

Audience questions collected through Sli.do

Session 1: Founders' Session – Why we do what we do? 11.00–12.00 Day 1, 9 August 2019

New creative spaces and hubs where people can design, test, scale and launch imaginative and enterprising ideas together are popping up around the world, as part of the changing world of creative work and rapid urbanization. And there are as many kinds of these spaces as there are reasons for starting them; this session brings together the founders of these hubs to have a conversation about where they started and what is driving them to continue the work of creating innovative, inclusive communities of artists, designers, programmers, scientists and makers.

Presenter

Rachael Turner, Manchester Digital Laboratory (MadLab)

Panelists

Robert and Lorraine Sylianteng, First United Building

Marielle Reyes, CraftMNL

Ee Soon Wei, Art Printing Works (APW)

Gino Carino, Makerspace Manila

Moderator

Cherame Lopez, Creative Innovators Fellow

Audience Questions

As such a fluid space, have you been able to identify some metrics of success as a creative hub?

How do you change the mindset in the Philippines that there is no money to be made in the creative industry?

How do you work with your local governments? What's your relationship like with your mayor?

In the Philippines, Creatives don't feel protected at all and are often exploited. Art theft and being underpaid is rampant. Do you think this can be solved?

How do you find organizations to work with especially when you're only starting out?

How do you think a small-town food business/event space grow as a creative hub? Can they work as a creative hub?

What do you consider as the 3 critical ingredients in starting a hub?

Should creatives fear Artificial Intelligence?

How do you deal with the gentrification that the operation of cultural hubs cause?

How did you find your niche as a coworking space?

For First United Building, how did the culture change among the tenants when the building went through transformation as a creative hub?

What are your advice for start-ups as to where they can earn funds as they start building their credentials, et al.

What do your hubs do to contribute to vulnerable communities or groups?

Can you talk about gentrification some more?

How does the academe contribute in nurturing the creative community especially since the academic approach hasn't change and quite archaic?

What's a good way to approach possible investors and/or landlords when wanting to setup a creative hub?

When you were just starting out, how did you drive traffic (interests) to your hub?

Session 2: Our Communities of the Future – And why we need them 13.00–15.00 Day 1, 9 August 2019

The changing landscape of work in the next decade will present unique challenges and opportunities for creative professionals. And as research shows, hubs are integral to the sustainability and growth of the creative economy, gathering and representing creative communities. Hubs provide a wide range of services: from start-up incubation and development support, prototyping and fabrication spaces; networking and events; to research and development. They also have an impact on their external environment, regenerating urban areas, building networks across different sectors, and acting as a lighthouse for emerging and marginalised communities.

Presenter

Chino Carlo Aricaya, Artist / Community Manager, Pineapple Lab

Panelists

Ma. Assunta Cuyegkeng, PhD, Director, Ateneo Institute of Sustainability, Ateneo de Manila University

Thao Nguyen, Head of Arts and Creative Industries, British Council Vietnam

Yana Ofrasio, Creative Innovators Fellow, formerly Workshop Manager - Craft MNL

Michelle Tapia, Head of Strategy, Innovation, & Transformation, Globe Teleco

Moderator

Malaya del Rosario, Head of Arts and Creative Industries, British Council Philippines

Audience Questions

What skills do creatives need to succeed both now but also in the near future? Can you speculate what arts and creative communities might look like in 30 years?

It could be a difficult position to want to start and be able to start one's career with one's craft with very limited financial capabilities. Any solutions?

Studying is part of privileges that majority are having difficulties to achieve. Courses and master's degrees here in the PH are also limited. Thoughts?

How do you plan to bridge the gap between creative communities and businesses?

How can you provide the privilege to be an artist to the under privileged? (i.e. Payatas or those in Bilibid)

When hubs & communities have differences in direction or culture, does the hub bring the communities to the hub direction or the hub adjusts to the people?

As a telecommunication company, why has Globe been more proactive with collaborations with creative hubs? What trends do you see?

When we say, "communities of the future", who do we include in these communities? Do we mean our farmers, urban poor communities, marginalized sectors as well?

Thru incubation, mentoring, funding, in-kind support, or whatnot — how does your organization support creatives and creative hubs?

What advice would you give to start-ups who are looking for ways to earn funds to be able to sustain their new businesses?

Are your processes for sustainability regenerative? How do you measure sustainability?

Do creative hubs have/speak of a political stance?

How can artists do something to solve real-world problems directly, and not just communicate efforts?

How do you think could we include more/ nurture far-flung, rural, and indigenous communities and culture in the growth and development of the creative industry?

Do you see creative hubs in the Philippines as having the potential to regenerate Filipino communities, towns and cities, even the entire country? How so?

What advice would you give to people who want to have their own businesses using their craft but are stuck in their corporate lives having a sustainable income?

In a culture that prioritizes a need for a degree, do you think having an art degree affects your success as an artist? How? If no, why do people take it?

Artists/Creatives should stand up for something first, like fight for basic human rights, correct? So we should be human/humane first before we become artists?

Are you aware that there are a lot of Facebook/online groups that cater to the creative industries? How can you tap and maximize these informal creative hubs?

Session 3: Culmination – Creative Innovators Fellows 15.30–16.30 Day 1, 9 August 2019

The Creative Innovators Programme builds the next generation of creative community leaders in the Philippines through a one-year Fellowship for creative hub managers. British Council sees hub managers as gateways and connectors, between public and private, grass roots and policy. The Fellowship has included mentorships, management trainings, grants, and networking opportunities in the Philippines, ASEAN, and the UK. The Fellows not only serve as inspiration and mentors for creatives but become global ambassadors for the Philippines' creative and cultural industries. This session is for the Fellows to share the impact the Creative Innovators Programme has had on them as leaders of their communities.

PechaKucha Presenters

Don Senoc, Film Producers Society and Creative Innovators Fellow

Maria Bianca Paula Holganza, HUB MakeLab Community Engagement Officer and Creative Innovators Fellow

Panelists

Ma. Roma Agsalud-Agsunod, Common Room Co-Founder and Creative Innovators Fellow

Jodinand Aguillon, Pineapple Lab Executive Director and Creative Innovators Fellow

Kenneth Biunas, Design Center of the Philippines Project Officer and Creative Innovators Fellow

Moderator

Baby Ruth Villarama, Filmmaker

Audience Questions

Is there a deliberate move to entice more patrons to support alternative films?

Can the student market sustain your film project?

Do you agree that innovation isn't really always about going out of the box but is also about going back to the basics?

How do you sustain your love for your craft when you start feeling burnt out by it?

How do you quantify impact in your immediate community of Makati/Escolta? How intimate are you with your neighbors?

What would be your message to yourself 3-5 years ago in relation to innovation and the arts?

What collaborations have the fellows been able to do that really made a huge impact? Any possible upcoming collaborations that other creative hubs can join?

Do you think the student audience can sustain alternative films or just bridge to the mainstream market?

From a data perspective, could you recommend ways to measure quality in creative work?

What needs to happen next to move the creative community forward?

How did CIP develop relationships among the fellows? Collaborations, co-development projects, and whatnot?

Day 2

Session 4: Pecha Kucha and Pitch Sessions – The Hub and the City 10.30–12.00 Day 2, 10 August 2019

Creative hubs play an integral role in the growth of the creative economy, gathering, supporting and representing creative communities. And these communities sustain innovation because they share ideas that can mutate and grow, adapting to new conditions and changing landscapes in our cities. Creative hubs have a positive impact towards their community, contributing to the well-being of their cities through their activities and programmes. This session gives three creative hubs the opportunity to pitch their ideas on how to engage with their cities and receive valuable feedback from government officials, impact investors and creative professionals.

PechaKucha Presenters

Karla Maria Anna Batiquin, HoliCow and Create Cebu Manager and Creative Innovators Fellow

Paolo Herras, Komiket, President and Co-founder

Leah Rasay, Husay Co., CEO and Co-founder

Panelists

Jaime Noel Santos, Thames International and Apl de Ap Foundation, Director and Trustee

Adelaida Lim, Baguio Arts and Creatives Collective Inc., Chairwoman

Atty. Guiller Asido, Intramuros Administration, Administrator

Moderator

Paul Andrew Orpiada, Karaw Craftventures, Creative Innovators Fellow

Audience Questions

Donors are people too and people need to feel, to connect. How does your pitch methodology address the HUMAN aspect of a donor?

Do you exert efforts to make Komiket have a Filipino identity, especially in terms of story and art?

What's your top skill you believe you have acquired that helps you overcome challenges?

How will you ensure that performing artists will have benefits and just compensation? What concrete steps are you taking?

What's your take on 'professionalizing' artists?

Can you tell us more about the Maestranza hub project in Intramuros?

Not comfortable with the comment re: taking into consideration "political impact," or "what's in it for me/politicians". It encourages patronage politics.

Donors need to know you're the real deal. How does authenticity play a part in your methodology?

You said to harness local talent and skills, how do you make sure that they are well compensated that they do not become the "bottom feeders"?

For Makati, Marikina and Intramuros, how do we pitch to you? How receptive is your agency to creatives?

Workers are often underpaid and overworked from job out system of export companies. How are you making a difference?

In Baguio and Makati, what are the local policies and/or fiscal and non-fiscal incentives of the city government relative to creative hubs or cultural industry?

Ms. Kay, are you considering using local sustainably produced wood, instead of imported ones, in the near future?

Session 5: Meet My Hub 1 – Share a significant challenge that your hub went through and overcame 13.00–14.00 Day 2, 10 August 2019

Creative hubs play an integral role in the growth of the creative economy, gathering, supporting and representing creative communities. Creative hubs are made up of many shapes and sizes, from buildings that house creative practitioners and businesses to temporary labs and incubation spaces which ignite innovation. Some hubs specialize in a specific sector (e.g. design, craft or technology), others welcome a wide range of disciplines together. And creative hubs face many issues, whether they are starting out or have been active for some time, and this session is an opportunity for presenters to talk about how significant challenges were addressed, as well as insights they have learned and wish to share.

Presenters

Florence Lambert, Head of Arts, British Council Malaysia
Karlo Altomonte, Artistic Director, Open Space
Kay Concengco, General Manager and Co-founder, Lamana
Amos Manlangit, Convenor, Expressive Arts Network Philippines

Moderator

Regil Kent Cadavos, Space Lead, ASPACE Cebu and Creative Innovators Fellow

Audience Questions

Florence, related to the rarity of a person both business-minded & creative, this can be addressed thru collaboration. Could you describe a healthy relationship?

How do you as a Hub encourage engagement from your community when they are unfamiliar with or unwilling to spend on art (due to a strict/small personal budget)?

What's the best advice you received in trimming down your grand vision to make it a reality?

Session 6: Meet My Hub 2 – Share an impact story of how your hub has helped a community member 14.00–15.00 Day 2, 10 August 2019

Creative hubs play an integral role in the growth of the creative economy, gathering, supporting and representing creative communities. Creative hubs are people focused and are facilitated by trusted individuals who are well connected in the sector(s); they broker, maintain and curate relationships among their community. These creative hub managers and leaders build and support their communities; their hubs often have lasting impact on their hub members. This session is a chance for them to share how their hub has impacted and helped a community member.

Presenters

Derek Tumala and Gabriel Villegas, Owners, The Den Coffee and Contemporary Culture
Juno Vizacarra, Project Manager, 98B Collaboratory
Kat Roma Greer, Artistic Director, Micro Galleries

Moderator

Emi Englis, Artisanal Heritage Studies and Creative Enterprise Center and Creative Innovators Fellow

Audience Questions

For the Den, what initiatives do you have to balance your being a food business and a creative hub?

Do you believe that the art you advocate for only caters to a specific niche or can it be valuable for everyone? What do you emphasise to elevate the value art?

Kat, how does Micro Galleries sustain its growth and platform financially by being a virtual community?

How has visual art evolved thru the years in helping solve social and environmental issues? Not everyone would understand art, but everyone needs to know these issues.

How do you communicate with the farmer communities?

How do you manage to unite persons with different creative profiles?