

Creative Industries: The Next Sunrise Industry



The forum is annual event bringing together public officials and business leaders to improve the country's business climate. The Arangkada Philippines has become a brand name for faster economic growth and higher investment.

MODERATOR:

Florentina Colayco, President of the Metropolitan Museum of Manila

PANEL:

Nora Terrado, Undersecretary for Trade and Investments Promotion Group of Department of Trade and Industry
Atty Guiller Asido, Administrator of Intramuros
Malaya del Rosario, Head of Arts and Creative Industries British Council
Rhea Matute, Executive Director of the Design Center of the Philippines
Matthew Morrison, Founder and CEO of ASPACE
Ces Rondario, Co-Founder of Impact Hub Manila
Brain Tenorio, Chair of the Philippine LGBT Chamber of Commerce
Dolly Anne Zuluaga, Assistant Department Head and Zoning Administrator of Planning and Development Office of Iloilo City



*for reference or QR code: <https://www.youtube.com/watch?v=-IQsEqBpTBM>

How do creative hubs actually figure out in the strategy and plan of creative industries?

Malaya Del Rosario: Creative hubs are places where creatives work, not just artists but people from different industries who apply creativity in their work, and hubs benefit communities and societies through a triple bottom line - not just creating economic value but social and cultural values as well.

In the Philippines, hubs could be big spaces or coworking spaces, even artist-run spaces where people from different sectors convene. There will be no economy without created output and ideas which thrive in creative hubs and innovation. When you bring artists together from different sectors, they make magic. What more if they're coming from the sciences, the arts, from accounting, you bring them together and you give them a platform to talk, to exchange ideas and to create new things. Creative hubs are really at the core of the creative economy and we need to make sure we are able to sustain them and make them thrive.

What are your current initiatives on design?

Rhea Matute: Design Philippine is about engaging the population with what is outside the exhibition halls of Manila Fame. Creativity lives outside our regular exhibition halls in World Trade Center or SMX. We put focus on various hubs and creative environments throughout Metro Manila and even beyond.

One of our advocacies is really like that of Intramuros, which is not just about the past but getting people to look at Intramuros as a place of the future so this is where it provides context within the Philippine landscape. If we bring in the creatives, bring in technology in Intramuros, it widens the opportunity to gather not just people who are into the heritage and cultural sector but it also brings in the creative sector. That collaboration brings an exciting environment by which innovation can thrive and innovation can be driven. A true Filipino innovation can be driven through a hub like Intramuros.

Atty Guiller Asido: We partnered with Design Center of the Philippines and the Creative Economy Council. We were just going to see the sights but after that they saw the 44-chamber property beside the Pasig river, we decided already. The board of administrators already approved

the concept and are going into the next level ensuring the completion of the Maestranza as a creative hub.

There was really no business plan for the Maestranza but to make it a commercial space. We recognized the value of the space beyond that and our intention is to give it a proper value in terms of our direction also in creating this new narrative for Intramuros as a hub for creativity, heritage, culture and tourism.

What are some of the critical factors necessary to promote creative hubs?

Matthew Morrison: As a foreigner, I see the Philippines already as a hub for creativity. I also believe everyone is creative, no one decides I'm going to be a boring person, no one chooses to work in a boring office or live in a boring neighborhood or condominium.

When we pioneered ASPACE, we accepted that there was a creative community of people and more people who wanted to be more creative: doctors, nurses, teachers, even people in government are desperate for their creativity to be recognized. One way of creating a hub is literally just to open your doors and start helping people be more creative, reduce the risk that comes with bringing new ideas to the surface, figure out what they need to thrive, and then get out of the way.



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Metropolitan Museum of Manila
President, Florencia Colayco

There was a development of cultural confidence over the last decade. There's a lot more of this emerging flavor that is worth exploring and listening to. Not having to import everything has given a whole generation of entrepreneurs confidence to build on their ideas, and attract other people to support them. The important thing is recognizing that everyone is creative so hubs can gather them together and the rest of us can make each other thrive.

What is your involvement and roles in key initiatives in galvanizing hubs of talent?

Ces Rondario: Impact Hub is a global network, the largest network of entrepreneurs in about a hundred cities in 50 countries. When we brought the brand to the Philippines about three and a half years ago, the core goal was really to help social enterprises from across the sector. We've had the pleasure of working with artists, from the grassroots community, from textile who were doing crafts; we work alongside organizations whose core goal is to uplift the lives of those people.

We have noticed that they have been forgotten and were not given access to the tools that entrepreneurs have in Manila. Our core goal is to give every business a cause for the people and the planet.

Hubs put people in programs, and we want to give voice to those who really want to be an entrepreneur. Although we have startups, we want to produce people who will create more, who will innovate more, and who will disrupt the country.

What are your initiatives in working with poor communities to build what he calls hotbeds of innovation and creativity.

Brian Tenorio: One of the things the Philippine LGBT Chamber of Commerce has been working on is diversity

work and gender inclusion. We realized that diversity in marginalized sectors creates more chances for innovation and creativity. These sectors include LGBT, people in mental wellness situations, people from various ethnicities, things that are determined by your genetics. You can also be part of a smaller sector because of your life situations. For example: heartbroken, extremely happy, coming out from a great job. If you're in a different situation and you're different from most people, there's a larger chance for you to be more innovative, creative.

The development of a country perspective here is an interesting thing because we understand how it is to make raket, to make diskarte, to be able to create from little resources. If you think about it, design is doing more with less. That's why I think it's more fun to be a designer and a creative in the Philippines.

Would you like to tell us about the well-balanced environment of heritage, art and culture in your city.

Dolly Zuluaga: Apart from Iloilo's rich creative industries, we have a subculture—I myself grew up in a culture of metal fans. Subcultures such as these are entrepreneurial so we create accessible places not only in the physical landscape but also policies in the local government.

As I understand, creatives pop sporadically. The major role of governments is to keep them together because creativity flourishes when there are plenty of minds that work so we put a prime on developing public open spaces.

Popular parks and esplanades are still growing not just for beautification or aesthetic purposes but also to converge people and give them access

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



to beautiful landscapes. In these places, they can think of something beautiful, something out of the ordinary, something out of the box.

We want to show the less privileged that there's a beautiful world out there because I think the best way to create things is to combine a little ounce of misery and a little ounce of drive. That's the beauty that Iloilo is putting in its public open spaces.

What would cross cultural, cross border creative hubs mean for investments and for organizing projects?

Usec Terado: The world is so interconnected that we cannot be isolated—connecting with hubs in Germany, Korea, Taiwan, and China is very important. To enrich somebody means there should be elements of talent exchange, not just ideas exchange. It is in the cultural differences and ability to interact with other creatives that would enhance opportunities and open minds.

The role of the government is an ecosystem builder. As a builder, we have to be conscious about the environment because some countries have innovation strategies.

For example, KPop's connectivity is about tolerance. It's about building that environment and connecting to the outside world. An experience could be customized for our environment and then later on create something for ourselves. In our own respective roles, we should be movers and shakers ready for the future. Among

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Intramuros Administrator,
Attorney Guiller Asido



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Founder and CEO of ASPACE, Matthew Morrison

all these machines, digital things and technology, the thing that will survive will be the creatives.

What programs are you doing today that supports the 2030 roadmap to making the Philippines the leading creative economy in ASEAN?

Ms. Del Rosario: As the UK's cultural relations organization, we are here to support creative hubs, we see them as creative communities and we connect them with wherever British Council is working. That means strengthening the ecosystem and supporting the skills and professional development, and developing long term policies and giving them access to networks.

The value of networks is often underestimated but when you're talking about an artist outside Manila who is looking for opportunities, the network would really be limited so being able to provide a platform that would enable them to build networks is quite precious..

As a way also of building the future, future industries, future businesses, and future societies is quite important. On a personal note, I treat the people beside me like my family. I see them more often than I see my boss. It's really about being part of a movement with shared goals and being part of this group is quite a precious thing, and would enable us to reach the 2030 goal that CCP started earlier on.

Mr Morrison: It's exciting when you see the members thrive, when you see them employing new people, paying taxes, investing in new technology, taking their place regionally, nationally, globally even. It's helpful if we've got great policy, if we've got tax incentive, if BIR is more friendly with their filing.

Ultimately speaking, despite those challenges, there is a push for excellence and success in business

and I think certainly with ASPACE and their members, we can't accommodate the growth of the businesses. That's gotta be a great sign and we just got to continue to help those success stories grow.

Dolly Zuluaga: The role of local government unit in this is to improve the business environment. As secondary cities, our resources are limited and the population is smaller; I think we can have this sibling competition where we want to match somebody's success but at the same time support the success of the country. It's a good brotherhood or sisterhood and ultimately, it creates a good business environment and a role model for the entire country.

Brian Tenorio: I think self-awareness and self-mastery will make any person sexy and desirable. A sector that is self-aware with great mastery will be a sector that can bring itself to the future. I remember in a conversation with a friend a few weeks back, he was talking about how Pinoys would say, 'the Filipino can' but we have to move beyond that and say we have to do it already. It's no longer feels like a question of capability but a commitment of things we have to do. Any form of support—government, NGOs, IGOs, from private sector—to support will be something good to bring us to the future.

Ces Rondario: I think we need more pipeline. We need to go back to the core which is education, to what we teach people, and available training programs. Do we have data, science, machine learning available in the Philippines to get us to the next level? Everything is centralized in Manila



Assistant Department Head and Zoning Administrator of Planning and Development Office of Iloilo City, Dolly Anne Zuluaga

and the mega cities of Davao, Iloilo, Cebu.

When we did a nation-wide roadshow, we saw plenty of brilliant talent. There's so much were not doing for the countryside and it's only going to be cured through enough access and education.

We need a mindset and a failure fund. We need to allow artists to fail, to start prototyping, to start failing, to start doing and being creative about what they're doing. We need pipeline and more investment that match. There's a mismatch of where the money is going, because everybody wants to invest in the new technology to the hi-tech which is great but the Philippines has yet to grow into a tech giant. We are supposed to invest in the grassroots and try to get people out to create a fuller, more robust economy.

Rhea Matute: My goal is for people to appreciate design beyond making things pretty—that is using design and the design talent to solve real world problems. I really want the Philippines to have a hub for disaster and resilience, research and design. I think we have the environment by which to test ideas, to understand what's happening in terms of design and climate change. It's also just really developing that environment by which people can explore solutions and test them out. I think there's that space and that's where Filipino innovation should be known for because it is an easy jump from what we are as a country and what we can provide the world.

That is also an answer to Professor Howkin's



Executive Director of the Design Center of the Philippines, Rhea Matute

challenge about the global market risking the idea for a hub for international hub for resiliency and disaster design and quarantine.

One important policy is the openness in terms of the creative economy. We had the first Manila Biennale and offered the entire Intramuros as a canvas. That openness policy enabled us to convince artists to actually use the space. Even the NCCA offered and there are still ongoing exhibits in the walls itself of Intramuros. That policy of should be emulated by local government units.

The other matter is to remove the physical barriers, there is consciousness in the agencies that we really really should create that network. The simple removal of a physical barrier between Intramuros and National Museum and improve the GomBurZa monument as a public space does not completely enhance the space but assures the connectivity between the historic district and the National Museum. Those are two learning points we have had so far. Openness and really strategic direction to remove the barriers.

What are our prospects for investments that can tap into the wealth of talent and pool of resources here in the Philippines?

Usec Terrado: We are very attractive because we have the supply. We need to attract investors who have the willingness to be a partner of the Philippines in building the ecosystem because this openness allows

us to create that environment where the shared value creation is so important. We need things that allow us to learn more skills that are not present here.

The most important thing for us as a country before we talk about trade and investments is our intent, our vision. We have the Creative Economy Council of the Philippines who wants to drive that vision, which should be shared and inclusive because of the available resources in the country. The first group of people who should invest to make this ecosystem thrive would be the local economy.

In creative, we also have a different workforce now: a lot of contractors, a lot of gigs. The gig economy can overcome our archipelagic approach to everything and instead build bridges and take advantage of available resources. If we have that vision as a country to create a new sunrise industry, we can do it in the next 10 years..

Ms Del Rosario: If business is all about success, hubs are places where you can fail. These are places where you can experiment, prototype and refine your ideas and products, so there really is incubation. When you talk about local development and inclusive growth, it's worth noting that they support small businesses and are made up of a lot of MSMEs. Maybe the businesses of the future are not about scale, about the power and numbers of small businesses. Essentially, we would be sharing our services with each other which could also go to the question of competitiveness or collaboration.

Chair of the Philippine LGBT Chamber of Commerce, Brian Tenorio



Co-Founder of Impact Hub Manila, Ces Rondario

