No (Please proceed to Q11)

10. If yes, who are the people you are training?

◇

11. Does your creative hub offer education?

◇ Yes

◇ No (Please proceed to Q12)

12. If yes, who are the people you offer education?

◇

Section B. Clients/Members of creative hub

1. Who are your primary clients/ customers? Please rank in order of importance

◇ Consumers

◇ Creative industry businesses

◇ Cultural/ arts organisations

◇ High-Technology Manufacturing (including engineering)

◇ Food & Drink Manufacturing

◇ Space and Aerospace

◇ Retail

◇ Health Sector

◇ Education

◇ Local authorities

◇ Other public sector

◇ Community and voluntary sector

◇ Others (please specify)

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2. Who are the **beneficiaries** of your creative hub? Please rank in order of importance.

- ◇ Networks of communities/ ethnic communities

◇ NGO's

◇ Organisations (Pls. specify) _____

◇ Fellow artists, performers, creatives, artisans

◇ Students, interns, trainees

◇ Local authorities

◇ Specific communities (Pls. specify) _____

◇ Local government unit (LGU's)

◇ Women

◇ Young people, including the unemployed

◇ LGBTQIA+

◇ Others: pls specify _____
- _____

3. Who does the hub **depend on for its success**? List all individuals/ organisations

◇ _____

4. Can you tell us your top three development priorities? Please rank in order of

- ◇ Providing space, venues, platform for the artists

◇ Central market place for exposure and opportunities

◇ Skills training/ mentorship/ talent development

◇ Job creation

◇ New products

◇ Quality of life enhancement

(improving lives – i.e providing better or more livable urban spaces; providing brainstorming hubs)

◇ Culture preservation

◇ Others (pls. specify) _____
- _____

importance

5. What are the challenges and pains experienced by your creative hub? Tick all appropriate answers and please rank in order of seriousness of impact to your

- ◇ Funding

◇ Financial Management

◇ Public awareness

◇ Mindset

◇ Mentorship

◇ Access to education

◇ Business and management knowledge

◇ Lack of institutional support

◇ Technical knowledge

◇ Technology resources

◇ Sustainability

◇ Networking

◇ Need for venues

◇ Accessibility

◇ Others (pls. specify) _____
- _____

Section C. Measuring impact

1. Looking at the past two years, can you tell us the changes that happened as a result of the hub’s operation?

Key indicators	Start of operations	2019
a. New network connections		
b. # of jobs created		
c. # of projects/ investments		
d. New product/ service/ artwork launches		
e. Artists & creative talent development evidenced by further commissions, employment & development flowing from work undertaken in the hub		
f. Further training or education undertaken as a result of hub impact		
g. New cross-disciplinary collaborations		
h. Health & well-being impacts (i.e. inmates having savings)		
i. Public awareness – presence in social media/ ads		
j. # of investors/ supporters/ volunteers		

2. In what way does your hub benefit the place in which you are based?

3. Do you measure your organisation’s economic impact?

- ◇ Yes

◇ No (Please proceed to Q5)

4. What indicators do you currently record and report on to measure your performance or impact?

5. What are the most important factors for your future success?

- Private investment

Public funding support

Dynamic creative cluster

New market for your (or your members') products

Professional/ business support

Skills development

Better distribution

Access to international markets

Others (pls. specify) _____
-

6. What kind of membership does your hub have?

7. How many members do you currently have?

Section D. Respondent's profile

1. Position of Respondent in Organisation/Institution

2. Length of employment in enterprise:



