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CREATE (Creation of an Arts, Culture and Creative) Local Roadmap

Description: The CREATE (Creation of a Roadmap for the Arts, Culture, and the Creative Economy) Local Roadmap aims to guide Angat Bayi Fellows towards creating a more inclusive policy and environment for the arts, culture, and creative economy. CREATE Local is guided by the Angat Bayi transformative feminist leadership values and principles and feminist intersectionality towards the development an inclusive arts, culture, and creative local economy.

CREATE (Creation of an Arts, Culture and Creative) Local Roadmap

I. Executive Summary

Advocates and champions are leading the way reviving the momentum to pump up the creative economy in the Philippines as we celebrate the Year of the Creative Economy for Sustainable Development and the recent approval on third and final reading of the Philippine Creative Industries Development Bill. This policy is seen to alleviate the economy especially after the impacts of the pandemic to the marginalized sectors.

The Philippines has a robust, creative, and intelligent workforce ready to grow and thrive in the creative and cultural industries, but the lack of a cohesive policy framework creates barriers for development and innovation, thus the push for a national policy. This Roadmap, *CREATE (Creation of a Roadmap for the Arts, Culture, and the Creative Economy) Local*, hopes to contribute to the localization of an inclusive arts, culture, and creative economy which will be piloted by the Angat Bayi Mayors. The study from which the Roadmap was based on is supported by the British Council's Connections Through Culture (CTC) arts grants programme.

The study identified issues and challenges in the development of an inclusive creative local economy, such as: (i) inherent structural issues embedded within societal systems such as crosscutting vulnerabilities and lack of inclusivity and lack of social protection; (ii) art and culture controlled by capitalistic powers; (iii) lack of understanding of the creative and cultural industries' importance; (iv) no unifying governance and framework and leadership vision; (v) creative cultural communities do not benefit from some government efforts; (vi) lack of capacity of the local government; (vii) lack of access to finance and capital; (viii) lack of education and learning opportunities; (ix) lack of networking opportunities and spaces for creative and cultural workers; (x) lack of entrepreneurial capacities and business development services; (xi) arts and culture sectoral issues; (xii) impacts of the COVID-19 pandemic crisis.

The CREATE (Creation of a Roadmap for the Arts, Culture, and the Creative Economy) Local Roadmap aims to guide Angat Bayi Fellows towards creating a more inclusive policy and environment for the arts, culture, and creative economy. CREATE Local is guided by the Angat Bayi transformative feminist leadership values and principles and feminist intersectionality towards the development an inclusive arts, culture, and creative local economy.

The creation and development of inclusive arts, culture, and creative economy will be guided by these values and principles to ensure that each citizen, regardless of age, sex, gender identity, class, ability or disablity , religion, ethnicity:

1. Recognition of diverse identities, varied lived realities and experiences, and unequal relations operating in our daily lives.

2. Promotion and protection of democracy in all spaces in the community, both in the private and public realm, for active citizenship and full meaningful participation of all sectors in all levels and processes.
3. Acknowledgement and exercise of collective and inclusive leadership through sharing of power and challenging power that perpetuates oppression and reinforces marginalization of certain identities.
4. Diversity and inclusion integrated in the development agenda through enforcement of affirmative actions to enable and empower.
5. Collaboration and co-creation between/among creatives and experts, non-creatives and non-expert, the government, private sector and business, various sectors, and other stakeholders towards social transformation.
6. Collective action based on shared experiences and collective struggles in achieving a community-led inclusive creative agenda.

The roadmap entails following or adapting eight steps towards an inclusive local creative economy: (1) conduct a multi-stakeholder consultation and planning process with solidarity stakeholders such as women, LGBTQI+, children and the youth, disability sector, older persons, indigenous people/ethnic groups, government, educational institutions, and financial institutions; (2) unearth the creative and cultural potentials, assets, and resources of said people and communities through stakeholder and cultural mapping. Simply put, the mapping will focus on what people already have and what they lack; (3) the creation of an inclusive arts, culture, and creative economy local policy will guide the development of these local creative and cultural sectors. The policy will revolve around arts, culture, and heritage, tourism, environment, and gender, disability, and social inclusion; (4) the creation of local and regional councils and networks; (5) building inclusive spaces called Creative Hubs for creative and cultural communities to come together and organize. Engaging activities between creatives and non-creatives will also take place in these creative hubs to build solidarity among all stakeholders; (6) designing and implementing education and mentorship programs can also be a way for entry-level practitioners and new entrepreneurs to learn more about the industry and build connections; (7) in moving forward, forging solidarity and partnerships with other stakeholders such as other municipalities and cities, educational institutions, service providers such as counseling centers, daycares, milk banks, among others, government institutions and agencies, and creative and cultural networks; and (8) crafting a sustainability plan, which involves increasing creative and cultural practitioners and communities' access to funding, capital, building an enabling business environment, integrating creative and cultural approaches in other local government development agenda, maximizing key assets and resources, and investing and securing additional funding.

II.   Introduction

Several studies have shown that arts and culture greatly contribute to the economy. In 2015, the International Confederation of Authors and Composers Societies (CISAC) commissioned a global study of the economic and social impact of cultural and creative industries (CCI). It was determined that the CCI sectors have generated US$2,250B of revenues (3% of world GDP) and 29.5 million jobs with Europe as the second largest CCI market (2015, CISAC) . Today, the creative economy has generated annual global revenues of US$2 trillion and averaging 2.5% in regional GDP (Mercado & Tolentino, 2018) — in some countries, it can even take up to 10% of their GDP. Cultural and creative industries have generated exports of over US$250 billion and 30 million jobs globally — where they employ more people from the age of 15 to 29 and 43% are from the Asia Pacific region (Mercado & Tolentino, 2018; UNESCO Culture Sector, 2018).

Countries that have invested in their creative and cultural industries are currently flourishing. For instance, Denmark's creative economy has also accounted for 16% of their total exports, generated 12% of total jobs, and accounted for 5.3% of GDP (São Paulo, 2008). Korean dramas have earned South Korea around US$167 million in revenue (Mercado & Tolentino, 2018). Moreover, the Arts and Humanities Research Council Value Project has established that arts and cultural engagement help shape reflective individuals, produce engaged citizens, help in peace-building and healing after armed-conflict, and improves health and well-being.

The Philippines is a culturally diverse archipelagic nation. Housing over 180 ethnic groups and 120 languages, the country is rife with rich ancestry and knowledge and affords a great foundation for creative industries and the creative economy to flourish. "In the Philippines, there is no shortage of creative talent" (Mercado & Tolentino, 2018, p. 1) as Filipino performers have always excelled in various local and international film, music, and stage platforms. Christopher de Venecia, member of the Philippine House of Representatives from Pangasinans' 4th District, stated in Drivers for Change — Celebrating the creative innovators of the Philippines and beyond webinar held last March 19, 2021 that prior to the pandemic, the Philippine Creative Industries was a huge and growing sector. In 2012, the country's creative sector was a PhP600 billion industry, amounting to about 6.52% of the country's overall GDP. Further, from 1999-2020, the country's creative industry had a 12.7% annual growth rate. In 2018, Philippine creative exports were determined to amount to $4.1 billion. However, Rep. de Venecia suspects that the data can be better approximated if the contribution of freelancers and people in the gig economy were accounted for. According to Fleming (2017), the country's creative industries can become a major contributor to the Philippine GDP and global trade rates. Fleming also stated the country's strengths such as the availability of a large, creative, educated, and skilled workforce; the high-quality and competitive performance of the Philippine creative market due to the people's talent and passion; and the country's expanding metropolis areas, which can

serve as epicenters for sectoral development. Recently, Baguio City was hailed as the first Philippine Creative City by UNESCO (NCCA, 2018, pp. 47-55). This milestone in the country's journey to becoming a creative economy consisted of multiple collaborative and consultative activities between the local government of Baguio, academic institutions, NGOs, and local artists, creative practitioners, and cultural workers (NCCA, 2018, pp. 47-55).

These significant results and remarkable impacts on the economy and well-being are seen to largely contribute to the local economies where the Angat Bayi Fellows are governing. The Angat Bayi Fellows are select women elected officials in the Philippines that went through a thorough nomination and selection process to participate in short courses on the following topics: feminist leadership; rights-based, democratic, and good governance; building and protecting democratic institutions and processes; and promotion of active citizenship. They are part of the *Angat Bayi* Women's Political Empowerment Fellowship Program. *Angat Bayi,* a Filipino phrase which means "uplift women", was envisioned to contribute to the elimination of barriers to women's entry into politics and to help enable the full and meaningful political participation of women politicians already elected into office. It strives to help realize an imagined alternative political reality: first, by developing women leaders who actively promote a holistic social development agenda, and, second, by mobilizing volunteers focused on growing an electorate around a common set of values and principles that should become the basis for future voting behavior and developing them to be the next generation of feminist leaders. Since it began in 2018, Angat Bayi has capacitated select local women mayors, vice mayors, provincial board members, and councilors from 14 cities, 16 municipalities, and 6 provinces.

This study aims develop a CREATE Roadmap in the select local government units where Angat Bayi Fellows are present to support the development of their local creative economy. The first phase includes a review of existing laws and policies in the United Kingdom and in the country to be used as a baseline in developing a suitable and more inclusive policy on the arts, culture, and the creative economy in the selected LGUs.

III.   Background of the Study

As the creative global revenue keeps sharply increasing throughout the years, the Creative Economy is now becoming a priority and powerhouse rather than a topic for debate in global and national governments (Newbigin, 2021; UNESCO, 2021). It has captured the interest of various international organizations — further widening its dimensions and global reach (UNESCO, 2021). The international community started taking strides in developing the creative economy by ratifying the UNESCO's Universal Declaration on Cultural Diversity (2001) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). These international laws were then turned into frameworks to support the growth of cultural and creative industries, and the emergence of the dynamic and strong creative economy. The convention included

measures in protecting the rights of artists, creative practitioners, and citizens to have the "capacity to create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own." (UNESCO Culture Sector, 2018, p. 2). The unifying vision of the global community has been a major step forward as creative practitioners, policymakers, politicians, and the public are starting to gravitate towards a common goal of developing their Creative and Cultural Industries (CCIs) (Pratt, 2017). Newbigin et al. (2010) suggests that the best way for governments to reach such a goal is to use their power of public procurement — and a more creative approach to it — in the open market. Further, classic economic development tools such as setting minimum standards and meticulous and sustainable criteria for establishing value for money, government consultations, and open design competitions are also essential. UNESCO also stresses the importance of strengthening the various components of the cultural and creative industries (CCIs), which is considered as the heart of the creative economy (UNESCO, 2021). More than just the general take on policies, artists and creative practitioners, and cultural and creative goods and services, the creative economy is composed of multiple components (i.e., intellectual property law, digital infrastructure, finance and investments, cities and clusters, creative hubs, the added value of intangibility, sectoral chain to value networks, new consumption models, innovative creative and cultural policies, education and skills, labor and employment) (European Expert Network on Culture and Audiovisual [EENCA], 2020; Fleming, 2017; British Council, 2016; Newbigin, Rosselló, & Wright, 2010; São Paulo, 2008).

With these developments and recognizing the need to promote sustained and inclusive economic growth and innovation, eradicate poverty, create full and productive employment and decent work for all, improve the quality of life and empowerment of women and young people, and reduce inequalitywithin and among countries, the 74th session of the UN General Assembly declared 2021 as theYear of Creative Economy for Sustainable Development. The resolution encourages countries and other organizations to observe the year "in accordance with national priorities, in order to raise awareness, promote cooperation and networking, encourage sharing best practices and experiences, enhance human resource capacity, promote an enabling environment at all levels as well as tackle the challenges of the creative economy." [1]This resolution jumpstarted the yearlong global recognition of the value of the creative economy as an economic driver and its contribution in social development.

Meanwhile, prior to the passage of the Philippine Creative Industries Bill, multiple research inquiries and roadmaps were launched by various public and private stakeholders. In 2008, Cesar Tolentino, a well-known veteran with over 25 years of experience in the IT-enabled services, was one of the first people to attempt defining the country's Cultural and Creative Industries (CCIs) through his paper entitled, "A Primer on Creative Industries and on Digital Content Goods and Services in the Philippines" (Fleming, 2017, p. 7). In 2010, the study entitled, "Philippine Creative Industries Mapping: Towards the Development of a National Strategy" by the Cultural Center of

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[1] UN Resolution International Year of Creative Economy for Sustainable Development, 2021, September17, 2019

the Philippines (CCP), with the support from NCAA, and the ABS-CBN Bayan Foundation sought to update Tolentino's 2008 primer. The 2010 study utilized the World Intellectual Property Organization (WIPO) approach in updating the baseline of the Philippine creative economy. It included assessing the creative economy's economic value and contribution to the national economy (e.g., job and business generation, and value added). The 2010 baseline study would then be used to create a policy framework and strategic plan to propel the growth of the country's CCIs (Mercado & Tolentino, 2018). The Philippine Institute forDevelopment Studies (PIDS) first initiated to update the CCP, NCCA, and ABS-CBN's 2010 mapping study using the WIPO approach. Data sets from 2008 and 2009 were used to determine the creative industries' economic contributions. Another study in the same year was conducted by the Intellectual Property Office of the Philippines (IPOPHL), it was titled, "Updating the 2006 WIPO Study of the Economic Contribution of Copyright Based Industries in the Philippines." The study aimed to update the PIDS' 2010 assessment of the economic contributions of the CCIs by utilizing the WIPO approach to measuring economic value (Mercado & Tolentino, 2018). Also in the same year, the DTI and Board of Investments (BOI) in the Philippines crafted the Creative Industries roadmap. In 2015, the NCCA attempted to incorporate the UNESCO framework into the Philippine Culture Statistics Framework (PCSF), which the Philippine Statistics Office endorsed in 2016, but their paper has yet to be published. The Philippines has a robust, creative, and intelligent workforce ready to grow and thrive in the creative and cultural industries, but the lack of a cohesive policy framework creates barriers for development and innovation, thus the push for a national policy.

IV. Objectives

The Philippines, through the leadership of the various stakeholders both from public and private institutions (HOR, DTI, LGUs, Creatives), are reviving the momentum to pump up the creative economy with the passage of the Philippine Creative Industries Development Bill championed by Pangasinan 4th District Representative Christopher VP De Venecia. The bill aims to institutionalize the Philippine Creative Industry Development Council and establish a government framework for the holistic development of the industry. Once this becomes a law, there is a need to jumpstart the process of creating a Roadmap towards a more inclusive policy on the arts, culture, and the creative economy at the local level.

Specifically, this study aims to:

1. Review laws and policies on arts and culture in the UK and in the Philippines;
2. Craft policy recommendations on arts and culture to be presented to the Angat Bayi Fellows;
3. Come up with a CREATE Roadmap to guide the local government units in implementing inclusive policies and programs arts and culture.

It is our goal that this Roadmap will contribute to the localization of an inclusive arts, culture, and creative economy which will be piloted by the Angat Bayi Mayors.

The British Council's Connections Through Culture (CTC) arts grants programme funded this CREATE (Creation of a Roadmap for the Arts, Culture, and the Creative Economy) Local Roadmap and supported some of its actions. Following the three aims of the CTC programme, namely "(1) generate relevant evidence on the arts and creative economy in Southeast Asia, (2) build sustainable partnerships with Southeast Asia and UK research experts and (3) share evidence and approaches at a regional and international level", this roadmap was designed with data gathered from the engagements and interviews with various stakeholders. These stakeholders comprised the art and cultural sectors, policy makers, researchers and academics, experts on the creative economy on a national and local level, non-governmental organizations from the Philippines and the UK. The British Council also played a crucial role in connecting the research team with respondents from the UK.

V.   Target of the Roadmap

This Roadmap is only a guide for Angat Bayi Fellows, other local chief executives, policy makers and implementers, and key stakeholders of the Creative and Cultural Industries (CCIs) in mapping out initiatives in localizing an inclusive arts, culture, and creative economy in their respective municipalities/ cities anchored on Angat Bayi's feminist leadership principles and values and feminist intersectionality. This roadmap does not claim to know all the answers to questions that may arise in the process of developing an inclusive arts, culture, and creative economy but it believes that the community itself is the expert of its own journey towards an inclusive local creative economy. Thus, this document strongly urges champions and advocates of arts, culture, and creative economy to make the process community-led with complete and balanced representation of all sectors in every step. Vital to the development of such inclusive space is tapping to the indigenous knowledge of the community and the collective leadership of all stakeholders. Equally important is the pursuit of the goal to address structural and systemic issues that prevent the meaningful participation of all sectors, particularly the marginalized and vulnerable groups, in social transformation. Beyond providing income and livelihood, this roadmap should contribute to transformative change within the local community and among its members. The goal is to contribute to addressing inequalities and developing caring creative communities led by empowered citizenry.

VI.   Framework of the Roadmap

The CREATE (Creation of a Roadmap for the Arts, Culture, and the Creative Economy) Local Roadmap aims to guide Angat Bayi Fellows towards creating a more inclusive policy and environment for the arts, culture, and creative economy. In crafting the roadmap, the following concepts were integrated to ensure that inclusivity is embedded every step of the way:

VI.1   *Angat Bayi furthers feminist leadership*

Angat Bayi seeks to contribute to women's full and meaningful political participation by advocating for feminist leadership. At its core, feminist leadership pursues creating an alternative and socially just political reality where women are no longer subordinated, oppressed, or marginalized. Guided with this main premise, Angat Bayi aims to capacitate women elected officials to place transformative feminist values at the center of their gender-sensitive and responsive programs and policies.

In developing localized and inclusive creative economies, feminist leadership should be thoroughly practiced. Essential to the direction of their local creative economies' growth, Angat Bayi Fellows must prevent and address injustices and oppressions within the creative and cultural ecosystem and help build inclusive and holistic communities. In achieving this, the Feminist Leadership "Diamond" must be followed:
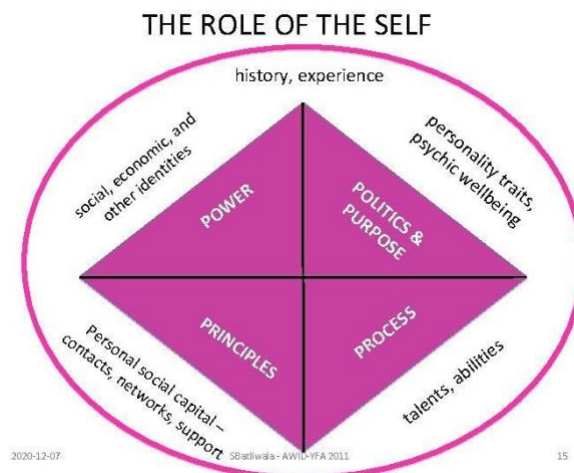

Figure 1. The Feminist Leadership "Diamond" by Srilatha Batliwala

Batliwala's feminist leadership diamond is composed of four dimensions (the 4 P's). She considers **power** as the most important dimension of leadership that needs to be confronted. She pointed out that the exercise of power is mediated by and filtered through by our leadership **principles** and values and the **purpose** of taking on leadership roles in creating transformation. Together, these inform one's leadership **practices** which greatly differs from the other brand of leadership. The diamond is balanced when our individual and collective practice of power is shaped by our principles and politics/purpose thus our practices will begin to reflect the essence of feminist leadership. These key dimensions or the 4Ps of feminist leadership are influenced and impacted by the "self" which is comprised of our experiences, social conditioning, socio-economic location, traits or abilities, and social capital. The self is a site of change and social transformation will only happen once we have transformed ourselves. (Batliwala, 2010)

Coming from a feminist standpoint, Angat Bayi Fellows must be consistently conscious of their power and other people's power, and how they practice it in private, public, and intimate spaces. Feminist leadership must resist insidious forms of power that (re)construct and continuously reinforce the subordination of women and even strengthen the gender binary that

discriminates women (Veneklasen & Miller, 2002). Power must be shared and diffused visibly. In forming new systems for the creative and cultural industries within local governments, practice of power should be *to*, *with,* and *within* the artists, cultural workers, and creatives. Angat Bayi Fellows and their cultural and creative communities must recognize each other's agency and capacities to act and incite change. These artists should also be empowered and enabled to engage in processes of growth and transformation. It is crucial for these new systems to focus on building solidarity among the creative and cultural communities, engendering mutual support systems, and imbibing safety nets. Circulating visible, accountable, democratic, and legitimate power *within* the creative economy ecosystem can further sustain feminist transformative values and social justice (Rowlands, 1997).

Feminist values such as equality, equity, and inclusion for all identities; recognition of basic human rights of all people; recognition of the basic right and entitlement of all people to basic needs (e.g., food, health, education, shelter, etc); and physical security and integrity from violence; peace; sustaining a healthy plant; honoring diversity and difference; democracy, transparency, accountability; and changing the use and practice of power must be practiced and articulated in contextualized settings (Batliwala, 2010). They can also be integrated into norms and principles such as equality under law, equity and equality in policies, removing fundamentalism and enforcing the recognition of human rights through certain instruments, and many more. These principles and values must be present in all the programs and policies related to localizing and developing an inclusive creative economy. Feminist values will be the foundation for one's ethics and can guide the behavior of artists, cultural workers, policy makers, and creative organizations. Feminist principles, on the other hand, are norms that can guide the action of Angat Bayi Fellows and their creative and cultural communities (Batliwala, 2010).

Politics and purpose should also be taken into consideration in organizing these cultural and creative industries to achieve social transformation. The feminist lens should be utilized in analysing the socio-economic realities of artists and cultural workers. The feminist political agenda should also be at the center of said purpose. Using the feminist lens and agenda, Angat Bayi Fellows must privilege gender equality and the empowerment of women within their social transformation goals. In addition, solutions to challenges should be garnered from a gender and social justice lens. It is imperative for Angat Bayi Fellows to recognize how the social order affects creative and cultural workers in their pursuit of growth (Batliwala, 2010).

In their practices and processes of transformative feminist leadership, varying forms of work should be implemented. Visioning work, political work, strategic work, relationship work, communication work, resourcing work, and managerial work must be rooted from a feminist lens and must be imbued with feminist principles and values. Recognizing how work can affect the process of social transformation is essential for Angat Bayi Fellows to be cognizant of sharing their power to the cultural and creative sectors (Batliwala, 2010).

These dimensions of feminist leadership serve as guidepost for our Angat Bayi Fellows intending to develop an inclusive creative economy at their respective cities/ municipalities, in

pursuit of social transformation that seeks to redistribute power, change unjust conditions and introduce new norms and practices.

VI.2   *Intersectionality*

The study will use intersectionality theory as its framework in reviewing the existing policies, crafting policy recommendations, and creating the CREATE Local Roadmap. Intersectionality is a theoretical and methodological tool for analyzing how power differentials or constraining normativities based on constructed categories like gender, ethnicity, race, class, sexuality, age, dis/ability, nationality, and language—among others—interact, and, in doing so, lead to various social inequalities and unjust social relations (Lykke, 2010). However, this is not simply adding variables to analyze; intersectionality looks at networks of interactive processes and the interplay of identity categories, with a focus on people and experiences that are often overlooked (MacKinnon, 2013; Ferguson and Naylor, 2016; Lykke, 2010).
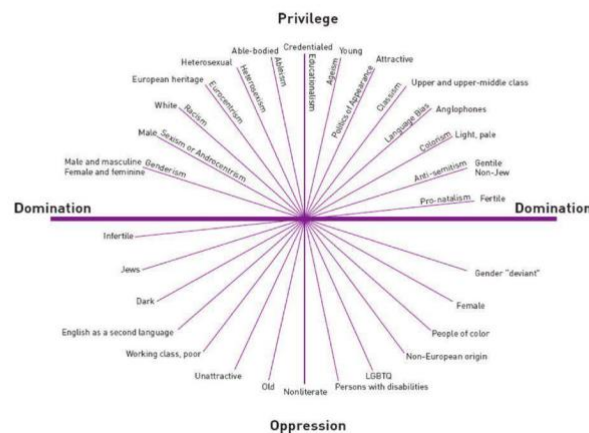
Figure 2. Intersectionality Framework

Intersectionality emphasizes addressing the interlocking effects of identities, oppressions, and privilege in understanding experience (Price, 2018). It is crucial to understand that cultural and creative communities in the Philippines have varying and intersecting identities and cross-cutting vulnerabilities. To produce an inclusive policy and a CREATE Roadmap, it is crucial that this feature of intersectionality is looked at.

VI.3   *Intersectional Feminism*

Batliwala has pointed out how intersectionality has become an important feminist principle over time and how feminist leaders practice awareness on the different ways multiple powers of structures and systems of oppression are constantly operating on our daily lives (Batliwala, 2021). Center to enabling and empowering women creatives and cultural workers, Intersectional Feminism entails the recognition that oppression does not exist in a bubble. A woman's identities, oppressions, and privileges do not work separately—they intersect and cut across each other. Her gender, sexuality, class, religion, ableness, and other identities are not experienced separately; the issues and challenges derived from each identity compound together which can further affect her marginalization and oppression. For instance, a lesbian, indigenous, disabled Filipino artist is treated differently across different social systems and creative and cultural circles. Creating a roadmap towards an inclusive localized creative economy calls for recognizing the varying feminisms and lived realities of women. Solutions, such as programs and policies, of the roadmap must not only address the problems of a person as a creative or cultural worker, but it must also address their issues tied to their creative and cultural identity—her class, gender, sexuality, ethnicity, religion, age, and the dozens of other identities she has (Lykke, 2010).

VII.   Legal Mandates

Article XIV, Sections 14 -16 of the 1987 Philippine Constitution provides the State's commitment to "promote, enrich, and conserve the country's artistic and historic wealth that constitute the cultural treasure of the nation." In 2009, the National Cultural Heritage Act or Republic Act No. 10066 was passed which aims to: "(i) protect, preserve, conserve, and promote the nation's cultural heritage, its property and histories, and the ethnicity of local communities; (ii) establish and strengthen cultural institutions; (iii) protect cultural workers and ensure their professional development and well-being."

The Philippines' Department of Interior and Local Government (DILG) released the Memorandum Circular No. 2017-133 entitled "Creation of Local Culture and Arts Councils" in 2017. The memo issued to local governments to establish their own local councils to protect, preserve, and promote cultural heritage and ethnicity of local communities. The DILG cited the policy content and guidelines, such as the composition and functions of the Local Culture and the Arts Council, and the penal provisions in cases of any violations. The National Commission for Culture and the Arts (NCCA) and the DILG also issued Joint Memorandum Circular 2021-001, which provided guidelines for LGUs to follow in terms of gathering information on local cultural heritage through their own local inventories of cultural property—an inventory which they are required to submit as part of the Philippine Registry of Cultural Property (PRECUP) to acquire their certificate of compliance. In this regard, the Angat Bayi Fellows who participated in this study are also required to form their own councils for the preservation, protection, and promotion of their local cultural heritage and their local communities' ethnicity. The CREATE Local Roadmap will take this memorandum in consideration as one of its bases in forming a local culture and arts council.

House Bill No. 8101, otherwise known as the Philippine Creative Industries Development Act (PCIDA), was introduced and authored by Pangasinan 4th District Representative Christopher VP

De Venecia. Representative De Venecia is also the Chairman of the Special Committee on Creative Industry and Performing Arts, a committee recently established in October 2020. The informal consultations on the Philippine Creative Industries Bill saw the need for an official venue to discuss the formulation of policies on creative industries thus prompted the creation of the special committee (De Venecia, 2021).

The Bill defines creative industries as industry "where it involves persons, natural or juridical, that produce cultural, artistic, and innovative goods, products, and services, where such goods, products, and services originate in individual creativity, skill, and talent and that have potential for wealth and through the generation and exploitation of intellectual property. It includes those directly or indirectly involved in the creation, production and manufacturing, performance, broadcasting, communication and exhibition, or distribution and sale of works and other subject matter, subject to intellectual property rights protection."

The bill seeks to promote and support the development of the country's creative industries by protecting rights of artists, creators, creative firms, content providers, cultural workers, and all individuals deriving their livelihood from creative means and talent. De Venecia (2021) shared that although there are numerous efforts from different stakeholders in developing the cultural and creative industries, the lack of a unified framework meant uncoordinated efforts and missed opportunities. He expressed that the bill hopes to address the lack of a governance framework on creative industries. Using the UNCTAD creative industries framework, key stakeholders will be guided to harmonize their efforts and strategically target overlooked creative and cultural sectors. The UNCTAD framework identifies nine domains of the creative industries, namely traditional cultural expressions, performing arts, audiovisuals, new media, creative services, design, publishing and printed media, visual arts, and cultural sites — these nine domains aggregate as many as 35 to 50 sectors.
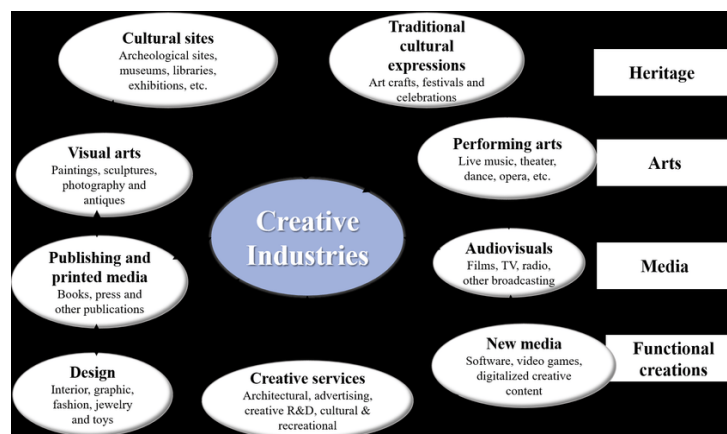

Figure 3. UNCTAD classification of creative industries. Source: UNCTAD, Creative economy report 2010, p. 10, http://unctad.org/en/Docs/ditctab20103_en.pdf

Aside from identifying a unified framework, the bill also mandates the creation of the Philippine Creative Industry Development Council composed of 9 regular members from the

private sector representing each domain and heads of 8 relevant agencies[2] as *ex-officio* members. . Some of the Council tasks are to: (1) define the economic goals and key performance indicators for the creative industries; (2) create a classification of the creative industries into sub-sectors and create working groups that will assist the Council; (3) issue guidelines and criteria in identifying recipients of government aid in national emergencies; (4) come out with accreditation guidelines to access programs of the Council; (5) generate and mobilize resources and determines the use and the equitable distribution of such resources; (6) develops cooperative exchanges, partnerships, and collaborations with other stakeholders within and outside the country; (7) endorses to the DTI international trade agreements that will benefit the Philippine creative industries.

The bill also directs the formulation of the Philippine Creative Industries Development Plan that presents a comprehensive set of activities, objectives, strategies, and targets focused on growing the country's creative industries and sectors in the short-term, medium-term, and long-term. The Plan includes the following components: (i) Well-defined and measurable economic goals and key performance indicators for the industry; (ii) Review and implementation of policies, plans, and programs; (iii) The provision of up-to-date data in the aid of the implementation of the Plan and analyses of current and emerging trends that impacts the key stakeholders; (iv) Strategic investments in the creative industries, (v) Financial assistance to creative micro, small, and medium enterprises (MSMEs). Startup funds, investment schemes, loan programs, or guarantees can provide the fiscal resources creative firms need to formalize and gain social protection. Financial assistance can encourage creative firms to register their entities to become formal businesses; (vi) Technical, technological, and financial assistance for the development, processing, and marketing of creative goods and services; (vii) Stronger collaborations and linkages between stakeholders within the government and the creative industries should be prioritized; (viii) Incubation programs and investments to develop original creative content; (ix) Strategies for greater access to national and international markets to develop creative industries' competitive advantage; (x) Special Economic Zones to support the development of the creative industries should also be established; (xi) The hiring and employment of creative and cultural workers should also be promoted; (xii) Programs promoting a stronger intellectual property ecosystem; (xiii) A comprehensive digital acceleration plan for the development of the creative industries; (xiv) Strategies towards the creation of a creative cities network; (xv) Programs that ensure affected stakeholders are covered, involved, and included in all aspects of disaster risk management and resilience (xvi) Guidelines, programs, and strategies for the proper management of the creative industry development fund.

The bill also identifies 13 ways on how the state can further support the creative industries; (1) Infrastructure support. Through the DTI's Shared Service Facilities Project, creative industries can also be given infrastructure support such as the provision of digital looks such as cloud storage,

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[2] ex-officio members are heads of the following agencies, with DTI as the chairperson: Department of Trade and Industry (DTI), Department of Education (DepEd), Department of Science and Technology (DOST), National Commission for Culture and the Arts (NCCA), Intellectual Property Office of the Philippines (IPOPHIL), Commission on Higher Education (CHED), Department of Tourism (DOT), Department of Information, Communication, and Technology (DICT).

physical spaces such as co-working spaces and rental schemes for studios and venues; (2) Research and Development (R&D) and Innovation Support. Research and development support programs will be made available to accredited entities; (3) Digitalization of the creative industries. MSMEs and stakeholders should be given access to digital services and digital training platforms that can aid their development within the creative industries. Technical and financial assistance will also facilitate the creation of digital content distribution platforms, including dedicated high speed infrastructure and bandwidth; (4) Creative Voucher System. Through this system, stakeholders from accredited entities can access grants, support, aid, and other incentives for business development and support; (5) Creative Industries Investment Priority Plan (CIIPP). Through the CIIPP, certain creative activities will be prioritized in the qualification of incentives; (6) Fiscal Incentive to Enterprises in the Creative Industries; (7) Access to Credit and Financial Instruments; (8) Creative Instruction and Education. Establishment of Creative Educational Plan and other policies, programs, and strategies in the development of human resources in the creative industries including scholarships with underprivileged students as priority beneficiaries; (9) Data and Information Management. Setting up of a satellite account for creative industries in close coordination with PSA; (10) Creative Industry Development Fund. Establishment of Special Account for research and development, trade promotion, human resource development in the creative industry; (11) Engagement with the Private Sector; (12) Creation of Local Culture and Arts Councils; (13) One Stop Registration Center. One-stop shop to assist the creative industry MSMEs or entrepreneurs on their business registration needs via the special lane dedicated to the industry in the Negosyo Centers.

VIII. Methodology

Qualitative methods of research were utilized in designing the roadmap key action areas and its case studies. Various key stakeholders from the creative and cultural sectors and firms, higher educational institutions, national government agencies, elected officials, arts and culture organizations, and advocacy groups were selected to participate in the study. The research questions revolved around the state of the creative economy or the creative and cultural industries in the Philippines, including the milestones, victories, challenges, and good practices. Specific questions were asked on the localization of inclusive creative economies and their responses informed the design of this roadmap. The key informant interviews and focus group discussions were conducted from July to September 2021. This study aims to jumpstart the process of creating a Roadmap towards a more inclusive policy on the arts, culture, and the creative economy. Specifically, it aims to:

- Review laws and policies on arts and culture in the UK and in the Philippines.
- Craft policy recommendations on arts and culture to be presented to the Angat Bayi Fellows.
- Come up with a CREATE Local Roadmap to guide the local government units in implementing inclusive policies and programs arts and culture.

VIII.1 Review of policies of the UK and the Philippines

The desk review mapped out certain creative and cultural policies and programs within the Philippines and the UK. These policies centered on the foundation of forming a creative economy and ways of making the developmental plan more inclusive. Recommendations and best practices in the UK and in the Philippines were also researched in order to create applicable scenarios within the roadmap's key action areas.

VIII.2 Key Informant Interviews (KII)

Considering the COVID-19 restrictions, the interviews were conducted through the Zoom platform, which is a video conference application. There were seventeen (17) key informants. The UK participants were advocates from the academic field (e.g., University of Leeds, University of London), government bodies (e.g., Office of the Mayor of Liverpool, Culture Liverpool, Mayor of London's creative industries sector, Local Government Association, Arts Council England), arts and culture organizations (e.g., Tom Fleming Creative Consultancy, Fun Palaces, Filwood Centre). Informants from the Philippines and other countries were also advocates, practitioners, and policy makers from government agencies (e.g., Department of Trade and Industry, National Commission for Culture and the Arts), higher education institutions (e.g., University of the Philippines, De La Salle University), organizations pursuing the development arts and culture (e.g., ASEAN Foundation, Ayala Foundation), and various sectors of the creative and cultural arts (e.g., theater acting, singing/composing, dancing, among others).

VIII.3 Focus Group Discussions

Angat Bayi Fellows from Odiongan; Romblon, Barugo, Leyte; Donsol, Sorsogon; and Isabela, Negros Occidental; stakeholders from the Department of Trade Industry focused on the creative industries (e.g., Design Center, Center for International Trade Expositions and Missions, Create Futures Program); stakeholders and organizations advocating for the development of creative industries within local government units (e.g., League of Cities of the Philippines, Creative Grid – Cebu, Baguio Arts and Crafts Collective, El Union Coffee, the LGU of Iloilo City); and advocates from the arts and culture sectors were invited to focus group discussions (e.g., film, theater, weaving, dance, advertising, visual arts). There were six (6) focus group discussions. Similar to the key informant interviews, the focus group discussions were also conducted through Zoom. tThere were invited participants who agreed to join but were not able to attend due to varying reasons—understandably, most were affected by the worsening conditions of the COVID-19 pandemic in the Philippines.

VIII.4 Informed Consent

Practicing feminist research ethics, the research team asked participants to sign or state their consent before the interview or focus group discussion. The informed consent form, which was

created and distributed through Google Forms, explained what the informed consent form was, details of the research team (e.g., principal investigators, organization, sponsor, and name of project), purpose of the research, type of research intervention, confidentiality, and the interview or focus group discussion flow.

IX.   What is "Inclusive Arts, Culture, and Creative Economy"

IX.1   Arts, Culture, Creative Economy Definition

RA 10066 defines cultural heritage as "the totality of cultural property preserved and developed through time and passed on posterity." It also identified the different heritage domains which are: cultural institutions, intangible cultural heritage, civic heritage and LGU programs, cultural significant natural resources, tangible cultural heritage, and prominent personalities. The four fields of criteria to determine the cultural significance of a cultural property are: context, history, uses, and its social and spiritual prominence (NCCA, 2019).

The intersecting space between creativity, culture, economics, and technology has allowed the innovation and circulation of various art forms and mediums into global and national markets. Identifying and clarifying that space as the "Creative Economy" has expanded the chances of creative trades, micro and small businesses, and artists to generate income, jobs, and even earnings from export (Newbigin, Rosselló, & Wright, 2010). According to Reis (2008), the creative economy's definition is rooted from multiple economic ideations, namely the experience economy, knowledge economy, and the economics of culture. Borrowing ideas from the "experience economy", the creative economy gives premium to the cultural and social impact and income-generating value derived from societies' intellectual property and cultural artistry. Traits such as intellectual property rights, skilled workforce, and technology from the "knowledge economy" were also interwoven into the foundation of the creative economy. The "economics of culture" informs the creative economy on the possible abundance of cultural resources through the estimate of their authenticity and inimitable value. Prior to being recognized as the "Creative Economy", international and national governments first referred to this amalgamation of income-generating creative activities — many of which had strong cultural roots to ancient practices, such as designing, decorating, making, and performing — as the "Creative Industries'' (Newbigin, 2016). The debate then evolved into recognizing that the Creative Economy, beyond its component of arts and culture-related commercialization, meant that our age-old creative practices (e.g., designing, creating, and decorating) were now being interwoven with modern economic activities (e.g., advertising, fashion design, film, etc.) and digital technology — which might lead to surfacing untapped resources and accessing commendable economic growth (Newbigin, 2016; Newbigin, Rosselló, & Wright, 2010).

Amid the debate over which term to use or how to properly define these growing creative and cultural industries, their fiscal contribution has started to become a valuable discussion point in global forums and economic networks (Newbigin, 2016). Two decades ago, national governments rarely endeavored measuring and strategically thinking about their creative

industries' overall economic contribution. However, in recent years, national governments have started to recognize the vitality of the cross-cutting space between arts, culture, and technology. The Creative Economy is currently viewed as income-generating, culturally and socially impacting, and forming new economic orders in the digital age — especially during the COVID-19 pandemic where traditional and formal economic structures were in the midst of collapsing (Newbigin, 2021). Several studies have shown that the arts and culture greatly contribute to the economy (Mercado & Tolentino, 2018; UNESCO Culture Sector, 2018; Pratt, 2017; Newbigin, Rosselló, & Wright, 2010; São Paulo, 2008). Further, some studies also stated the strong correlation between design-intensive businesses being more profitable and innovative.

IX.2   **Components of Arts, Culture, and Creative Economy**

UNESCO posited four specific core pillars in the 2005 Convention on diversity of cultural expressions where all the stated components correlate in the cultural ecosystem, and society and economy of the global and national creative economy: "(i) governance; (ii) flow of cultural goods and services, and artist mobility; (iii) sustainable development; and (iv) human rights and fundamental freedoms." (UNESCO, 2021). The following paragraph will focus on the different components of the creative economy which are essential to key stakeholders developing the creative and cultural industries:

- **Creative and cultural policies** should be at the center of developing a country's creative economy. Establishing a local Creative Economy plan or program can amend old-fashioned creative and cultural policies; and can lead to the establishment of inclusive local laws and policies (Fleming, 2017).
- The European Expert Network on Culture and Audiovisual (2020) stated that revisiting the current **working conditions of the cultural and creative industries' labor market** (e.g., culture, media, and graphic sectors) is vital. Oftentimes, creative and cultural practitioners and artists in full-time, part-time, or freelancing jobs suffer from the generic perspective that their goods and services are similar to easily commercialized products. Given that their work has this added value of intangibility, it is crucial for CCIs to revise their employment relationships.
- **Finance for cultural and creative industries** is essential for micro and small businesses and artists to grow and thrive. According to Newbigin et al. (2010), the small pool of investors interested in the CCIs are usually driven by certain affinities and passions rather than by commercial logic. Motivations such as those may lead to investor confidence lowering due to the element of "sunk costs" — which occurs prior to gaining revenue from CCIs. Newbigin et al. (2010) suggests that maintaining a systematic analysis and collection of CCI data is crucial to tap more investors and maintain their confidence. Further, Fleming (2017) stated that developing countries such as the Philippines need to have a support environment filled with MSME-supportive and business-to-business network activities; targeted investments ready for utilization; and an investor-friendly landscape for CCIs (e.g., micro finance, grants, loans and equity).

- The importance of the creative economy should be institutionalized through the **academic and technical education system**. Since the creative and cultural sector is a growing force, building an environment that equips them with the needed theories and skills to succeed in and innovate CCIs is important. Further, practitioners and aspirants should be taught through creative entrepreneurial, management, and professional development activities (Fleming, 2017).

- **Creative intangibles** or ideas can generate additional value when cultural characteristics are incorporated into them. São Paulo (2008, p. 29) stated that "from cultural tourism, encompassing heritage and typical festivities, to audiovisual productions, synergies flourish between lifestyle and the environment in which it blossoms. The notion of creativity is also associated with culture due to its uniqueness, which is capable of giving rise to tangible products having intangible values."

- **Intellectual property law** is considered as the "catalyst that transforms creative activity into creative industry" (Newbigin, Rosselló, & Wright, 2010, p. 17). A set of rigorous IP laws will protect the ideas of artists and creative and cultural practitioners similar to how goods and services are patented by business owners. Creative and cultural engineers would then be given the safe space they need to securely create, invent, innovate, and market their new products and processes — ensuring that they can materially benefit from their own creativity. Creative economies should possess intellectual property at its core (Newbigin, Rosselló, & Wright, 2010).

- Digitalization has drastically changed the creative economy and its impact to the creative value chain (UNESCO, 2021). **Digital infrastructure** is crucial for national CCIs to modernize, progress beyond a local reach, and access global networks. Attaining a hi-speed broadband capacity and utilizing the latest technology will help artists, creative and cultural practitioners, and citizens access and disseminate local creative and cultural products (Fleming, 2017; Newbigin, Rosselló, & Wright, 2010). For instance, some event-organizing and art exhibit companies were able to sustain their business by organizing online exhibits or bazaars.

- **Sectoral chains and value networks** commonly make up the structure of the creative economy. As CCIs are inherently diverse in their creative and cultural production, the creative market is filled with a multitude of producers to a multitude of consumers. Deconstructing the traditional competitive mindset and "one for many" model, this new network-based and creative economic order ensures benefits and inclusion for market participants and collaborators (São Paulo, 2008).

- As the space of diverse technologies and creative fields intersect, **new consumption models** emerge. Creative economies innovate not only goods and services but also traditional economic orders. Consumers are now empowered to decide on their consumption as they are presented with an array of diverse goods and services that adheres to certain cultural identities — a unique trait only found in the creative and cultural field (São Paulo, 2008).

- Creative industries grow and thrive because of the strength of their **Cities and Clusters**. Characterized as being place-specific, creative industries flourish from the diverse arts, culture, and history of communities. When micro and small creative businesses thrive in

said communities, this attracts more people to start a business in the same location. Commonly, the creative economy's *immediate* and *useful* impact is felt by governments on a neighborhood, city, or regional level, rather than on a national level (Fleming, 2017; UNESCO, 2013; Newbigin, Rosselló, & Wright, 2010).

- **Creative hubs** emerged as one of the goals in creating sustainable growth models for creative MSMEs, artists, creative and cultural practitioners, and citizens. These creative hubs serve as a springboard for cultural and artistic innovations and discussions to take place. As various individuals and organizations collaborate and interact in these creative hubs, local governments and organizations can learn their specific challenges, stories of resilience, and creative adaptations to craft suitable and sustainable policies and programs (British Council, 2016).

IX.3   **Inclusion Gaps in the Arts, Culture , and Creative Economy**

In rigorously crafting a creative roadmap or policy that adheres to the needs of artists and cultural practitioners, recognition of the artist's intersecting identities is essential to surface crosscutting needs (e.g., specific needs of indigenous women in the Philippines; or a third-generation Vietnamese immigrant in the UK). Diverse cultures and identities propel the growth of creative cities and clusters. For instance, communities with diverse groups of people can lead to the development of an innovative creative and cultural ecosystem and entrepreneurial community (São Paulo, 2008). Diversity becomes the hearth that fuels the co-existence and exchange of different kinds of creative and cultural knowledge in one location (Newbigin, Rosselló, & Wright, 2010). UNESCO (2013) also debunked the myth that diverse cultural expressions in one location would lead to toxic competition and frictions among creative practitioners and entrepreneurs; they argue that maintaining an open and supportive space for cultural diversity to exist eases up the tension caused by differences. Through the hybridization of identities, empathizing with common struggles, and sharing new cultural and creative knowledge, diverse communities create varying music, films, art, novels, television programs, and many more.

UNESCO stresses the expansive nature of the creative and cultural fields and how they can be used as means for socially marginalized, indigenous, and migrant groups, notably women, to express their experiences and perspectives. Global and local governments have the responsibility to analyze such cross-cutting needs and situations as they can further perpetuate inequality and enable unwarranted privilege. For example, women with disabilities may experience a nuanced form of cultural and socio-economic oppression upon migrating to a new country — gender intersects with other constructions of identities such as class, age, disability, race, ethnicity, and sexuality (Finkel et al., 2017). Being part of the socially and economically marginalized sector in the CCIs means struggling over the control of cultural production against the elite and powerful — the struggle exists ranging from the representation of artists in certain CCIs policy creation, managerial positions, curations; or their works being excluded from exhibits or digital media (Finkel et al., 2017).

Often, minorities are further stripped of their power and identity when they are used as content in the media. They are often misrepresented and ridiculed to retain the masses' interest, such as in the case of the show "My Big Fat Gypsy Wedding'' in the UK. The participants of the show felt grossly misrepresented and turned into a cultural object meant for entertainment alone (Belfiore, 2020). One of the most incessant problems that the arts and culture have is the lack of inclusive curatorial practices. Ever since the formalization of museums and exhibits, "professional" curators have always determined, or in some cases gatekeep, what is "creative" and "worthy enough" to be exhibited (French, 2020). French offers a new approach to a more inclusive form of curation, an approach that is more focused on demystifying the curation process and focusing on a more person-centered planning. Allowing intellectually disabled people, indigenous women, and other marginalized sectors to self-advocate and express their exhibition ideas can be a source of empowerment for them. Responses to the posited intersectional issues of artists halted during the pandemic and the series of lockdowns merely aggravated the situation — further widening the existing power asymmetry and cultural gap as CCIs migrate to digital media.

Numerous studies reveal that artists, creative practitioners, and cultural workers from socially marginalized, indigenous, and migrant groups are often underrepresented in the creative economy and excluded from initiatives or occupations (O'Brien, Taylor, & Own, 2021; Carey, Florisson, O'Brian, & Lee, 2020; Wright, 2020; Create London, 2018; UNESCO, 2013). Privileged individuals were found to be more than twice as likely to enter creative and cultural occupations compared with their working-class counterparts. In 2019, only 4.4% of creative roles are filled by people from the working class vis-à-vis the 10.9% privileged individuals occupying higher-paid creative roles. Social mobility is still an issue given the current context (Casey et al., 2020). Aside from getting higher pay slips, privileged individuals also dominate key and top creative roles in various fields, including publishing, information and communication services, and film, radio, photography, and TV media. Occupying those key media roles entails being able to control and dictate who gets on page, stage, and screen — especially considering that only one in ten of people from the working class attains managerial positions (Casey et al., 2020).

There is also a growing body of knowledge that demonstrates glaring inequalities in the creative media industries such as privilege class (male, white, and middle class) largely controls the means of production for creative and cultural commodities and constant underrepresentation of women due to the demands of childcare (Dent, 2016). This underrepresentation is not evenly present in all CCIs as ILO data will show that the Arts, Entertainment, and Recreation and other services sector has the 3rd highest share of women at 57.2%. In 2017, UNESCO Institute of Statistics reported that 47% of workers in cultural and creative industries in 72 countries are women. This year, UNESCO released a special edition report on the state of gender equality in the cultural and creative sectors. The Gender and Creativity highlights some of these key findings: (1) gendered nature of employment, relative pay, contractual status and seniority, women in CCI continue to fare worse than men; (2) those who identify as women or people with diverse SOGIESC are more likely to suffer from harassment, abuse, bullying, and a general lack of safety in cultural and creative workplaces, including the digital world; (3) Crisis like the COVID-19 pandemic increases the vulnerability of already marginalised groups and reinforces the view that women are

"more disposable" to the creative workforce than men (Connor, 2021). These are validated by our female respondents in the study who are engaged in media arts. In the Philippines, there is a dearth of quality sex/gender disaggregated data in the creative sector which the Philippine Creative Industry Development Act is trying address. These data are needed to probe into intersectional barriers faced by women and people with diverse SOGIESC.

Nations and communities from the Global South are formulating new creative economic models which are informed of the intersecting identities and needs of their constituents. More than just creating inclusive programs, the said communities aim to empower citizens and local artists through collaborative creative and cultural programs (UNESCO, 2013). Regional development has led to a more pluralistic framework of the creative economy and CCIs, including valuation of cultural goods and services, inclusive economic orders, and people-centered programs. Intersectionality emphasizes addressing the interlocking effects of identities, oppressions, and privilege in understanding experience (Price, 2018). To produce an inclusive policy and a CREATE Local Roadmap, it is crucial that this feature of intersectionality is analyzed — adhering to the steady progression of the Global South's creative economy.

In defining an inclusive arts, culture, and creative economy, it is essential to ensure that transformative feminist and inclusive values and principles should be present in creative and cultural programs, policies, and activities.

IX.4   Inclusive Arts Culture, and Creative Economy Values and Principles

The creation and development of inclusive arts, culture, and creative economy will be guided by these values and principles to ensure that each citizen, regardless of age, sex, gender identity, class, ability or disability , religion, ethnicity,

1. Collective and Inclusive Leadership and Decision-Making

Power must be shared to, with, and within the cultural and creative sectors and stakeholders from local government units. Multiple stakeholders from the arts, culture, and creative economy should be given the space to participate in decision-making fully and meaningfully. In consultations and discussions, the Angat Bayi Fellows should be cognizant of the cross-cutting vulnerabilities and identities of the creative and cultural actors as these may affect the dynamics of their discussions and relations. Feminist leaders must strive to make power accountable and transparent in public and private spaces.

- *Challenge power that reinforces the oppression or marginalization of certain identities*. Angat Bayi Fellows must challenge forms of power in all contexts that continuously reinforces the discrimination, exploitation, marginalization, oppression, and subordination of marginalized creative and cultural sectors and stakeholders.
- *Prevent the "founder syndrome."* In organizing and creating spaces for creative and cultural communities, the practice of power being shared is

crucial. To avoid the "messiah complex", or where people believe that they are the savior of the community, hierarchy and concentration of responsibilities or power must be eradicated.

- *Examine and find ways to avoid "deep structure" of organization and movements.* In these deep structures, indirect and hidden power are usually present. The subtle hints of power abuse may appear in informal groups or clique, informal or covert decisions, unstated personal biases, gossip, actual vs. stated work norms, valued or rewarded behaviors.

2. Accessibility and Empowerment (Affirmative Actions for the Marginalized)

Cultural and creative communities usually consist of diverse identities and people. Lived realities and experiences vary as their identities entail a different set of privileges and oppressions. In realizing the goal of an inclusive arts culture, and creative economy, affirmative action and mechanisms must be in place to address gaps and accessibility.

- *Inclusive and assistive technology, infrastructure, and resources* entail recognizing the varying struggles of creative and cultural workers. For instance, women with disabilities may have different needs when weaving compared with an abled man. Developmental programs and policies must be cognizant of these gaps in order to create a more inclusive and accessible creative environment.
- *Gender-based violence (GBV) and violence against women and children (VAWC), and sexual and reproductive health and rights (SRHR) must also be addressed.* GBV, VAWC, and SRHR issues are also experienced by everyone within the arts, culture, and creative economy. Women and people of diverse sexual orientation, gender identity and expression (SOGIE) disproportionality experience this more. Their agency, capabilities, and potentials may be hampered as experiences of GBV, VAWC, and SRHR issues have become part of lived realities. Angat Bayi Fellows should take these experiences into account in designing programs. For instance, mothers working in the cultural sector may not have the time to join capacity training programs because they have children to take care of. The program may include an option for mothers to drop off their children to nearby daycare centers.

3. Democratic and Participative

Regardless of one's age, class, gender, sexuality, ethnicity, religion, ability, and other identities, everyone should be able to meaningfully participate and should be encouraged to participate within the organizing movement or decision making. Rather than being solely led by the Angat Bayi Fellows or experts, the power must be shared within the creative and cultural sectors as well to practice a people-led development of the creative economy. Discussions and decisions should not be

dominated by a particular sector or class, everyone should be given the space to share their thoughts, feelings, and opinions.

4.   Diversity and Inclusion

The agenda of development for the creative economy should be integrated with values of diversity and inclusion. The arts and culture should accept and promote marginalized communities and stakeholders. Decisions and initiatives should be designed with the diverse needs and goals of stakeholders from the arts, cultural, and creative communities. In all the projects, policies, and programs created by the movement, no artist, creative, or cultural worker must get left behind.

5.   Collaboration and Co-creation

A holistic agenda and social transformative vision for the creative economy also entails the collaboration and co-creation between creatives and experts, and non-creatives and non-experts. Inciting change and creating knowledge requires the participation of stakeholders and sectors within and outside the circles of the creative and cultural communities. A unified approach and harmonized efforts from the government must be implemented for the sustainability of programs and policies. Partnership between the private and public sector can also contribute to the meaningful co-creation of knowledge and the collaboration towards sustainable inclusive programs for the cultural and creative sectors.

6.   Solidarity

Artists, creatives, and cultural workers have shared experiences and faced collective struggles. Developing local creative economies should be rooted from solidarity. There should be collective action and active citizenship from all key stakeholders. Efforts, decisions, and initiatives must be community-based and must come from the movement. As the economic agenda of an inclusive local creative economy entails the circulation and redistribution of productive sources to stakeholders and to those who need it the most. Stakeholders must channel profit back to the social aim rather than merely building wealth. Solidarity can build resiliency within the community

These values and principles are essential in creating inclusive art, culture, and creative economy at the local level. These should be present in all the steps and processes in the development of the said economy, from consultation, design, planning, organizing, implementation, and monitoring. This means these should be non-negotiable in policy development, programs, projects, infrastructure building, technology development, and service provision.

X.   Challenges in Developing an Inclusive Creative Local Economy

Inherent structural issues embedded within societal systems

- ***Cross-cutting vulnerabilities and lack of inclusivity.*** Governments and national systems are skeptical of the potential and power of the arts, creative, and cultural sectors.[3] Their economic contribution and developmental value are overlooked as most of its industry stakeholders are still entrenched in cross-cutting fragilities and governments still rely on inherent prejudices (e.g., the arts are just a hobby; culture and arts have no economic contribution).[4] Entry to the creative and cultural industries is often imbued with intersecting vulnerabilities — one's class, age, gender, sexuality, ethnicity, location, educational attainment, and ableness affect their chances of becoming a creative or cultural workers (Pratt, 2021). In settings such as higher education institutions and the workplace, abuse of power always take place as minorities and entry level creatives face exploitative working conditions (e.g., job informality and contractualization) and a hostile working environment (e.g., sexism, sexual harassment, racism).[5]
- ***Lack of social protection.*** Numerous creative and cultural industries are still part of the informal or grey economy, which means that they lack social protection and essential work benefits[6] such as medical, disabilities, and life insurance; fringe benefits, retirement benefits; employee assistance programs; and paid time off. The pandemic heightened the marginalization faced by creative and cultural workers as the disruption of income worsened their chances of survival.

Art and culture controlled by capitalistic powers

- ***Corporate capital dictates arts and creative outputs.*** Some experience conflict in defining the arts' purpose: is it for economic gain or humanitarian purpose?[7] Limited mechanisms to democratize art can easily result in polarizing definitions—which may go against the agency of the artists and creatives. It is essential to listen to what the community wants after informing them of their choices and empowering them to make that choice. Funding and policies should take this definition debate into account.[8] It is important to note that corporate capital dictating art can result to dangerous outputs. For instance, people's creativity was used in authoritarian governments' troll farms (e.g., memes, videos, etc.), which resulted in skewed perceptions of the electorate. [9]
- ***Imperialist perspectives may define art.*** Manlangit (2021) explained the dangers of governments and people in power or authority defining and dictating what art is or what is not. Given the economic framework approach, lack of distribution of power to, with, and within cultural and creative stakeholders, especially communities and individuals, can lead

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[3] KII-13, 2021

[4] KII-2, 2021

[5] FGD-5, 2021

[6] FGD-5 & KII-4, 2021

[7] KII-13, 2021

[8] KII-13 & KII-15, 2021

[9] FGD-5, 2021

to standardizing art under government definitions—which may result to some artists getting left behind. Other entities, such as larger creative firms and private enterprises, who may be funded may also lead conversations and projects on developing local creative economies without consulting local artists.[10]

- **The rich dominate art including its definition and value.** Creative and cultural spaces, such as theaters and museums, are mostly accessible to the middle class and the rich.[11] These spaces, which are often funded and controlled by the rich, define which art is "worthy" enough to be displayed and shared with people. This standardization of art has left people feeling alienated from the arts and culture.[12] The cycle continues. Since these larger and richer entities had the resources to establish themselves, they can easily access funding as compared with smaller culture groups and organizations. Funders would choose larger organizations because smaller ones often have limited capacity. The alienation of art with the people has led to marginalized communities finding it difficult to connect with the arts. For instance, women find it difficult to call themselves artists even if their job is literally within the creative and cultural industries.[13]

Lack of understanding of the creative and cultural industries' importance

- **Government's limited knowledge on the creative economy.** Politicians have yet to fully understand the potential of the creative economy. The creative and cultural industries' value is usually deprioritized as compared with "essential needs" such as food security, poverty alleviation, employment, and many more. Political buy-in is challenging when elected officials rely on their inherent biases and prejudices in judging the value of the creative and cultural industries — in return, this deeply affects the development of advocacies, policies, and funding.[14] As a result, local governments also have limited capacity to initiate and fund cultural and creative policies (e.g., cultural mapping); raise awareness to people and consumers about the value of arts; train local staff for suitability of cultural and creative activities.[15]

- **Blanket and geo-centric policies.** Glossing over the intricacies of the creative and cultural industries have led to governments blindly creating policies. Often, these policies overlook the intersecting identities and cross-cutting problems of the creative and cultural communities, artists, and cultural workers. For instance, funding is mostly concentrated in highly urbanized and developed locations like Manila, Philippines or London, UK because of the perception that the best artists and creative infrastructures are there.[16]

- **Ignored cultural and creative sectors.** Multitudes of creative and cultural sectors, especially ones horizontally dominated by vulnerable communities, are given little to no importance (de Venecia, 2021; Pratt, 2021). For instance, the craft sectors are generally not

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[10]KII-12, 2021

[11] KII-4, 2021

[12] KII-12, 2021

[13] FGD-5, 2021

[14] KII-2, 11, & 13, 2021

[15] KII-14, 2021

[16] KII-7 &10, 2021

viewed as part of the creative economy because of its placement in the informal or grey market — which is a result of indigenous people and women having limited access to formalize their business or crafts; giving them limited resources to organize it and structure it in the way advertising, gaming, and marketing firms do (Pratt, 2021). Since these sectors are viewed separately from the creative economy, they are also isolated from development efforts.[17]

- ***"Progressive threat" to certain governments.*** Some governments would often conflate progressive artists and art — incorporated with critical thinking and "woke" values — with threatening the current political paradigm. Their lack of understanding and inherent biases against the creative and cultural industries have resulted in viewing them as a threat. For instance, "red tagging", a tactic where governments label individuals as communists or terrorists, has become arguably an urgent issue in the Philippines. Artists and cultural advocates, and their art are sometimes red tagged, which threatens the potential and freedom of expression of the artists.[18]

No unifying governance framework and leadership vision

- ***No strategic and structured approach.*** Efforts to develop the creative and cultural industries are usually fragmented or siloed. As the creative economy is filled with diverse and numerous sectors, governments with no clear definition or understanding of it tend to create redundant and short-term efforts. [19] At the level of LGUs, since they are coming from a regulatory and governance background, they have limited knowledge and capacities to best and effectively assess the contribution of the creative economy and further develop areas that can possibly generate revenues. [20] As a result, this makes it difficult for artists and creatives to maneuver through developmental programs and policies that support them.

- ***No leadership vision on the development of the creative and cultural industries.*** Governments often focus on more known sectors of the creative economy (e.g., film, content creation, advertising, tourism) and fail to see the bigger picture in their interdependencies with less-known creative and cultural sectors and communities. For instance, gaming as an industry is viewed separately from the visual arts, which results in funding the former rather than both sectors.[21] Since there is no champion for the creative economies within the national and local government, vision for development is limited— even with interested advocates, they find it difficult to navigate through the bureaucracies of solving complex and intersecting problems faced by the cultural and creative industries.[22] Human resources and potential are wasted because of scarce laws, policies, and programs to support them—some might not even know them at all unless they are part of the formal economy, or associations and organizations.

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[17] FGD-3, 2021

[18] KII-2, 2021; FGD-4, 2021

[19] KII-1,2,4, & 15, 2021

[20] KII-1,2,4, & 15, 2021

[21] KII-2, 2021

[22] KII-1 & 2, 2021

Creative and cultural communities do not benefit from some government efforts

- ***Efforts benefit capitalists and manila-centric artists.*** Creative and cultural policies blind to the intersecting issues of artists may result in policies beneficial to capitalists and geographically privileged artists only.[23] Purely focusing on how creative activities can bring in "more investments" may result in revenue generation but only for people outside local governments. Indigenous people, for instance, often get exploited by fashion designers and firms who merely use their patterns and identities for branding purposes.[24] Usually, developmental efforts are also concentrated in highly urbanized locations, and access to opportunities are limited for artists who live outside these locations. For instance, theater, dance, music, and other performing arts opportunities are concentrated in Manila — artists may associate success with "making it in Manila".[25]

- ***Foreign control of the tourist economy.*** Localization of creative economy frameworks may sometimes lead to foreign control over tourism and creative supply chains. Removing locals from the development of local creative industries may affect indigenous culture, heritage, and representation, which often get exploited or ignored by the tourism industry. For example, foreign-owned hotels and creative firms may opt to hire "experts" outside the city or municipality instead of locals because of lack of "skills." This becomes problematic because local neighborhoods are barely explored and said establishments merely offer low quality jobs with questionable contracts to locals (Pratt, 2021).

- ***Sector-specific and inclusive policies are not implemented properly.*** Inclusive and diverse policies have yet to be properly implemented due to the complex and systemic issues faced by creatives, artists, and cultural workers. Some policies may aim to be inclusive, but its objectives fail to translate properly into action.[26] For instance, some people with disabilities or older persons may prefer to do art for the sake of art using state-funded benefits, which may go against government policies aimed at income generation for these sectors. Lack of inclusive policies may be an extra barrier for marginalized communities and individuals, such as women, people of different ethnicity, people with disabilities, to enter the cultural and arts sector.[27] Unfortunately, governments' blanket policies and universal approaches to implementation can lead to individuals not benefiting from the programs at all because of lack of resources or capacity.[28]

Local Governments' Lack of Capacity

- ***Lack of nurturing approach to artists and creatives.*** Culture and arts should be viewed beyond their immediate economic value. Policymakers and politicians tend to disregard the inherent value of art, which may be counterintuitive to their goal of harnessing the

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[23] KII-9 & FGD-3, 2021

[24] FGD-5., 2021

[25] KII-15 & FGD-5, 2021

[26] KII-1, 2021

[27] KII-1, 2021

[28] KII-4, 2021

potential of the creative economy.[29] Artists and creatives do not develop their skills overnight, hence, they should be given the space and resources to grow properly. Strictly imposing definitions of art and economic results of outputs can discourage artists from joining the movement.

- ***Local Arts and Culture Councils have yet to be formed and limited funding.*** Creative and cultural communities may need to rely on state funding in the initial stages of sustaining and scaling their businesses or careers. Unfortunately, funding has always been scarce for creative and cultural workers, it even became more limited come the stronghold of the COVID-19 pandemic on government resources.[30]

- ***Local governments have geographically isolated and disadvantaged areas.*** Pathways to creative development become limited for some local government units because of geographical conditions and lack of infrastructures. In the case of some Angat Bayi Fellows, their localities are riddled with geographically isolated and disadvantaged areas, yet filled with wonderful natural places (e.g., falls, beaches, camping sites, etc.), which adds an extra barrier for local investors. [31]

- ***Homogenized approaches of tourism offices.*** De Venecia (2021) stated that local festivals are becoming homogenized. Local governments should ensure that their locality is shining through the arts and culture as they are the life of the community.[32] This lack of creativity may be because local government units have no plantilla or permanent positions for creative and cultural experts. Public and recreational spaces and creative activities lack the tint of locality and culture as consultation with design professionals (e.g., architects, interior designer, landscape architects) are inadequate.

- ***Local cultural mapping is always limited to numbers.*** When initially cultural mapping, some local governments solely rely on quantitative methods rather than hearing the stories, narratives, experiences, strengths, and issues of creative and cultural workers on the ground. Quantitative cultural maps can lead to faulty policies that may even further harm current resources. Local cultural mapping should focus on assessing the creative and cultural resources and gaps of a certain municipality or city.[33] Cultural mapping can also be a method to make the community aware of their capabilities and build a network of creatives and cultural workers (Pratt, 2021).

Lack of Access to Finance and Capital
- ***Creative and cultural firms are viewed as risky investments.*** Financial institutions often find creative firms as risky and expensive investments. Based on current diligence standards, micro and small creative enterprises might be rejected immediately (Pratt, 2021). Some banks might even perceive the due diligence procedure as not worth it since these creative firms might only need a small amount of money (Newbigin, 2021).

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[29] KII-4, 2021

[30] KII-14 & 16, 2021

[31] FGD 1A & 5 , 2021

[32] KII-3 2021

[33] KII-14, 2021; Pratt, 2021

- ***Funding is concentrated in popular creative and cultural sectors only.*** Some local governments, private enterprises, and financial institutions mostly fund "recognized" and "popular" sectors of the creative economy. [34] Lesser-known sectors or communities of the informal economy face unequal treatment as they barely receive any funds to continue their careers at all — often, these creatives and cultural workers have to shift to different careers.
- ***Individuals' inaccessibility to finance.*** Artists venturing in entrepreneurship commonly lack the financial skillset to scale their businesses. For instance, they tend to mix their private and business finances together and find it difficult to properly calculate the compensation for their employees (Newbigin, 2021). In the Philippines, most creatives and cultural workers were not included in the social amelioration program, which is part of the Bayanihan 1 law that aims to respond to the COVID-19 pandemic challenges. In Bayanihan 2, some creatives and cultural workers were included but only those who were part of registered organizations or associations.[35]

Lack of Education and Learning Opportunities
- ***Art subjects are deprioritized in basic education.*** Most educational policies and curriculum may ignore the value of art subjects; hence, fewer creative and cultural subjects are integrated in the curriculum and students have less access to the arts and culture.[36]
- ***Individuals have limited access to educational opportunities.*** In the UK, the Art Division School is diminishing, which gives less chances for students to explore their creative talents and potentials.[37] In the Philippines, there is only one art high school[38]. Arts-related college programs are far and few between in most provinces and municipalities. Lack of proper training and education may lead to difficulty in getting a job or local arts and council sectors not thriving or innovating.[39]

Lack of Networking Opportunities and Spaces for Creatives and Cultural Workers
- ***No local networking opportunities.*** Once creative and cultural students graduate, it is quite difficult to carve their pathway to becoming practitioners and advancing their careers.[40] Creative and cultural communities can barely form if they do not have the space to do so — it is through constantly meeting and interacting where networks are formed. Young budding artists and cultural workers tend to go out of their localities to look for opportunities.[41]

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[34] KII-12, 2021

[35] KII- 1&15, 2021

[36] KII-13 & 2, 2021

[37] KII-7, 2021

[38] Philippine High School for the Arts

[39] FGD-6, 2021

[40] KII-4, 2021

[41] FGD-6, 2021

- ***Creative and cultural spaces are mostly found in highly developed and urbanized areas.*** Local governments only have a handful of creative and cultural spaces, and often these spaces are beneficial for known sectors (e.g., Museums, Libraries, Pasalubong Centers). Innovative creative hubs and spaces are usually found in highly developed and urbanized areas such as Manila or Cebu.[42]

Lack of Entrepreneurial Capacities and Business Development Services

- ***Creatives' difficulty with pricing their artwork.*** Culturally ingraining to children that art is merely for the rich or is just a hobby is an extra barrier as to why creatives find it difficult to price their artwork. In some cases, artists find it difficult to price it because they find its value intangible or beyond economic value. As a result, when they enter the industry, they get severely underpaid.[43] Low valuation of art is especially true in provinces where creative and cultural industries have yet to be developed.[44]
- ***Challenge of artists and cultural workers to start their business.*** The business environment is not entirely friendly to micro creative enterprises just yet. Given inherent systemic issues and prejudices, arts and culture-related businesses often find it difficult to start a business. Artists and cultural workers are gifted with immense creative talent, but they are not trained in business management, so the tendency is for businesses to fold early on the race.[45]
- ***Difficulty of the creative and cultural firms to sustain and scale their businesses.*** Arts and culture-related micro and small enterprises often find it difficult to go beyond two or three years, let alone scale their businesses (Newbigin, 2021). Artists who have ventured into entrepreneurship must be well informed on how to secure capital and how to ensure it scales the businesses. They need to know their limitations and work within that scope then proceed to expand their capacities.[46]

Arts and culture sectoral issues

- ***Curation.*** In curation, *certain powers define which creative outputs can be placed in creative and cultural spaces.*[47] In addition, *most curators are found in Manila and other larger cities* in the Philippines. The lack of diversity in curation has led to the practice being developed merely in those areas alone. In localizing and managing creative and cultural spaces, curation should be democratized and brought into the provinces.[48]
- ***Cultural Heritage.*** There is an *insufficient number of experts in cultural heritage conservation*, especially those with skills in technical conservation. Lack of said expertise has led to a series of emerging issues, such as century old churches being painted pink or

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[42] KII-4, 2021

[43] FGD-5, 2021

[44] FGD-1B, 2021

[45] FGD- 1A & 1B, KII- 8, 2021

[46] FGD- 1A, 1B, & 3 2021

[47] KII-10 & 14, 2021

[48] KII-10,2021

being renovated to look modern.[49] In addition, *once heritage sites have been listed, there is no support given to maintain and develop those areas.* So, discussions on ecological sustainability, equal pay, and structural representation about the people involved within said sites never come to light. Locals maintaining and managing these sites are essential as they would give the heritage site more local interpretation and valuation. Local people need to be involved and their voices need to be heard in recognizing these spaces, the management of said spaces, and the jobs associated with them as well (Pratt, 2021). There is a *creative opportunity cost in maintaining old structures rather than tearing them down to build a new one.* Local governments often tear down old structures when they are nearing the heritage age (50 years old), but the cost of creating a new building instead of preserving, adaptively reusing, or situating these old structures in contemporary settings is more expensive.[50]

- **Dance.** Most dance industry sectors are treated as attached to theaters and festivals; rarely do they have their own dance concerts.[51] Numerous dance studios had to close during the COVID-19 pandemic because of health restrictions. This meant that studio owners had to resort to external funding or look for other means of income.[52]

- **Music.** Some of the issues that the music industry is facing are: (a) little to no songs coming from different regions with different languages or dialects are currently being produced. Songs and music festivities have been concentrated in Metro Manila; (b) there are no national laws protecting the rights of people in the music industry; (c) the music industry severely lacks public funding. Most of the funding comes from private institutions with limited resources; and (d) limited local government support in developing the talent and potential of local musicians.[53]

- **Film.** In the hierarchy of market demand, *films representing marginalized communities are at the bottom.* They are even rarely shown in public movie theaters or in film shows in the provinces. For instance, queer women films are ignored unless they feed into the male gaze. Funding became sparser during the pandemic as movie theaters closed down.[54] Narratives and stories in films are mostly concentrated in Manila rather than the rich cultural knowledge from the provinces.[55] *Local governments have limited knowledge about the production of film*; hence, they would often block filming sites unless there is a filming permit. Permits can be costly for the directors. In addition, local governments lack the perspective of how films can be great ways to promote their municipality or city.[56] There is an *immense loss of opportunity in film commissions.* In the US, all states compete for film commissions to promote tourism and economic activity in their location.[57]

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[49] KII-14,2021

[50] KII-1, 2021

[51] KII-15,2021

[52] FGD-5,2021

[53] KII-3,2021

[54] FGD-4,2021

[55] FGD-4, 2021

[56] KII-1 & FGD-4, 2021

[57] KII-1, 2021

Issues artists and cultural workers face

- ***Cultural belief that the arts are only for the rich.*** Parents have always regenerated the belief that the arts and culture are only for the privileged and those who want a new hobby—this perception has fed into the narrative that the arts are not a priority, especially for poverty-stricken communities. Art is viewed as something limited in galleries and theaters rather than a creative expression of one's identity.[58] The people's imagery of the arts has now become limited to well-known creative spaces and artists, but they merely do not recognize the plethora of sectors and industries part of the creative and cultural economy (e.g., crafts, weaving, graffiti, etc.)[59]

- ***Both artists and consumers are uninformed about the economic value of art.*** Consumers commonly ask for discounts or lower prices when it comes to creative and cultural outputs. Since most people only view art as a luxurious hobby, they have this perception that art is easily made and created. They are not informed about the economic and intangible value of art, such as inducing euphoria and offering entertainment. Unfortunately, even artists themselves find it difficult to price their art as well.[60]

- ***Fear of art being commodified.*** Some artists fear that the development of the creative economy can lead to their art and culture being commodified.[61] For instance, some performing artists feel like they need to beg for funding to practice their art as well as reach their target results and objectives.[62]

- ***Creatives may not have the time or skills to deal with bureaucracy and formalization.*** As artists chose to become artists and not entrepreneurs, business development concepts may not be one of their priorities or may be beyond their resources.[63] Formalizing or professionalizing certain cultural and creative sectors are difficult because of limited capacities and understanding of the economic opportunities possible after formalization. Limited skill sets and knowledge may lead to artists lacking the entrepreneurial ambition to utilize networks and resources.[64]

Emerging issues during the COVID-19 pandemic

- ***Class divide widened in the arts sector.*** There is currently an arts emergency where more people are shifting out of the arts and culture sector because of unemployment and lack of job opportunities. This issue was further exacerbated by the COVID-19 pandemic.[65] Only the rich and privileged could maintain their artistic and cultural careers as lower to middle class practitioners have limited social protection—their priority was to survive so they had to look for jobs outside their industries. Social inequalities faced by minorities increased.

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[58] KII-6 & FGD-2, 2021

[59] KII-12, 2021

[60] FGD-5, 2021

[61] FGD-5, KII- 1 & 5, 2021

[62] FGD-5, 2021

[63] FGD-3 &5, 2021

[64] KII-8, 2021

[65] KII-13, 2021

For instance, women artists and cultural workers experienced the added burden of unpaid care work.[66]

- **Current local government efforts were disrupted.** Some local government officials expressed their plans to develop their creative and cultural sectors were disrupted because of COVID-19 quarantine restrictions. However, the pandemic also unearthed one of the longest standing issues within the Philippines; that is the politicking of government projects. Politicians tend to "own '' government programs and projects; thus, even though there are already established projects, succeeding elected officials would rename and revise the project design to call it their own.[67]

- **Deprioritized creative and cultural sectors.** Marginalized sectors and communities that are not as organized as well-known creative and cultural sectors were deprioritized. With no formal or professional structures or organizations backing them, numerous artists and cultural workers did not receive vaccines, cash aids, or other government help.[68]

- **Digital gap.** Given the COVID-19 restrictions, some artists and communities have moved to online spaces to continue their cultural and creative outputs. There were online musicals, theater performances, dance performances, and concerts.[69] Some art works were also displayed and sold online.[70] However, the digital gap has proven to be detrimental to some artists as they are getting left behind—with limited connectivity, no electronic gadgets, and scarce digital skills, artists found the transition difficult,[71]

XI.   Trends and Opportunities

Creative economy as part of the COVID-19 recovery plan

The COVID-19 pandemic has revealed the compounding vulnerabilities people are currently facing because of systemic social injustices. Local governments from the UK have experimented with the thought of centering culture in their COVID-19 recovery plans. The pandemic's effects went beyond physical exhaustion, but it also took a large toll on the people's mental health and emotional capacities. According to Lauren Lucas of the Local Government Association in the UK (2021), politicians are exploring using four different methods of cultural regeneration:

a) **Investments in a new building or institution.** The newly built institution should be a space for community engagement and creative interactions. For instance, community gardens can become a community resource that everyone can utilize. Creating these new buildings can help increase foot traffic in town centers or certain locations in the community as well as provide creative and experiential products and services locals can

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[66] KII-13, 2021

[67] FGD 1B, 5, 2021

[68] KII-15, 2021

[69] FGD-4, 2021

[70] FGD-5,2021

[71] KII-14,FGD-2 &3, 2021

consume and buy. Creative, cultural, and marginalized communities can use these centers to display their products and outputs and induce local spending. In cities, they can

b) **Community programs and activities.** Creative and cultural activities conducted within a community setting can be one way to bring people together. Through these community activities, people can creatively express themselves and establish solidarity. For example, doctors can socially prescribe social and cultural activities to people with mental health concerns. Local government units can initiate those activities in partnership with cultural and creative sectors.

c) **Events and festivals.** In further building the creative and cultural industries' resiliency, insurance-backed programs can support creative firms and enterprises' events and festivals. During the pandemic, a considerable number of artists, creatives, and cultural workers rely on public and private trade shows, exhibits, and spaces. Creating inclusive events and festivals can lead to building local economies, including improving the economic conditions of creatives in the informal or gig economy.

d) **Role of councils as conveners of creative places.** Local councils and elected officials have important roles in assembling local creative and cultural organizations together. Through infrastructures such as creative hubs, artists and cultural workers can collaborate and engage with each other on projects and funding proposals. Providing these spaces for them can be the first step to organizing them. For instance, In Sheffield, local consultants come together to design creative projects and join investment and funding bids. They then deliver and implement these creative programs together. Local arts and culture councils can also develop compact creative spaces in certain parts of the city or municipality for partnerships and networking opportunities to take place in.

Local government units in the Philippines can integrate sectors of the creative and cultural industries in their COVID-19 recovery plans. Different pathways to recovery demand creativity as the pandemic's social effect on people has changed the dynamics and complexities of cross-cutting issues.

Digital Economy

Creative and cultural practitioners from around the globe have strived to combine technology and the multi-dimensional aspects of art. Through digital musical, theater performances, concerts, and art shows, artists have collectively attempted to transition to online spaces to reach out to audiences. The following are emerging digital practices and activities creatives conducted during the pandemic, both in the UK and in the Philippines:

- **Utilization of ecommerce and social media platforms.** Online spaces, such as shopping and social networking platforms, have become ways for creative enterprises and artists to sell their artworks. Social media, in particular, became a space for graphic designers and visual artists to capitalize on businesses needing digital art for marketing. This space also

became an online hub for art and cultural practitioners and businesses to converge and provide support for each other.[72]

- **Digital productions through video conferencing applications and streaming websites.** Zoom performances of theater shows and musicals sprouted during the height of the pandemic. Through this digital transition, stage crew and production staff were still hired to work on the performance.[73] The conversation on restoring old films to reorient the youth with age-old films has emerged during the pandemic. Delving more into digital spaces, some organizations have started showing restored old films through online streaming websites—viewers were required to pay for said movies.[74]

- **Networking and community building online.** Micro and small creative enterprises can exchange knowledge, best practices, and innovative business operations through mentoring sessions online. Simply building the network and maintaining their solidarity can help micro and small creative businesses survive through the pandemic.[75]

- **Recommend digital arts and culture-related college programs to local higher education institutions.** In building creative enterprise zones, the governance model must include the municipal authority, private business organizations, arts organizations, community organization, and education providers. Education providers also play a crucial role in bringing forward discussions on the creative economy and addressing industry needs and opportunities. For instance, one of the creative enterprise zones in West London has multiple businesses in need of digital media expertise. As a result, the local university created a special Digital Media Master's program to train and educate locals; this program can help both graduates get jobs and businesses hire the needed expertise.[76]

- **Youth's engagement in digital spaces.** Since technology has changed means of communication and engagement, the youth are growing up as digital natives. This is a great opportunity for children to learn art and culture through various free streaming applications and learning software. Digital infrastructures should be built and improved for the youth to easily download apps, learn, and upskill.[77]

It is worth noting, however, that the digital divide is still a large issue in the Philippines. Limited digital infrastructures, such as no internet connection or electronic gadgets, have led to class divides widening and marginalized communities being left behind. Marginalized creative and cultural communities should be prioritized in the transition to the digital creative economy—they should be offered pathways to collaborate with stakeholders to continue their creative and cultural practice, or to grow and scale-up their creative businesses.

XII.   Vision

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[72] FGD-2, 2021

[73] FGD-4, 2021

[74] KII-1, 2021

[75] KII-8, 2021

[76] KII-8, 2021

[77] FGD-2, 2021

We envision a creative economy centered around inclusion and diversity—recognizing that economic growth will not supersede the objective of addressing the intersecting needs and vulnerabilities of marginalized artists, cultural workers, creatives, and non-creatives. In realizing the potentials of all creative sectors and its peoples, the Local Culture and Arts Councils must exhibit values of collective and inclusive leadership and decision-making, accessibility, and empowerment, democratic and participative, collaboration and co-creation, and solidarity.

In building these creative local government units, the following beliefs and goals as stated in the Creative Cities Manifesto created by the Philippine Creative Cities Network (2021) will be followed:

This 9-point manifesto outlines the core tenets and intents of the PCCN which aim to nurture and leverage the country's creative industries to drive inclusive, innovative, and sustainable growth in the Philippines.

1. We believe that the Filipino is inherently creative, and that creativity can exist anywhere, every day and in everyone. This creativity is manifested in a myriad of ways and is as diverse as the crafts, traditions, landscapes, and languages that make up the different locales of the Philippine archipelago.

2. We believe that creativity is the ultimate sustainable resource and will align our initiatives with the United Nations' Agenda 2030 so our efforts will be consistent with the UN's Sustainable Development Goals.

3. We have full confidence in the ideals and goals of the UNESCO Creative Cities Network (UCCN) and will strive to incubate and accelerate progressive Philippine LGUs that are interested in attaining UCCN designation.

4. We always strive to improve the full human development of every Filipino enshrined in Article XIV of the 1987 Philippine Constitution providing the platforms of individual and national progress in Education, Science and Technology, Arts, Culture and Sports, that all these can be further enhanced by creativity.

5. We acknowledge that creative skills are essential in numerous allied industries such as agriculture, manufacturing, real estate, retail, and tourism, among others, and will collaborate with stakeholders in these sectors at the local, regional, national, and interregional/international levels.

6. We recognize the importance of inclusivity and cooperation and will endeavor to foster enabling environments to develop the creative industries in each of our

cities that will involve national and local government units, the academe, grassroots movements, civic society, and the private sector.

7. We will launch platforms to facilitate resource and knowledge exchange amongst member cities to encourage impactful, innovative, and sustainable collaboration and realize force multipliers that would not have been possible otherwise. We will also attempt to collectively bridge gaps and align initiatives as much as possible so that redundancies are reduced, and synergies are achieved.

8. We will strive to make sure that every Filipino understands the significance of creativity in our daily lives and how they are critical to our collective futures. As such, we will conduct more research to continuously quantify the impact of the creative industries in our individual cities and surrounding municipalities.

9. We will endeavor to institutionalize the creative agenda at all levels of policy formulation and decision making so that the creative industries are allocated the appropriate resources and support to be widely acknowledged as amongst the Top 3 industries in the Philippines by 2026.

To guarantee inclusion in the development of the arts, culture, and creative economy, stakeholders are strongly urged to adhere to these values and principles in achieving these goals:

1. Recognition of diverse identities, varied lived realities and experiences, and unequal relations operating in our daily lives;
2. Promotion and protection of democracy and freedom of expression in all spaces in the community, both in the private and public realm, for active citizenship and full meaningful participation of all sectors in all levels and processes;
3. Acknowledgement and exercise of collective and inclusive leadership through sharing of power and challenging power that perpetuates oppression and reinforces marginalization of certain identities;
4. Diversity and inclusion integrated in the development agenda through enforcement of affirmative actions to enable and empower;
5. Collaboration and co-creation between/among creatives and experts, non-creatives and non-expert, the government, private sector and business, various sectors, and other stakeholders towards social transformation;
6. Collective action based on shared experiences and collective struggles in achieving a community-led inclusive creative agenda.

XIII.   *Making it Work*

Cities and municipalities are great spaces to harness the growth and potential of creativity and culture. They become lived spaces filled with the history, realities, experiences, and vibrancy of the lives of locals. Creativity and culture are constantly (re)produced and (re)constructed by the people that breathe their existence; hence, this roadmap derives its approach from hearing the voices of the people and communities. Each creative and cultural sector is incredibly unique—there are diverse opinions and identities, and this can help elected officials further localize and nuance their approaches.

The roadmap entails following or adapting eight steps towards an inclusive local creative economy: (1) conduct a multi-stakeholder consultation and planning process with solidarity stakeholders such as women, LGBTQI+, children and the youth, disability sector, older persons, indigenous people/ethnic groups, government, educational institutions, and financial institutions; (2) unearth the creative and cultural potentials, assets, and resources of said people and communities through stakeholder and cultural mapping. Simply put, the mapping will focus on what people already have and what they lack; (3) the creation of an inclusive arts, culture, and creative economy local policy will guide the development of these local creative and cultural sectors. The policy will revolve around arts, culture, and heritage, tourism, environment, and gender, disability, and social inclusion; (4) the creation of local and regional councils and networks; (5) building inclusive spaces called Creative Hubs or Community Centers for creative and cultural communities to come together and organize. Engaging activities between creatives and non-creatives will also take place in these creative hubs to build solidarity among all stakeholders; (6) designing and implementing education and mentorship programs can also be a way for entry-level practitioners and new entrepreneurs to learn more about the industry and build connections; (7) in moving forward, forging solidarity and partnerships with other stakeholders such as other municipalities and cities, educational institutions, service providers such as counseling centers, daycares, milk banks, among others, government institutions and agencies, and creative and cultural networks; and (6) crafting a sustainability plan, which involves increasing creative and cultural practitioners and communities' access to funding, capital, building an enabling business environment, integrating creative and cultural approaches in other local government development agenda, maximizing key assets and resources, and investing and securing additional funding.

Taking Stock

XIII.1   *Conduct Multi-Stakeholder Consultation and Planning*

In the current status of creative and cultural sectors in the Philippines, systematic knowledge is currently still being co-produced and co-created. Local knowledge and experiences of the sector is essential in growing local creative economies. Getting the right people with on-

the ground practice and experience to the discussion table can help in curating inclusive programs and projects. Consulting experts alone is not enough to address the gaps and needs of people on the ground; non-experts should also be consulted. The more people involved in the process, the more successful the outcome is.[78] Participation is a crucial component in development and is necessary in inclusive development which stresses the need to create ways and spaces to enable people to contribute to decision making processes (Agarwal, 2001). Participation can be further categorized as either one or a combination of these types: (1) nominal participation, (2) passive participation, (3) consultative participation, (4) activity-specific participation, (5) active participation, and (6) interactive or empowering participation (Agarwal, 2001). Our ultimate goal for this roadmap is interactive and empowering forms of participation. To reiterate, the following steps are not mandatory. At best, they merely serve as a guide for elected officials maneuvering through inclusive approaches to consulting with diverse stakeholders and integrating their cross-cutting identities and issues in policy, program, and project design and development.

Central to Batliwala's feminist leadership principles/values is inclusion and non-discrimination thus creation of inclusive creative economies means looking into individuals or groups that are being left out or watching out for voices that are not being heard Well-thought-out consultation and participation plans are essential in visualizing the intersecting situations and circumstances of varying vulnerable peoples. Marginalized communities are often overlooked in community development and in the economic agenda of local government units. The erasure of their voices often leads to inaccessible projects and programs, and oftentimes, only those with the resources and privileges can benefit from these projects. For instance, mother weavers living in lowlands far away from city centers experience geographical limitations, multiple burdens, and time poverty, which may limit their capability to join city-led development projects for creative and cultural communities. Elected officials must identify their needs and ensure that these are integrated into the planning and implementation of projects and programs.

Engagement with stakeholders must be rooted in solidarity, co-creation of knowledge, and informed and full participation in decision-making. The engagement must center around (a) a community-based approach to developing the local creative and cultural industries and allow stakeholders to participate in identifying the gaps, resources, and strengths fully and meaningfully; (b) ensure that stakeholders are also given the space to ideate potential solutions to address their communities' cross-cutting needs; (c) implement these solutions alongside these communities. The following objectives are crucial to building such an inclusive, engaging, and collaborative space:[79]

- orient participants on basic concepts about the creative industries and economy as defined in legal mandates and co create concepts about local creative economies;
- determine, together with the community, the incredible role that various creative and cultural communities play in its development;

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[78] KII-9,13, &14, 2021

[79] Primarily based on the ADB multi-stakeholder consultation and planning framework, Magna Carta of Women, Agarwal's participation framework

- enable stakeholders to share their needs, priorities, opinions, experiences, feelings, and recommendations;
- ensure gender balance representation and inclusion in all consultations by accommodating specific needs of stakeholders to enable them to participate fully in consultations (i.e baby- or child -friendly spaces, disability friendly venues, LGBTQI friendly spaces, etc.);
- ensure that everyone participates in discussions and decision-making fully, meaningfully, and safely. The following measures can be followed to safeguard their participation and consultation spaces:
  - explore the use of appropriate and culturally sensitive creative methods to elicit ideas and insights from the community;
  - the spaces must be from coercion and intimidation—as stated, power should be distributed horizontally and equally;
  - these spaces must be gender-sensitive, responsive, and inclusive;
  - these spaces should be tailored to the issues and needs of groups marginalized and disadvantaged in the local community;
  - these consultations should uphold democratic and participatory values, including the realization that views and opinions might vary. Relevant diverse views must be incorporated into decision-making and implementation concerns;
- get their insights on their previous community-based development experiences and how it has affected their communities;
- obtain feedback and input from stakeholders on beneficial and mitigative features in developing inclusive and local creative industries;
- obtain the informed consent and cooperation of stakeholders, especially the marginalized communities, in project development and activities;
- enable stakeholders to fully and meaningfully participate in each step of the agenda development process, such as crafting local policies, designing and implementing activities, and monitoring the targets and indicators of said activities;
- develop and implement an easily accessible grievance redress mechanism, and ensure this mechanism is clearly explained and effective;
- create mechanisms for program transparency.

Multi-stakeholder consultations and planning can be facilitated through meetings, workshops, joint site visits, key informant interviews, and focus group discussions with people on the ground and active in sectoral work. As long as the spaces enable the safe, meaningful, and full participation of all stakeholders, the first step to creating an inclusive art, culture, and creative economy is possible.

From the results of the interviews and FGDs, the identified stakeholders may include the following:

a. **Government.** Developing inclusive and local creative economies require the input, policy guidance, and capabilities of various local, regional, and national government units and agencies. Liaising and engaging with the National Commission for Culture and the Arts (NCCA), Department of Trade and Industry (DTI), Department of Science and Technology (DOST), Technical Education And Skills Development Authority (TESDA), Commission on Higher Education (CHED), Department of Education (DepEd), Philippine National Police, Department of Environment and Natural Resources (DENR), Food and Drug Administration (FDA), Philippine Commission on Women (PCW), National Commission on Indigenous Peoples (NCIP), National Council on Disability Affairs, National Youth Commission (NYC), and many more are crucial in identifying gaps viewed from a macro and meso perspective.

b. **Women.** Women practicing in the creative and cultural industries and organizations related to arts, culture, and creativity are considered as essential stakeholders to ensure that gender participation is highlighted in cross-cutting issues. Consultations will involve women arts and cultural workers, women's rights organizations, women's non-governmental and civil society organizations, women-centered coalitions and alliances, the Philippine Commission on Women, and gender and development focal persons within local governments.

c. **LGBTQI+.** The lesbian, gay, bisexual, transgender, queer, intersex, and nonbinary or otherwise gender non-conforming community are still marginalized in all parts of the country—though their identities are tolerated in some localities, the conversation towards acceptance is still a steep road. Engagement with LGBTQI+ coalitions, organizations, educational organizations, and individuals who are non-creatives and creatives should be part of all consultation and development phases.

d. **Children and Youth.** Children are often discouraged to pursue artistic, cultural, and creative degrees because of societal biases about the sector. Their thoughts, opinions, and inputs about the current and future realities of the creative and cultural sectors should be integrated in the development agenda as well. Children's rights organizations, youth groups and organizations, youth representatives in other marginalized groups, broad alliances, private art and creative schools, and other relevant entities.

e. **Disability Sector.** People with disabilities face an added barrier of entering the creative and cultural workforce because of biases against them. Non-governmental and civil society organizations centered around the disability sector should also be part of the consultation and planning as well as creatives with disabilities, coalitions fighting for the rights of people with disabilities, and private and public sectors supporting them.

f. **Older Persons.** Older people experience compounding vulnerabilities derived from their earlier experiences and life. A considerable number of practitioners and sectors within the creative and cultural sectors are part of the informal economy—this means that they lack the social protection crucial in one's later life. Older persons' councils, organizations, and coalitions should be part of the consultation and planning process.

g. **Indigenous People/ Ethnic Groups.** The commodification and exploitation of indigenous people and their culture may worsen if local governments only focused on economic development alone. It is essential for their voices to be represented through meetings and consultations as well—organizations, civil society organizations, councils, alliances, and other groups should be represented as well.

h. **Other Sectoral Groups.** In many communities, formation of sectoral groups are determined by its geographical locations and main source of livelihood, and emerging and dominant interests of its citizens. Their needs and interests should be represented in every consultation.

i. **Educational Institutions.** Basic education institutions are where potentials and talents can be discovered; higher education institutions and training institutions are where said talents can be developed. Representatives from local and nearby basic education institutions, higher education institutions, training institutions, and non-governmental and civic organizations should be invited to all parts of the planning process.

j. **Financial Institutions.** As all creative and cultural sectors have yet to be properly defined and formalized, financial institutions are often wary of offering loans to individuals working or starting a business in the creative economy. Consultations and planning will allow local governments to incorporate their concerns in developing accessibility to productive assets. Central banks, retail and commercial banks, financial technology companies (fintech), credit unions, cooperatives, savings and loan associations, investment banks and companies, and insurance companies should also be part of the conversation.

k. **Businesses.** In building local creative economies, the insights of the business and private sector are important especially in capacitating people with business skills. Enterprises owned by the private, public, and social sector should be consulted throughout the whole process.

l. **Community-based Creatives/ Artists**. As per the UNCTAD classification of creative industries (2008, p.8), the grassroots communities found in the following sectors should be tapped for consultations as well:
   ○ **Heritage.** "Cultural heritage is identified as the origin of all forms of arts and the soul of cultural and creative industries" (UNCTAD, 2008, p.8). Heritage connects and intersects various cultural aspects of the localities' viewpoints on anthropology, history, ethnicity, aesthetics, and socio-culture. Heritage is the starting point of the succeeding classifications.
      i. Traditional and cultural expressions: art crafts, festivals, and celebrations; and
      ii. Cultural sites: archaeological sites, museums, libraries, exhibitions, etc.
   ○ **Arts.** This classification includes sectors focused entirely on art and culture. Creative influence roots from the artists' identity values, heritage, and various symbolic meanings.
      i. Visual arts: painting, sculpture, photography, and antiques; and
      ii. Performing arts: live music, theatre, dance, opera, circus, puppetry, etc.

- **Media.** This group focuses on producing creative knowledge or content dedicated to communicating with large audiences.
    i. Publishing and printed media: books, press, and other publications; and
    ii. Audiovisuals: film, television, radio, and other broadcasting.
- **Functional Creations.** This classification centers around industries driven by market demand and are service-oriented. Sectors under this group design goods and offer services with functional purposes.
    i. Design: interior, graphic, fashion, jewelry, toys;
    ii. New media: software, video games, digitized creative content; and
    iii. Creative services: architectural, advertising, cultural and recreational creative research and development (R&D), digital and other related creative services.

Mini Case Study: United Kingdom

In Cornwall, Bodelva's Eden Project resulted in a 4,000-hectare barren land becoming an international and national tourist attraction. Restoring and regenerating this barren land allowed thousands of plant species to reach locals and tourists. Developing the ideation and image of the Eden Project involved engagement with local media, presentations to potential stakeholders and local groups, reaching out to local decision-makers and key leaders, engaging with nearby neighbors and communities, collaborating with educational institutions, and constantly communicating with various stakeholders. In engaging with the local community, their commitments centered around prioritizing local employment, local sourcing and business support, preference given to local schools in booking the greenhouse, entry deals for locals, and many more.

Mini Case Study: Philippines

In Iloilo City, cultural workers from a contemporary art museum, artists, and the senior citizen office worked together to conduct a watercolor workshop for older people. The senior citizen office expressed that their community is often interested in art and loved discussing it. Through their collaborative and inclusive planning, older people's need to express themselves creatively and (re)start their love for arts was given a space through a workshop.

XIII.2   *Research: Stakeholder and Cultural Mapping*

Cultural mapping is "an approach used to identify, record, and use cultural resources and activities for building communities" (Cook and Taylor 2013). It is about finding out what resources people already have and what they lack. It involves doing an audit of things that communities already have because local authorities and communities often overlook the existence of creative and cultural sectors in their city or municipality. Stakeholder and cultural mapping is also a matter of getting the right people to come and give their opinions. It is crucial to find out about the whole community instead of representatives that might not give a whole picture (Pratt, 2021). In mapping out the local culture and important stakeholders, focusing on the numbers should be

the first step, however, qualitative methods are also essential to focus on the stories and narratives surrounding the data and numbers. Community-based and -led data gathering on stakeholders' current status involve consulting with local communities and organizations on the number and stories of vulnerable and marginalised identities present in formal and informal structures of the creative and cultural industries. RA 10066 requires all LGUs to conduct an inventory of significant cultural properties in their city/municipality/ province.

Here is a checklist of prerequisites to conduct an efficient and sustainable stakeholder and cultural mapping process based on interviews with experts:

- The local government unit is duly informed about the importance of cultural mapping and its role in developing their cultural and creative industries
- Trained staff with basic knowledge on the creative and cultural industries, creative economy, and resources
- Dedicated funds and people to do the cultural mapping in your locality
- Trained staff with knowledge on following checklists, templates, and research methods and ethics on stakeholder and cultural mapping tools
- Knowledge on producing data disaggregated to the varying identities of stakeholders (e.g., sex, gender, ethnicity disaggregated data)

Cultural mapping can run from six months to two years depending if the following factors stated were followed (Arawiran, 2021). In mapping out various cultural resources and assets, the following heritage domains can be used (NCCA, 2019):

- **Natural property of cultural heritage.** Water bodies and land formations filled with iconic flora and fauna—which are scientifically and aesthetically essential—are prime examples of local natural property of cultural heritage.
- **Tangible cultural property.** These tangible cultural properties may be movable and immovable, and may hold archival, artistic, historical, architectural, anthropological, and archaeological value.
- **Intangible cultural property.** Intangible assets involve oral traditions and expressions, rituals and festive events, social practices, performing arts, and local's knowledge and practices about local craftsmanship, nature, and the universe.
- **Prominent personalities.** Local governments must identify historical figures, such as artists, cultural and arts groups, fisherfolks, agriculturists, and other personalities who work hard to safeguard the cultural heritage and contribute to the development of the community.
- **Cultural institutions.** These institutions are private or public institutions that aim to contribute to the preservation or promotion of culture. For example, museums, schools, libraries and archives, art galleries, churches, and other organizations.
- **Civic heritage and LGU programs.** Local government units are filled with history and development. Their unique flavor and ways of developing are marked by historical

locations, archives, and an inventory of prominent elected officials as well as the important arts and cultural programs that they have implemented to enrich local heritage.

Tip: Local governments can apply for the Cultural Mapping Program offered by the National Commission for Culture and the Arts. Through this program, the NCCA will assist local governments to start and maintain their own cultural inventory. Learn more here: https://ncca.gov.ph/about-ncca-3/ncca-cultural-mapping-program/

After mapping out cultural assets, it is now time to assess the economic facets of the city or municipality's creative and cultural sectors (Local Governments Associations, 2020):

- **Inputs** are existing and potential resources that may provide raw materials to build your creative economy:
    - Capabilities are your local financial and human resources;
    - Physical tangible assets are the available infrastructure in your locality (e.g., digital infrastructure or buildings);
    - Intangible assets include 'intangible heritage' such as cultural and historical beliefs in your area and designations such as heritage sites.
- **Supply** pertains to the creative and cultural enterprises and organizations' products and services:
    - people and organizations working in the creative industries;
    - people and organizations working in 'non-creative' businesses but involves creative tasks and roles;
    - people and organizations within specific creative sectors where their success depends on the overall capabilities of the local creative economy.
- **Demand** means your local and outside demand for your goods and services, interest may also come from:
    - individual customers - this may range from local residents and workers to tourists and 'remote' customers—some might be ordering online or outside the area.
    - customer organizations - some organizations might buy in bulk or contract services from creative individuals or micro, small, and medium enterprises within local premises.
- **Impacts** of activity from the 'supply side' and **responses** to the 'demand side'
    - economic - there is a direct economic impact to creative individuals and organizations; there is an indirect impact of 'spillover benefits' such as developing the local creative supply chain.
    - social - since social situations differ in each locality, you can use your current measurements of social effects and response.
    - environmental - analyze the situations using your current environmental (e.g., biodiversity or climate change) indicators.

Mini Case Studies: Cultural Infrastructure Map (London, United Kingdom)

London has a Cultural Infrastructure Map which plots cultural infrastructures and shows users relevant contextual data such as population growth, transport networks, audience, and planning. This cultural infrastructure map is useful for artists and creatives, tourists, and city planners alike to utilize creative and cultural spaces.

Mini Case Studies: Cultural Mapping in Roxas, Capiz (Capiz, Philippines)

In Capiz, Roxas, the municipality's cultural mapping revealed how locals believed that everyone must not get wounds on Tuesdays and Fridays. Recognizing this belief, the local government unit integrated this in their COVID-19 vaccination schedule and skipped Tuesdays and Fridays—locals can now comfortably access the immunization program.

Building Capacity and Institutionalization

XIII.3   *Community Led Creation of an Inclusive Arts, Culture, and Creative Economy Local Policy*

Social Welfare Policy

An inclusive arts, culture, and creative economy policy entails capturing approaches from social solidarity economics, intersectionality, and feminist transformative leadership. Recognition of the multifaceted situation of creative and cultural workers must be top priority. People involved in the creative economy are multi-generational, multi-ethnic, and multi-arts; hence, the policy on developing local creative economies must encapsulate the spaces they work in and identities they have, namely, arts, culture, and heritage, tourism, environment, and gender, disability, and social inclusion.

At the center of local creative economy policies, all workers from the informal and formal sector must be given the access to social protection. A considerable number of artists, creatives, and cultural workers are part of the gig or freelancing economy, and their lack of formalization, including the recognition of their sector, has led to numerous vulnerabilities.[80] During the pandemic, it was apparent that the lack of basic social welfare has led to people from the creative and cultural sectors tethering at the fragility of everyday life—their access to food and water, housing, healthcare, and income generating opportunities were all threatened. Provisions as stated in the Senate Bill No. 1810, otherwise known as the Freelance Protection Act, should be considered when applicable: (i) Just compensation and equal remuneration for work of equal value without manipulation or distinction of any kind; (ii) Mandate payment for work done not later than 15 days after the stipulated pay date in the contract or after all tasks have been completed, in case there is no contract; (iii) Safe and healthy working conditions; (iv) Self-organization and to collectively negotiate with the government, client, and other entities for the promotion of their welfare and in advancement of their rights and interest; (v) Protections against any form of discrimination, violence, sexual harassment, and abuse; (vi) Affordable and adequate financial services; (vii) Night differential and hazard pay for those physically required in the workplace; and (viii) Social protection and social welfare benefits.

Arts, Culture, and Heritage Policy

An arts, culture, and heritage policy should be integrated within the local creative economy policy to ensure that both the intrinsic value and economic value or arts, culture, and heritage are balanced.[81] Artists, creatives, and cultural workers should be given the space to connect with their own work based on their own purpose, either it be for expression or remuneration. Local councils must understand that less organized and informal sectors are not as developed as well-established creative industries. Hierarchical positioning, such as privileging certain creative and cultural sectors due to their ability to meet key performance indicators, should be avoided as it can lead to developmental gaps or further marginalizations.

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[80] KII-4, FGD-5, 2021
[81] KII-15, 2021

- **Heritage preservation and management**.[82] According to Republic Act No. 10066, otherwise known as the "National Cultural Heritage Act of 2009", local governments have shared responsibilities in governance and heritage management. They need to conserve and safeguard the nation's cultural heritage. Local audio-visual heritage should also be preserved and restored to connect younger generations with arts and culture in the past.[83]
- **Decentralization of arts and culture opportunities**.[84] Opportunities are often concentrated in developed areas of the city or municipality. Arts and culture should be brought to each barangay and everyone should be given the chance to explore the value of art
- **Raising awareness of locals on the value of arts and culture**.[85]Awareness-raising should reach each barangay and each constituent. Educating people about the importance of arts and culture in their lives, and also about its economic value can help drive social and economic support for artists.
- **Development of local arts, culture, and heritage communities.** Local government units have diverse and numerous communities working within creative and cultural circles. After mapping out these communities, it is important to form pathways to growth and formalization for them through constant support. The following sectors stated below emerged from interviews and focus group discussions—it is worth noting that the suggestions for each sector is not exclusive and can be applied in other sectors:
    - **Development of local music**.[86] Promoting the value of music as an art form and intangible asset to locals is essential to fuel the growth of the local and indigenous music community. Local professionals and non-professionals should be given the space and avenue (e.g., workshops, competitions, creative hubs or theaters, etc.) to access instruments, showcase their talents, and compete with each other to further diversify the local government's musical identity. Music can also be a conduit to address social marginalization and oppression faced by communities (e.g., Liverpool's Rock against Racism).
    - **Development of local filmmaking**.[87] Local governments, starting from the executive down to each barangay tanod and volunteer, should be informed about the film production process and film's intrinsic value of telling narratives about the locality through creative imagery. Young budding filmmakers, cinematographers, producers, and other careers in the film

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[82] KII-1, 5, & 14, 2021

[83] KII-1, 2021

[84] FGD- 4 & KII-10, 2021

[85] FGD-5, KII- 6 , 11 & 14, 2021

[86] KII-6 & 14, FGD-5, 2021

[87] KII-1 & FGD 4, 2021

production process should be supported, promoted, and respected. Locally produced films and shows should be archived for future generations.

- **Development of local theater**.[88] Acting and producing shows should be decentralized and brought to each neighborhood. Similar to how we revere sports (e.g., placing basketball courts in each barangay), community theaters should also be as easily accessible. Local governments should pave the way for locals to tell their stories regionally, nationally, and internationally as well.

- **Development of local dance**.[89] Dance is an art form that should be viewed beyond its role in other performing arts, such as theater and films. Some local governments are already supporting dance troops and groups in regional competitions but they should also be given the necessary resources to succeed in said competitions (e.g., practicing space, costumes, etc.). Non-professionals should also be educated about the value of "movement" as a concept and how it can be a means to express oneself.

- **Development of local curation**.[90] Curation is the art of determining which artworks, performances, and stories should be told in specific spaces such as a museum. Locals and indigenous people should be given the power to share their own narratives, stories, and experiences. Local governments can easily include non-creatives and non-professionals in discussions and in curation processes.

- **Development of local weaving and textile.**[91] Weavers and textile producers should be given the needed support and resources to continuously create and tell stories of patterns. They should be protected from the exploitation and misappropriation of fashion designers, merchandisers, and other businesses. Competitions and summits for weavers and textile makers should be conducted to continue the co-creation of knowledge and skill-sharing.

- **Development of local multimedia arts**.[92] In certain communities with budding digital artists, animators, and illustrators, local governments should support their growth through providing education and training platforms. For instance, some LGUs can tap state universities or colleges to design a digital media college program.

Tourism Policy

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[88] KII-1, 4, & 15, FGD-3, 2021
[89] KII-15, FGD-5, 2021
[90] KII-1, 4, & 15, FGD -3, 2021
[91] FGD-5, 2021
[92] FGD- 2 & 6, KII- 8 , 2021

Tourism contributes to numerous economic activities across all industries. In local business zones or city centers, tourism entails non-locals or foreigners consuming tourism products and services, and incurring day-to-day expenses during their stay there. Tourism should be gender responsive and sustainable. The industry's development and economic growth should be centered around protecting the locals, and should be wary of how tourist activities, products, and services may affect the local government's environment and biosphere. The following factors should be considered (OECD, 2010):

- **Planning tourism for the long-term.** Cultural and stakeholder mapping can help you determine your locality's potential. In developing your municipality or city's tourism industry, you need a comprehensive strategic plan.
- **Unified local government approach.** Tourism intersects with various industries within and outside the creative economy. Local governments need to unify fragmented sectors and economic variables towards development. Collaboration and coherence across all levels of local government are essential.
- **Industry engagement.** Public-private partnerships should imbibe consideration of local interests, needs, and issues, and also sustainability measures. By directly engaging and collaborating with the private sector in your locality, you can ensure that tourism growth is sustainable, inclusive, and diverse.
- **Competitiveness in tourism.** Balancing socio-cultural and environmental interests requires tourism to be sustainable—sustainability goes hand in hand with this premise of development. Local officials must monitor issues such as productivity and profitability within local creative and cultural communities, the unique identity of your locality vis-a-vis other nearby LGUs, and the local tourism industry's ability to innovate.
- **Human resources development.** Tourist activities may be labor intensive as they need to maintain cultural heritage sites and conduct cultural activities. Local employment should be boosted by capacitating locals with the needed skills to enter jobs or start businesses in tourism. Education and training must involve historical and cultural local knowledge and customer service skills.
- **Boosting innovation and the knowledge economy.** To scale-up or scale-deep, cities and municipalities must be updated on emerging trends, technologies, and innovations. New creative and cultural business models should be explored to strengthen the dynamic entrepreneurial culture within your location.
- **Focusing on marketing and branding.** In building local tourism, it is essential to create an enabling business and marketing environment that highlights local identities and stories. Strategies such as forming business networks, providing offline and online marketing support, building digital infrastructures, and strengthening education and training efforts.
- **Accessibility of the destination.** Some local governments face issues with the rich but dangerous terrains of the Philippine islands. Issues of accessibility to natural wonders and locations become scarce due to precarious conditions.
- **Valorising cultural and local attributes.** Forming a strong relationship between tourism and culture can further strengthen tangible and intangible cultural heritages. Further,

valorising cultural and local attributes in tourism activities can help certain areas to become more attractive and increase their competitiveness towards livability, investability, and visitability.[93]

- **Increasing safety and security.** One major concern of tourists and travellers is the safety and security of the area. Travellers should be able to engage securely and safely with tourist activities, and this can also be a great factor that may affect the attractiveness of your city or municipality.
- **Outcomes, evaluation, and performance measurement.** A comprehensive and community-based assessment should be periodically conducted. Stakeholders should be consulted in analyzing the targets and indicators of success as they know best what their capacities are and what potential outcomes may emerge.

Environmental Policy

Crucial to the development of an inclusive arts, culture, and creative economy is the consideration of environmental and climate change issues. A municipality or city's biosphere worsens at the hand of unsustainable development—natural wonders, flora, and fauna suffer at the inconsiderate and pervasive hand of urban planning. Climate change and environmental degradation can pose great threats to communities and locals, and even to potential travellers in the case of tourism (e.g., heat stress, rising sea levels, altered seasonality, flooding, etc.). Local governments must protect the environment through sustainable practices and policies. Women play a major role in protecting the environment so their voices should be amplified in policy crafting. Production of creative outputs and growing one's business shall take into account the following provisions and considerations(Hallegatte, Rentschler, & Rozenberg, 2020; Kaˇcerauskas, Streimikiene, & Bartkute, 2021; OECD, 2010):

- **Integrate climate change adaptation principles and practices** (Hallegatte, Rentschler, & Rozenberg, 2020)**.** Natural and cultural capital should be treated as parallels in the development of an inclusive creative economy. Protection of natural capital and adaptation to climate change requires the following:
  - **Build resilient foundations with rapid and inclusive development.** Provide stakeholders, such as local artists, creatives, and cultural workers, with the needed financial, institutional, and technical resources to adapt.
  - **Help people and firms do their part.** Local governments need to help people and firms adjust their behavioral biases, lack of information, and lack of finances to adjust.
  - **Revise land use plans and protect critical infrastructure.** Urban and land use planning largely affects the arrival of private investments, local governments must incorporate considerations of long-term climate risks in these plans.

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[93] KII- 1,4, & 5, 2021

- **Help people and firms recover faster and better.** Prevention and preparation must be at the center of the adaptation and resilience plan. Since some impacts and risks cannot be completely eliminated, it is essential for local governments to plan and help people and firms cope with minimal long-term consequences.
- **Manage impacts at macro level.** Planning must include consideration of how certain actions and policies might affect the macroeconomic stability of one's city or municipality. Strategic planning must be considerate of new risks.
- **Prioritize according to needs, implement across sectors, and monitor progress.** Inclusive laws and policies must be in place to address the heightened vulnerabilities faced by certain marginalized sectors. Progress should be constantly and comprehensively monitored.

- **Incorporate the vulnerabilities faced by marginalized communities in planning and policy making.** Local governments must actively involve these communities in decision-making at all levels to improve environmental decision outcomes. Alternative prevention and response models should be inclusive.
- **Energy consumption.** Culture and creativity must be harmonized with economic and social change within a framework of sustainable development. Renewable energy sources can be alternatives to fossil fuel-use in developing local creative industries.
- **Waste reduction.** The first step to waste reduction is engendering zero waste principle. Stakeholders must be educated to refuse what they do not need if circumstances permit. In large events such as festivals and trade fairs and other creative activities, private and public sectors must decrease or eradicate the amount of materials used.
- **Environmentally friendly products and services.** Stakeholders must be encouraged and informed about the importance of consuming environmentally friendly products and supplies. Supporting creative and cultural firms and activities to be environmentally friendly should be one of the priorities of local governments.

Gender, Disability, and Social Inclusion

Developing an inclusive local creative economy must involve improving the lives and livelihoods of the poorest of the poor, marginalized communities, and excluded identities. Cross-cutting vulnerabilities compound over time and artists, creatives, and cultural workers with marginalized intersecting identities might not receive the benefit of a developed creative economy in the long run. Climate change and environmental issues also impact these marginalized communities disproportionately; hence, local governments must prioritize sustainable development and include gender, disability, and social inclusion in their policy. Local governments can promote social inclusion and empowerment through immediate and full enforcement of national laws. In the absence of a national law, the local council can legislate laws that will ensure the promotion and protection of the basic rights of each constituent.

- **Full implementation of existing laws and policies on gender, disability, and social inclusion.** Bills and laws protecting and uplifting the rights of marginalized individuals should be integrated into the legal framework of developing local creative economies.

Barriers to entry in creative and cultural industries and its leadership positions should be eliminated.

- **Gender.** The Magna Carta of Women should be fully implemented in the development of a local creative economy, and it should fully integrate its provisions health, sexual reproductive health rights, education, economic empowerment, elimination of discrimination and violence against women, security, participation and decision-making, environment, basic services such as food security and housing, social protection, and protection of girl-children and older women. Laws such as the 105-Day Expanded Maternity Leave Law, Safe Spaces Act, Assistance for small-scale women entrepreneurs, reproductive health law, ang among others must be upheld. Local leadership should also identify strategies that will recognize, reduce, and reposition reproductive and care work through investing in public service that would help reduce hours in care work such as infrastructure to access water and sanitation, provide access to gender responsive care facilities, and design educational programs and legal incentives that will increase men's participation in reproductive and care work.

- **Disability.** The Magna Carta for Disabled Persons should be fully realized and implemented in any programs, policies, and projects supporting the development of local creative economies. Likewise, policies on expanding the benefits and privileges of persons with disability (RA 10754), promoting vocational rehabilitation of the blind and other handicapped persons and their return to civic employment (RA 1179), training teachers to teach special and exceptional children (RA 5250), promoting the rehabilitation, self-development, and self-reliance of disabled persons (RA 7277), and among others must be observed. Ensure persons with disabilities access, on an equal basis with others, to the physical environment, to transportation, and to information and communications. Ensure the implementation of inclusive education policies, programs, and practices.

- **Social Inclusion.** Social protection and developmental programs often exclude some people because of their gender, ethnicity, race, class, sexuality, age, dis/ability, nationality, and language—among others—and their intersections. The legal framework of an inclusive creative economy must prioritize social inclusion. Laws such as the Promotion of Universal Access to Quality Tertiary (RA 10931), Mental Health Act (RA 11036), Indigenous Peoples Rights Act 1997, Safe Spaces Act (RA 11313), SOGIE Equality Bill, The Child and Youth Welfare Code, Expanded Senior Citizens Act of 2010 (RA 9994), and among many more should be fully implemented and accessible to everyone.

XIII.4 Creation of Local and Regional Councils and Networks

Network and alliance building for local governments, creative firms, and individual practitioners is crucial in developing creative and cultural industries and ensuring no one gets left behind. Local governments can form networks, councils, and clusters on a local and regional

level—they can also form it depending on the stakeholder type (e.g., businesses, practitioners, local government officials, etc.) and sectors or sub-sectors, such as gastronomy, weaving and textiles, crafts, theater, filmmaking, literature, and many more.

Private Sector: Creative Business and Practitioners Networks

Creative businesses around the world are often micro, small, or medium-sized and they rely upon learning from one another to develop and innovate. An unorganized network's flow of knowledge (e.g., business knowledge, skill learning, borrowing equipment for specialist activity, etc.) is very unsustainable—they fall apart when there is inactivity and external disruption (e.g., COVID-19). Social inclusion entails the co-creation of knowledge in safe spaces and through meaningful avenues; forming networks and building alliances can influence decision-making and the knowledge economy, which converges with the creative economy.

Relying on individuals and businesses to sustain this alone is difficult as they still have individual concerns. A cost-effective and smart way for the government to do this is to come in and help with that network to let people do what they do already. Local governments can support these networks by developing an enabling environment and providing the required resources to sustain these networks. Here are ways local councils can help stakeholders network:[94]

- Providing an accessible and inclusive space where people and communities can meet;
- Regular check ins with the networks;
- Assigning network managers and needed staff;
- Offering organizational development and secretariat services if needed;
- Facilitating knowledge transfer through addressing data gaps and matching stakeholders;
- Forming a team of business experts to facilitate learning and and provide guidance on the network's entrepreneurial needs;
- Mobilizing and maximizing available resources and assets within the city or municipality;
- Ensuring that all professionals and non-professionals are included in networking efforts;
- Including children and the youth to further establish career pathways in the creative and cultural industries;
- Co-organizing cultural and creative activities, events, and festivals;
- Provide technical assistance to networks and associations in drafting funding proposals and grant applications;
- Monitoring and evaluating targets and indicators.

These networks, associations, and organizations can also make it easier for local governments to organize them and incite change. Rather than designing creative activities for short-term purposes, investing in a network can foster growth and sustainability as the people themselves are given the opportunity to form solutions, innovations, and suggestions in safe

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[94] FGD – 3, KII- 4,8, & 13, 2021

spaces. These spaces and communities can further build solidarity towards developing an inclusive and intersectional arts, culture, and creative economy.

Mini Case Study: Creative England (United Kingdom)

Creative England is part of Creative UK Group, a non-profit group composed of Creative England and Creative Industries Federation. They work to connect, support, and invest in champions in the creative and cultural industries. "Creative England uncovers, connects and backs the best original storytellers; driving diversity, collaboration and growth in the creative screen industries" (Creative England, n.d.). They invest in businesses, connect them with emerging markets, and facilitate their capability to create more jobs. Source: https://www.creativeengland.co.uk/about/

Mini Case Study: Association of Negros Producers (Bacolod City, Philippines)

When the sugar crisis strikked in the Philippines in the early 1980s, around 190,000 plantation workers from Negros Occidental were immediately cut off from their source of income—leading to the increased poverty rates and threat of food security within the province. The Association of Negros Producers was created as a response. Unemployed workers were given the chance to enter diverse industries such as crafting furniture, decor, and fashion. This association was started by a group of fifteen (15) Negrense women, most of them housewives, and slowly and painstakingly built it until it provided support to displaced workers and local farmers. Source: https://www.anp-philippines.com/

Public Sector: Creative and Cultural Councils and Networks in Regions, Cities and Municipalities, or Barangays

Building an inclusive creative society requires effort from all levels of governance. Forming clusters and implementing creative and cultural agenda across regions, cities or municipalities, and barangays is possible. Creative and cultural councils need to be visible and accessible to all constituents regardless of their level of involvement in the creative and cultural industries.

Clustering and networking can help regions, cities or municipalities, and barangays regenerate their local economies through creative and cultural ways. Creative cities or

municipalities are not focused on developing their arts, culture, and creative sectors alone, it means making cultural and creative activities integral in the city's economic and social functioning. Creative potential should be maximized to generate experiential economic activities, and some localities may even go as far as utilizing creative potential to address issues of cultural identity, social cohesion, and urban livability.

In the Philippines, the creation of Local Culture and Arts Councils has been mandated by the Department of Interior and Local Government and the Philippine Creative Industries Development Act . Local government units are required to form a council that will formulate development plans and programs to help cultural industries, local cultural and artistic talents, traditional and contemporary arts and crafts to grow; prepare an annual plan centered on the support and improvement of culture, arts, and cultural heritage; coordinate with the NCCA for cultural inventory of the LGU; conduct creative and cultural activities such as competitions, festivals, lectures, symposia, and seminars; identify potential programs and activities that can further enhance local cultural industries and communities; and lastly follow certain provision under the RA 10066 or The National Cultural Heritage Act and RA 7355 or the Gawad ng Manlilikha ng Bayan Act.

Mini Case Studies: Creative Industries Council (United Kingdom)

The Creative Industries Council is composed of stakeholders from both government and the creative industries. They are the main avenue for the creative industries to voice their concerns, needs, and solutions. The council aims to address barriers faced by the sectors and sub-sectors within the creative industries, such as access to finance, infrastructure, intellectual property, skills, regulation, and export markets.

Mini Case Studies: The Philippine Creative Cities Network (Philippines)

In helping develop the creative industries of local government units (LGUs), Congressman De Venecia's core team initiated the Philippine Creative Cities Network (PCCN). He expressed that "we're not waiting for the bill to do this. We've already partnered with the League of Cities of the Philippines." PCCN can be an incubator for cities interested in using creativity as a socio-economic strategy for their development. The PCCN, as stated above, has a 9-point manifesto that requires interested cities to follow the stated tenets and sign the manifesto.

XIII.5   *Creation of Community Hubs/ Centers with Programs for and by the People*

Redefining spaces, especially unused structures and aged buildings, to creative and cultural hubs is one of the strategies cited by experts, locals, and artists. Creative and cultural hubs can provide facilities for networking and other cultural and creative activities. Man-made and natural spaces should be accessible to the grassroots to ideate and create, and these community hubs should be by and for the grassroots communities. Rural art spaces should also be cultivated and co-managed with barangays and local governments (Canja & Treñas, 2021; Cheung, 2021; McColgan, 2021; Pratt, 2021). It is essential to make these community centers as welcoming as possible to avoid intimidation because as mentioned earlier, the arts and culture have always been exclusive to the rich and privileged (Manlangit, 2021). Local leaders should also be identified and developed to further build resiliency and sustainability.

Creative hubs are places where creative and cultural champions, advocates, and locals are brought together. These are spaces for sustainable networking and community engagement with and within creative, cultural, and tech sectors. According to the Creative Industries Policy and Evidence Centre, as cited in British Council in the Philippines (2020, p.13), there are five categories of development models, which local governments can adapt in their local creative community hubs:

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

Central to the impacts and role of creative community hubs or centers are the following development priorities (British Council in the Philippines, 2020, p.9):

- 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 organization and its business model

Creative and cultural community centres can also be a space for non-professionals and non-creatives to explore the arts and culture. These community centres can build family and community resiliency as hubs can be spaces to overcome challenges through creative means and expressions. This roadmap cannot stress enough the value of creating gender responsive,

disability sensitive, and social inclusive spaces. The success of any hub or center is in the design of its programs and the openness of the space to nurture the grassroots. This entails a hub or center manager that will ensure that the people, the physical space, and the programs allow for and address the various intersecting needs and vulnerabilities of the people. For example, baby- and child- friendly spaces, presence of gender neutral/ all gender toilets, and accessibility features for people with disabilities. Creative and cultural communities can also be supported and sustained through public-private partnerships in the creative hubs. Identities, narratives, and cultures of local communities are further promoted through localized Filipino creative outputs co-created within these spaces. Further, local communities can be uplifted and empowered through the integration of inclusive developmental models within the activities and initiatives of creative and cultural community centers. Lastly, all these efforts and social impacts can be sustained through conscious practice of climate change adaptation principles and sustainable new production processes (British Council of the Philippines, 2020). The more inclusive and accessible the hubs/community centers, the more it will benefit the community. Local governments can support these hubs and community centers by providing a hub or center manager or guarantee paid lease of the community space.

Mini Case Studies: Filwood Fantastic by Filwood Community Centre (Bristol, United Kingdom)

The Filwood Community Centre is located in Knowle West and at the center of South Bristol. They work with locals from Knowle West and South Bristol to educate them about how art and culture are part of everyone's everyday life and experiences. Working towards boosting everyone's wellbeing, the centre houses fun recreational activities. One of their renowned programs is the Filwood Fantastics. This is a people-led and community-based project where the objective is to get locals, volunteers, and residents to be involved in the creative process and pitch their own creative vision for their areas. Creative solutions suggested by locals and residents ranged from co-design creative workshops, form smaller creative groups and clubs, conduct themed-events, to 'Broadway Walk of Positivity/ Fun/ Pride.'

Mini Case Studies: "Meanwhile Leases/ Spaces" for creatives

Local authorities set up working space for creative entrepreneurs on what is called "Meanwhile Leases". These are temporary use of idle buildings for creatives' incubation and exhibition spaces.

https://filwoodcentre.org.uk/filwood-fantastic/

Mini Case Studies: MATIC HUB (Cebu, Philippines)

MATIC HUB is an innovative space for students, designers, and product developers to experience ideation and experimentation with materials. MATIC was founded in 2014 and is located in Banilad, Cebu's DOST Science and Technology Complex. Their main efforts center around Web Design and Coding, which is taught by the San Francisco College of Technology and Design; and youth development and life coaching. Young creatives, inventors, and creators, and creative firms will be given the opportunity to learn through workshops, training programs, and collaborative events. MATIC HUB's activities are in collaboration with the University of Cebu, DOST, DTI, and other stakeholders. '

Source: https://matichub.com

XIII.6   *Education and Mentorship Program*

There is a consensus among experts and stakeholders that education and mentorship programs play a great role in the development of an inclusive arts, culture, and creative economy. It does not only shape future artists and creatives but it also develops future audiences and potential consumers of the arts, cultural, and creative products. One of the issues and challenges identified in the interviews is lack of education and learning opportunities for aspiring artists or simply for developing our artists selves. Individuals particularly belonging to the grassroots have limited access to educational opportunities and art related programs in the formal and informal educational settings. In many instances art or creative subjects are deprioritized and undervalued.

Experts stressed the urgency to look into curriculum reform to equally prioritize arts related subjects and programs in the formal education system. This will serve as a training ground for future artists, creatives, and entrepreneurs. It is also vital to introduce to the younger generation the importance of art in our everyday lives. Furthermore, local authorities and the community should be encouraged to consume and purchase cultural and creative products through creating appropriate infrastructure and support to enable creators to produce more. LGUs can also partner with the Commission for Higher Education (CHED), Technical Education and Skills Development (TESDA), Department of Trade and Industry (DTI) and Department of Science and Technology (DOST) to design art programs that will cater to those outside the formal schooling. These, together with creation of hubs and community centers, will gradually shift the general paradigm that art is just for the elite.

Building on the experience and gains of Angat Bayi in implementing a feminist leadership fellowship and mentoring program, it can be a template for local and regional councils to replicate a similar initiative that will cater to those sectors who do not have the access to training programs.

The localized trainings can focus on feminist leadership in arts, culture, and creative sector. Mentoring programs can build a support group and network for aspiring and emerging artists and creatives. It also provides a venue for sharing experiences and insights on hurdling barriers in their creative and entrepreneurship journey. Angat Bayi has created a caring community among women political leaders, young women, and women entrepreneurs through the conduct of its fellowship and mentoring programs. Feminist mentoring provides ongoing support, reinforcement, clarity, and encouragement to building sustainable alternative feminist leaadership (Bhogal and Batliwala, 2021). Strengthening these programs can feed into the goal of full and meaningful participation of women and sustaining the equal representation of women in leadership positions in the local arts, culture, and creative councils.

Mini Case Studies: "Big Guy, Little Guy" Partnerships (Creative England)

The spirit of these partnerships is getting big companies/businesses to invest in start-ups or micro and small enterprises. This partnership introduces those who have the resources and are looking for innovations to support emerging creative entrepreneurs. This matching of big and small companies benefits both sides, when big companies avail of creative benefits while the small company learns entrepreneurial skills from the bigger organization.

Mini Case Studies: BAYI Tiangge (Philippines)

The **Angat Bayi Women's Political Empowerment Program** aims to develop and support current women elected leaders and emerging young women leaders who will carry and advance a people-centered, rights-based, gender-responsive, participatory, empowering, equitable, inclusive, and sustainable development agenda. After completing the Fellowship Program, fellows are required to develop their own Likhang Bayi Passion Project, an innovative and needs-based solutions to pressing problems in their respective local government units (LGUs). The development of these Likhang Bayi Passion Projects went through consultations among their constituents in identifying the gaps and needs in the community.

Due to the COVID-19 pandemic and its adverse impact on women's livelihood, a number of AB Fellows are focused on strengthening the capacity of women's entrepreneurs in their communities in growing their enterprises. The Likhang Bayi Support Program contributes to the upliftment of women entrepreneurs in the selected LGUs through capacity building and developing an online marketplace that promotes solidarity and women's economic empowerment through: (i) Developing a training module that would strengthen entrepreneurs' organization, increase their capacity to grow their business, and teach them strategies to identify or create niche market; (ii) Conducting a feasibility study on an online BAYI Tiangge that will be eventually owned and run by the women entrepreneurs themselves with support from the AB Fellows and AB partners.

Angat Bayi Fellows, Angat Bayi Partners, and women entrepreneurs have come together in solidarity to start and run the online BAYI Tiangge online space. Experiencing the societal conditions imposed on women entrepreneurs, which worsened because of the pandemic, the BAYI Tiangge community aims to provide a gender-responsive and caring online entrepreneurial space for its members to rebuild and find innovative ways to grow their enterprises.

Ensuring inclusive learning digital spaces for women entrepreneurs demands practicing feminist transformative principles and values. Echoing the Angat Bayi goals of feminist leadership, inclusive, rights-based, democratic, and good governance; building and protecting democratic institutions and processes; and promotion of active citizenship, the online BAYI Tiangge aims to encourage the Angat Bayi Fellows and Angat Bayi Partners to empower and support women entrepreneurs through mentoring to take ownership of this online feminist business development center.

Bayi Tiangge Resource Hub

BAYI-Lunas Safety Hub   Welcome to the Internet   Enabling Business Environment

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Mini Case Studies: Quezon City Kabahagi Center for Children with Disabilities (Philippines)

Under the leadership of Mayor Joy Belmonte, the Center for Children with Disabilities launched *"Sining at Kapansanan" [arts and disability]*, an inclusive arts program during the pandemic, wherein inclusive art advocate, Amos Manlangit, mentors children with disabilities in the City on creative journaling through an online platform. This activity allows them to express their dreams, feelings, and observations in the new normal. Their artworks may be viewed here:

https://kabahagigawadsining.weebly.com/virtual-art-exhibit.html. Their creations are now used as designs for mugs, bags, and shirts.

QC KABAHAGI CENTER FOR CHILDREN WITH DISABILITIES

Home   Virtual Art Exhibit   Contact Us

Mula sa mga Batang Kabahagi

Iisang Buhay, Iisang Kulay:

Sa pagdiriwang ng World Earth Day noong Abril 2021, ibinahagi ng mga batang Kabahagi ang kanilang adhikain ukol sa pag-aalaga ng kalikasan. Gamit ang sining, pinakita nila ang iba't ibang paraan ng pagiging isang responsableng mamamayan.

Kayang Kaya Kung Sama-Sama

Sa kanilang munting handog na sining, nagbibigay pugay ang sining mga Kabahagi sa mga manggagawa mula sa lahat ng hanay at sektor. Kasama rito ang kanilang mga ilang: kapatid, kamag-anak, kaibigan o kanilang mga kalarawan na sumusuong sa bahta ng Covid-19 upang makatulong sa kanilang paraan sa panahon ng krisis.

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The Way Forward: Sustainability and Community Building

XIII.7   Forging Solidarity and Partnership towards Collective Action

Major changes in addressing gender inequalities and pushing for inclusion in the past decades could have not been achieved without women's powerful collective voice and building collective power (Batliwala,2012). Solidarity and "movements are the most effective way for particularly stigmatized, marginalized and socially excluded constituencies to become visible and have their voices heard and can create sustained change at levels that policy and legislation alone cannot change" (Batliwala,2012, p7-8).

The path towards an inclusive arts, culture, and creative economy entails the co-creation of knowledge and co-design of creative activities with diverse stakeholders. Sustaining creative and cultural economic growth requires the commitment of private, public, and social actors to being accountable, responsive, and democratic. Forging solidarity can start with smaller partnerships, which can eventually scale up to larger networks and cross-sectoral collaborations and into a movement. Local governments can maximize resources, productive assets, and efforts by engaging stakeholders from the private sector and social sector.

Diverse creative and cultural communities can largely contribute to the meaning-making and knowledge economy within the creative and cultural industries through cross-sector partnerships and sharing of good practices. Localities with strong cross-sector partnerships can help imbibe values of solidarity and social inclusion—this can help creative communities and practitioners grow in a supportive and enabling environment as stakeholders' interest revolve around social change rather than profit alone.

Below are some examples for LGUs or local councils can use to initiate partnerships and solidarity:

- Maximize the sister city or town twinning initiatives to promote culture and commerce. It can look beyond local partnerships and expand into regional or international scale, targeting cities or municipalities that match the needs and market of its creative producers. It can tap international organizations and embassies.
- Venture into sponsoring cultural exchanges and arts, culture, and creative residency programs for local and international artists and creatives.
- Co-create interdisciplinary educational programs that would introduce creative methodologies to other disciplines with DepEd, CHED, State Universities and Colleges within the Philippines and the UK and other countries.
- Co-create programs with financial and business development institutions such as banks, telcos, internet providers that would benefit the community-based creatives and the institutions.
- Tap service providers to offer their services, such as counseling, daycare, milk bank, HIV testing, family planning, vaccination, etc., to community-based creatives. This can be cross

partnered with the Corporate Social Responsibility programming of private institutions and businesses.

- Partnering with government institutions to address the needs of the creative sector, for example, DOST, DTI, and TESDA for trainings and mentoring; DENR and FDA for processes orientation ; BIR, SSS, Philhealth, DTI, Security and Exchange Commission for ease of doing business; etc.
- Membership to national and international creative networks.
- Facilitate organizing of creatives for movement building, access to government's programs and services, and representation to councils.

The values and principles of feminist leadership and intersectionality shall guide the efforts in partnership building and organizing to guarantee inclusion.

Mini Case Studies: Coombe Country Park (Coventry, United Kingdom)

Coombe Country Park is one of the iconic green spaces owned by the Coventry City Council. Attracting an average of over 350,000 tourists every year, the council noticed the opportunity cost of having only one cafe at the main visitor centre. The cafe's ability to accommodate visitors was limited to a basic menu, short opening times, and pets were not allowed inside. The Coventry City Council wished to explore this potential, so they partnered with Coombe Abbey Park Limited, a private limited company which successfully operates Coombe Abbey Hotel. Collaborating with the company, they opened the 'Cafe in the Park' where the menu offered amazing breakfast deals and canine ice cream for dogs. They also opened the 'Kiosk in the Park' which was placed at the other end of the park and was previously a storage cupboard—the pop-up food and beverage kiosk offered delicious sandwiches, pizzas, ice cream, and other snacks. Bikers, residents, and visitors' experiences were enhanced with the availability of food. In sustaining this collaboration, the Coombe Abbey Park Limited team would observe visitor behavior and align their staff's behavior and approaches based on the public's needs. Regular meetings between the company and council also took place to evaluate progress and think of ways moving forward.

Mini Case Studies: Merseyside Dance Initiative (Liverpool, United Kingdom)
Culture Liverpool supports many key performing arts organizations part of the COoL (Creative Organisations of Liverpool) such as the Merseyside Dance Initiative (MDI). This partnership between Culture Liverpool and Merseyside Dance Initiative has led to professional and non-professionals, regardless of age, class, ability, gender, and ethnicity, enjoying dancing and movement. In collaboration with the health sector, MDI's dance and healthy strategy strives to engage people wary of dancing to enjoy movement towards a healthy mental and physical wellbeing. MDI as a charity harnesses talent and potential through their professional development programme where they offer free studio time,

mentorship, apprenticeship, training, and opportunities to work with the local council and MDI on a freelance basis. Source: https://www.mdi.org.uk/

Mini Case Studies: Crafts and Productivity Center (Baguio, Philippines)

The Crafts and Productivity Center serves as a one-stop center and One Town One Product Hub (OTOP) for visitors to buy the bestselling crafts and folk arts by local artists and manufacturers from the Cordillera Administrative Region (CAR). In this center, artists and micro and small enterprises can access skills training in processing and packaging. The ideation and opening of this center was done in collaboration with the LGU, University of the Philippines College Baguio, Baguio Arts and Creative Collections Inc. (BACCI), Philippine Chamber of Commerce and Industry, DTI, and other stakeholders.

XIV.   Creating an Inclusive Future: Ways Forward

The issue of sustainability is always a challenge for any initiative. To make certain that strategic directions and efforts toward the the vision set by the community is sustained and is still guided by the values and principles of an inclusive arts, culture, and creative economy, this roadmap forwards the following recommendations:

- Continuous support to organized groups and networks working for and in the development and enrichment of inclusive arts, culture, and creative economy.
- Development of programs through the creative hubs and community centers, educational institutions, and other government agencies that will support innovations and cutting edge creative work.
- Infusion of and sourcing out funding and capital for the stakeholders with viable business concepts can access and to prompt them to continue creating art.
    - Presenting different risk models and building systems of trust. Financial institutions are wary of the creative and cultural industries because of their difference with regular business models (e.g., small private galleries or museums view success through different indicators such as foot traffic). Local authorities can help promote different models of risk for loans and investments by reeducating financial institutions of what guarantees a creative firm's success and how the creative economy works. They can teach them how these businesses work and give the banks benchmarks they can apply to their loans.
        - Local councils can address data gaps for banks, such as determining the economic contribution of local cultural and creative industries, and

demonstrate to the financial sector that the creative economy is not necessarily a highly risky investment.

- Local authorities can highlight to banks that they should give loans to marginalized sectors such as women, ethnic groups, and different parts of the cities.
- Local authorities can offer help in trading and exporting said cultural and art services and products to other regions.

- Maximization of key assets and resources. Public authorities can give guarantees rather than just money. Offering guarantee to financial institutions can address the barrier artists face in accessing credit.
- Invest and secure additional funding. Local councils can tap cooperatives and associations to apply for wholesale credit. For instance, Creative England manages funds for banks and pays a guaranteed return to the bank, and they merely charge a small fee to the enterprises for doing that. It is a mixture of using public and private money and a mixture of grants and loans.

- Working towards enabling a business environment to eliminate barriers in business registration, setting up and growing a business.
- Creation of a Research and Development arm to systematize collection of sex/gender and disability disaggregated data and conduct studies on emerging trends and other related topics on arts, culture, and creative economy.
- Institutionalization of all initiative through local ordinances.
- Integration of arts, culture, and creative economy in other LGU development programs and frameworks such as Gender and Development, Smart Cities, Data Driven Development, Food Security, Climate Change and the Environment, Tourism Development Plans, and others.
- Continuous monitoring and evaluation of policies, programs, projects, and activities.

No local creative economy is the same, each and every single locality has diverse cultural identities, narratives, and historical heritage. Treat this roadmap as a list of things you can adapt, replicate, or even ignore. This roadmap aims not to dictate what Angat Bayi Fellows and local governments should do but rather guide them throughout the process. The suggestions, check lists, and recommendations are derived from good practices, strategies, and experiences shared by experts, public and private stakeholders, creative and cultural communities, and artists, creatives, and cultural workers.

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