Nurturing Filipino Creativity:
Philippine Education Policies in Support of the Creative Industries

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ABSTRACT

For over a decade, the creative industries have steadily transformed into avenues for boosting the Philippine economy, and have thus been recognized as one of the seven industries expected to boost growth and investment in the country. The education sector plays a key role in fueling these industries, acting as a source of fresh talent while also providing jobs for arts practitioners. In the Philippines, the educational system triumvirate (Department of Education, Commission on Higher Education, and Technical Education and Skills Development Authority) works with the National Commission for Culture and the Arts and the Department of Trade and Industry for policy development and program creation pertaining to culture, arts, and the creative industries. This paper discusses the status of existing policies through consultations with the involved sectors in culture and the arts, creative industries and education. It also recommends improvements based on the current developments in these sectors. This study reveals that: (1) the Philippine creative industries are indeed flourishing, and is already at the onset of getting full support from the government's business and trade institutions, but structures and governance in consolidating the programs and policies of the government's education-related institutions, cultural institutions and trade institutions should be in place; (2) sectoral collaboration among these institutions is needed to plan the critical next steps to boost the creative industries.

Keywords: Creative industries, Cultural education, Arts education

1. INTRODUCTION

The future of the creative industries shows much promise in the Philippines. According to the United Nations Conference on Trade and Development (UNCTAD), the Creative Industries more than doubled its size from 2003 to 2012. In 2011, it was reported that the exports of creative goods in developing countries reached US$272 billion. The estimates of the industries' contribution to the global Gross Domestic Product is between 3% to 12% (UNCTAD, 2016). Its development is carefully being monitored, and programs are continuously being created by different government agencies to support the industry, with the goal of making the Philippines competitive in the creative field versus other countries in the region.

Despite continuous growth of the sector, the expected increase in outcome is proportionally lower because the creative industries in the Philippines and Southeast Asia are perceived as not maximizing their growth potential due to a number of obstacles, such as developing domestic markets, the absence of structures and policies for business development, piracy, and the general lack of entrepreneurial spirit. There is also an emerging concern over the quantity and quality of the labor supply in the Philippines, specifically in terms of technical skills for certain creative sectors, general creative skills, and the core skills of creative entrepreneurship and management (Fleming, 2017b).

Given these obstacles, the role of education and training plays a key role in the development of all those involved in the culture cycle of creation, production, dissemination, exhibition/reception/transmission, and the consumption/participation of cultural and artistic products and services (Sigdel, 2017). A proper environment needs to be established for creativity to thrive in the country.

The UNESCO Framework for Cultural Statistics (UNFCS) identified Education and Training as one of the transversal domains which can be applied to all the cultural and related domains and plays a vital role in the cultural cycle for the promotion and transmission of culture. Through education and training in culture, people obtain skills for the creation of cultural goods. Cultural education encourages the appreciation and consumption of cultural goods and services, and enables people to realize the social benefit of cultural participation. Likewise, education transmits the intangible culture that forms community identity, through formal, informal, and non-formal modes (NCCA, 2017a). According to the G20 Training Strategy of the International Labour Office, education and training systems should equip people with the foundation to learn and develop the broad range of skills needed for innovation in all of its forms (International Labour Office, 2011).

Currently, the education sector in the country has carried on efforts in support of the creative industries. However, coordination by government agencies on education, culture, trade and industry appears to be wanting in several aspects: their perspectives on and support for culture, harmonization of their programs and activities, and information sharing systems that appear to hinder the possibility of improving the quality of education and training that these agencies can give to the sector's stakeholders.

This paper aims to achieve the following objectives: (1) recognize the various cultural education policies and programs from among the government educational institutions and the roles of each institution in responding to the development of the creative industries, (2) determine the status of the program and policy implementation, (3) realize the sufficiency of these policies and programs, as well as gaps in implementation and opportunities for developing new policies, and (4) discover merging points where these educational institutions

and the government's cultural institution – can share their expertise and ongoing programs in preparing the stage for the future movers of the creative industries.

The findings from this study may be used to: (1) prompt government agencies to review the effectiveness of their programs and policies; (2) develop and refine the communication and coordination mechanisms of the government agencies involved; and (3) enable the government's cultural institution to use the information from this study to recalibrate the Philippine Cultural Education Plan and improve data gathering on the Philippine Cultural Statistics.

2. CREATIVE INDUSTRIES AND THE EDUCATION SYSTEM IN THE PHILIPPINES

In this study, the researcher adapted the UNCTAD definitions and classifications of creative industries, as this is what the Philippines did during the consultation meetings for the preparation of the Philippine Cultural Statistics Framework (PCSF). The UNCTAD model for the creative industries consists of these creative fields:

heritage and the arts, design and architecture, audio-visuals, printing and publishing, creative services, science and technology (research and development in manufacturing).

To measure the state of culture and the arts, the Philippine government constructed the PCSF, a localized version of the UNESCO Framework on Cultural Statistics 2009, as seen in Figure 1. In this framework, the main cultural domains are: cultural and natural heritage, performance and celebration, visual arts and artisan products, books and press, audio-visual, broadcast, and interactive media, and creative services. The related domains include tourism and sports and recreation. Both cultural domains and related domains are supported by the transversal domains of intangible cultural heritage, education and training, archiving and preserving, equipment and supporting materials (NCCA, 2017a).

Several studies have been undertaken by the Department of Trade and Industry (DTI) and its subsidiary offices, together with major cultural stakeholders such as the National Commission for Culture and the Arts (NCCA) and the Cultural Cen-
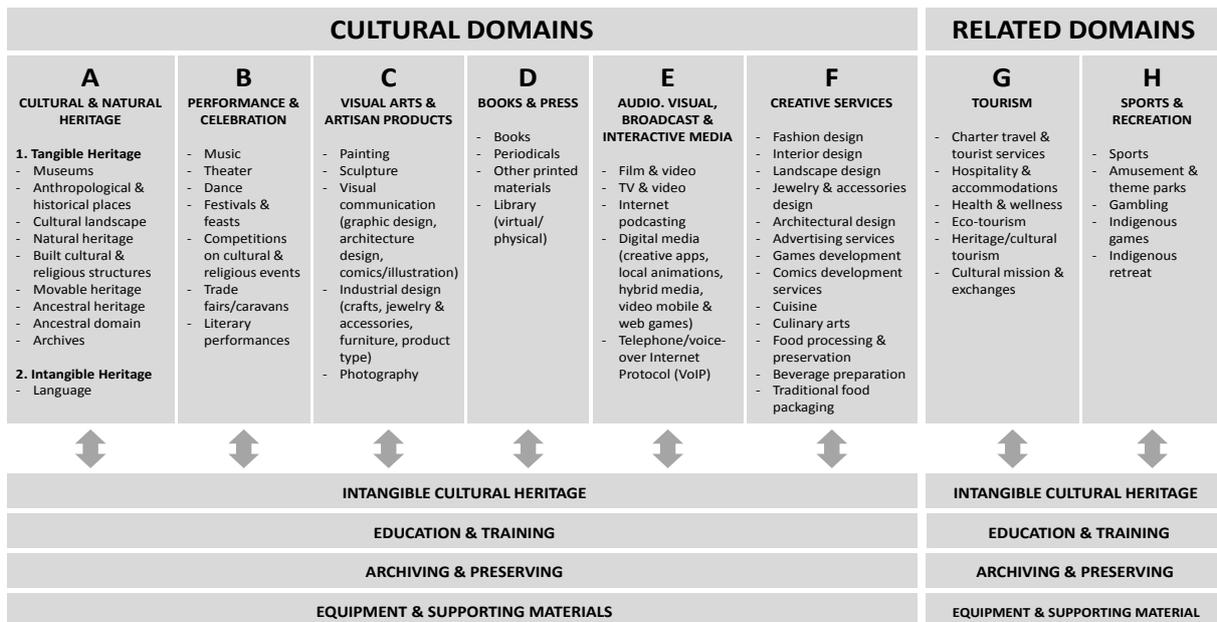

Figure 1. Philippine Cultural Statistics Framework
Source: NCCA, 2017a

ter of the Philippines (CCP), to gather more comprehensive baseline industry information (Status of Philippine Creative Industries, 2012). Likewise, the Creative Industries Roadmap is already being updated, given current market developments.

The economic figures for the creative industry demonstrate the major role that Southeast Asia now plays in the international market. In the ASEAN region alone, the exports of creative goods have more than doubled in less than a decade, from US$7.3 billion in 2002 to US$17.3 billion in 2008. Thus, most Southeast Asian governments such as Indonesia, Thailand, Singapore, Malaysia, and the Philippines have already declared the creative sector as an investment priority under their respective national development plans (Agbisit, 2014).

In the Philippines, estimates of the gross domestic product (GDP) generated by creative and cultural industries exhibit modest increases over the years. In 1999, the contribution of the industry to GDP based on the World Intellectual Property Organization (WIPO) figures was 3.84%, which grew to 4.82% in 2003 and to 13.8% in 2006. It experienced a dip in 2008 at 4.25%, and recovered to 5.6% in 2009. The decrease in 2008 may have been caused by the lack of estimates for non-dedicated support industries and the use of a divided classification of creative activities (DTI, 2012).

The Philippine government, under its new leadership, has explicitly expressed its sincerity in supporting the creative industries and in committing to the creation of programs by its government agencies to ensure that Philippine culture and heritage will be harnessed and preserved, and that the sense of national identity will be ingrained in the mind of every Filipino. The Philippine Development Plan serves as the government's master plan, and for 2017-2022, the following were the expressed priority areas of the cultural agenda: (1) safeguarding and enshrining cultural heritage; (2) achieving equity and inclusion in access to cultural resources

and services; and (3) sustaining and enhancing cultural assets to foster creativity and innovation for socio-economic growth. There were two subsector outcomes in the cultural agenda that directly seeks to address the goals for cultural education and the creative industries. In the Subsector Outcome 2, the government aims to mainstream cultural education in the basic, technical and vocational, and higher education systems, by providing attention to values formation and ethics to become productive members of the society, over and above the development of functional literacy and skills. The Subsector Outcome 3 highlights the development of Filipino creativity as "a tool for cohesion and impetus for a culture-based industry and creative economy" and calls for the "appreciation of Filipino creativity". In the latter outcome, artists were promised support by an institution that encourages the production of creative works, capitalizes on the stakeholder's development, provides patronage for their artistic products, and harnesses the development of the industry (NEDA, 2017). To date, government agencies spearheaded by the NCCA are in the process of conceptualizing plans and creating mechanisms to implement these directions.

Several pieces of legislation based on the Philippine Development Plan are also being crafted. The most anticipated is the establishment of the Department of Culture, which will be tasked to develop, manage, and implement policies and strategic decisions on Filipino culture. The department is perceived to be the solution to the challenges faced by the country's cultural workers and artists, such as: (1) the need for a coordinating body at both the regional and subnational levels; (2) the lack of funding to sustain cultural programs and activities of the cultural agencies; and (3) the lack of cultural information and research in the field. It seeks to focus on the growing need for access to cultural resources and services, improved cultural education, developed conservation and safeguarding of cultural resources, and culture-driven sustainable development (Escudero, 2017).

Given the bright prospects of the creative industry, the education sector in several ASEAN countries has responded by playing the crucial role of fueling the creative industries, acting as a source of fresh talent while also providing jobs for arts practitioners. The involvement of the sector intends to match the relevance of their curriculum to industry needs and practices, while fostering the artistic skills of the youth and inculcating the mastery of a wide range of cultural expressions.

In the recent discussions from the ASEAN Creative Cities Forum held in the Philippines in April 2017, design gurus such as Kenneth Cobonpue (Philippines), Anon Pairot (Thailand), and Colin Seah (Singapore) expressed the need for more relevant engagement between academe and the industry in cultivating creativity among the younger generation, as the region pushes for the development of a sustainable creative ecosystem.

In Singapore, the sector has integrated arts, design, and media in all levels of education. In Thailand, the policy of developing university courses tackling creative economies and intellectual property is already in place (Agbisit, 2014). In the Philippines, the educational system triumvirate is composed of the Department of Education (DepEd, handling Basic Education), the Commission on Higher Education (CHED), and the Technical Education and Skills Development Authority (TESDA), all of which directly coordinate with the National Commission for Culture and the Arts (NCCA) and the Department of Trade and Industry (DTI) for policy development and program creation. All these agencies have already instituted programs and activities to support the creative industries according to their respective mandates.

A brief introduction is given in the succeeding paragraphs to aid in understanding the mandates of the key government agencies that are involved in the promotion of the creative industries, culture and arts, and education. The creative industries are under the purview of DTI, particularly the Philippine Board of Investments, which is tasked to promote investments in the Philippines, and to help Filipino and foreign investors to succeed in their business endeavors (BOI, 2017).

In the realm of culture and the arts, the NCCA is the overall policy-making, coordinating, and grant-giving body that ensures the preservation, development and promotion of the country's culture and arts. It manages the National Endowment Fund for Culture and the Arts (NEFCA), and implements funded culture and arts programs and projects. As the government's lead advocate in this field, the NCCA initiated the Philippine Cultural Education Plan (PCEP) in 2002. PCEP is a comprehensive five-year (2003-2007) medium-term plan formed by government and non-government organizations that lays out the goals, policies, programs, and projects on cultural education through the formal, non-formal, and informal education systems. It was intended to make cultural education accessible to all sectors of Philippine society, particularly the youth, teachers, artists and cultural workers, officials and employees of the government, members of the media, and civil society. The plan included goals which are centered on establishing an index of knowledge on Philippine culture, developing instructional materials based on minimum learning competencies and standards, and implementing cultural education programs that would reach various target beneficiaries through formal, non-formal, and informal structures. However, the set goals were not attained by the end of the period. Thus, PCEP 2.0 was born, with the mandate of revisiting, updating and extending PCEP. This update retained the philosophy, vision, mission, goals, objectives and desired outputs. It involved only the extension of the timetable of the plan, a prioritization of goals based on what has already been accomplished, reallocation of resources, and some recommendations to enhance its implementation (Cruz, 2008; Samodio, 2016). To date, the PCEP, now renamed

the Philippine Cultural Education Program, will undergo a series of reviews and revisions in the coming years to ensure the relevance of its programs in the current developments in the field, particularly the directives in the Philippine Development Plan, the existing programs for the basic and secondary education in the new K-12 system, the cultural law and policies that are up for legislation, and the prospects for the ASEAN integration.

The majority of the programs laid out in the PCEP focuses on assistance requested from the various education-related agencies of the government to support the programs and policies that are laid out in the PCEP. These agencies include the DepEd, CHED and TESDA, all of which have existing policies and programs directly and indirectly related to culture and creative industries.

The DepEd is the main agency assigned to create, execute, and orchestrate policies, plans, programs and projects in the area of formal and non-formal basic education. It supervises all elementary and secondary education institutions

in the country, including alternative learning systems, both public and private. It also establishes and maintains a complete, adequate, and integrated system of basic education hinged on the national development goals (DepEd, 2016; Samodio, 2016).

In tertiary education, along with its educational responsibilities, the CHED is tasked with the promotion of historical and cultural heritage (CHED, 2016). For technical-vocational education, the TESDA is assigned to manage the technical education and skills development in the country. It was created in 1994 by combining existing programs and departments (Samodio, 2016). In the K-12 system implementation, it is recognized that there is a need to harmonize and synchronize existing policies and programs related to cultural education and the creative industries. There is also the Philippine Qualifications Framework being followed by these educational institutions, to serve as a guide in degree and level equivalencies, taking into consideration the formal and non-formal modes of education.
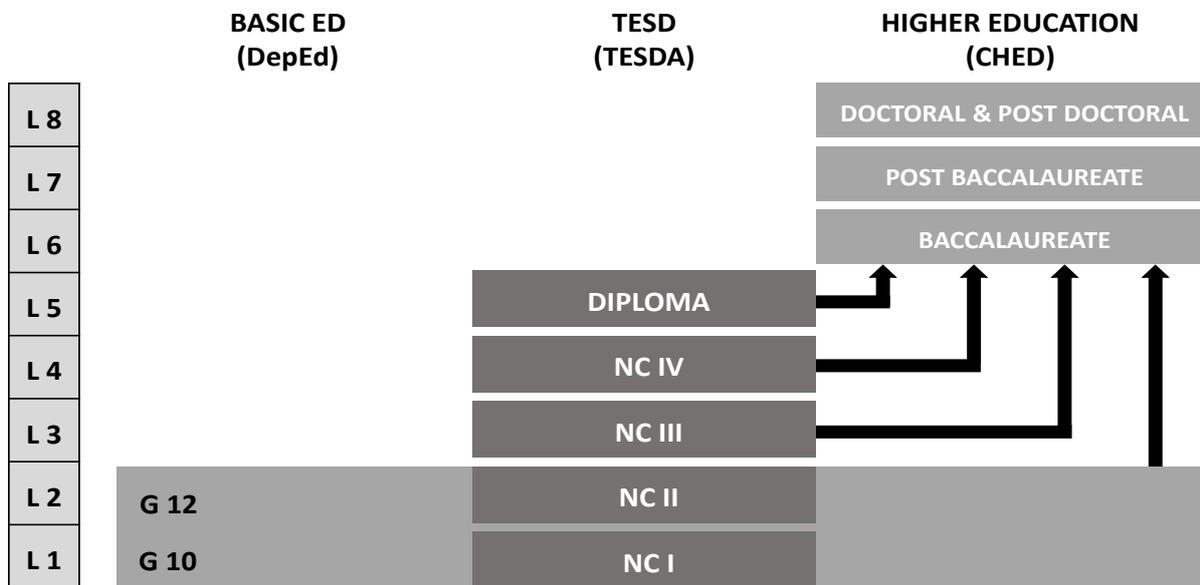

Figure 2. Degree Equivalency in the Philippine Qualifications Framework
Source: TESDA, 2012

The conceptual framework of this study (Figure 3) espouses the important relationship between culture, education and economy to prepare a society that is appreciative and supportive of culture and the creative industries. The framework was lifted from Fleming's framework on the role of culture, education, economy and society towards a holistic understanding of value (Fleming, 2017a). In each area, there are salient factors attached, and the government offices are identified based on their expertise. At the center of the framework is CULTURE (under the NCCA), with these factors: identity and collective Memory, the Emphatic Citizen, and inspiring new ideas and fresh insights. EDUCATION includes the primary and secondary education handled by DepEd, higher education under CHED, and continuing and lifelong learning which is man-

aged by TESDA. Last, the area of the ECONOMY, under the watch of DTI, is where the creative industries and employment, cultural exports and regional regeneration and tourism are located. The arrows represent the interdependence of each sector in conceptualizing and implementing the plans and programs in accordance with the government's development plan for culture and the creative industries.

3. METHOD

In this qualitative research study, the researcher interviewed the key officials assigned in the implementation of cultural education policies and programs of each agency (DepEd, CHED, TESDA, NCCA, and DTI) in order to analyze existing cultural education and creative industry policies.
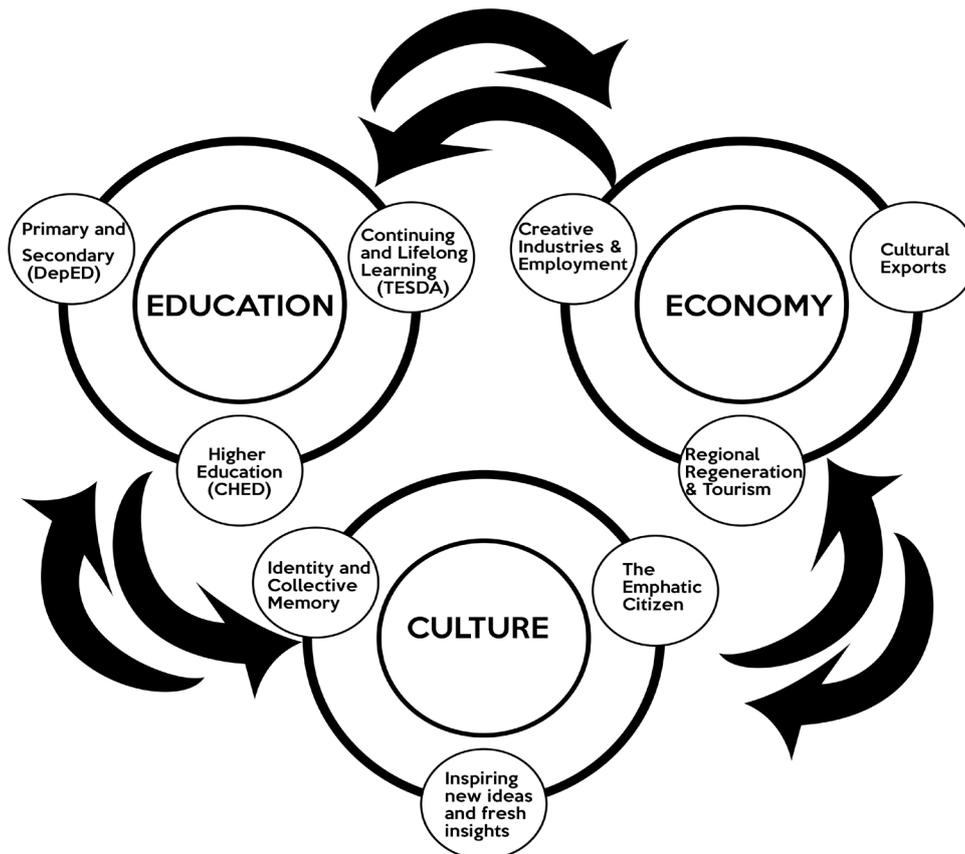

Figure 3. Conceptual Framework
Adapted from: Fleming, 2017a

Most respondents are also ex-officio members of the Cultural Education Committee of the NCCA, while the remainders are assigned to handle specific mandates related to cultural education and creative industries in their agencies. Table 1 shows the list of interviewees whose responses were considered in this study.

The researcher initially conducted an interview following a 9-item questionnaire which served as the guide during the interview, covering inquiries on the existing policies and practices of each agency, their agency's perceived strengths, weaknesses, opportunities and threats in terms of cultural education, and ideas for points of inter-agency collaboration. The interviews were conducted in August 2017, considering the directives under the leadership of the newly-elected president.

Likewise, the researcher also collected all copies of the available policies and mandates of each of the agencies in terms of cultural education and creative industries, and other pieces of legislation that are either newly promulgated or still being reviewed by the Congress and Senate.

The researcher also included the documentation of the strategic planning session of the NCCA held on June 12-13, 2016, where most of the officials of the agency expressed their observations and sug-

gestions on how cultural education can contribute in the development of the creative industries.

Data analysis was done considering the current mandates and policies of the agencies which were compared vis-à-vis current practices. In addition, the strengths and weaknesses and/or gaps of the policies and practices were validated together with the opportunities and threats that were discussed by the respondents.

This methodology was implemented for the identification of the primary information mentioned in this study. However, a quantitative study is advised to be done from among cultural education stakeholders, particularly students and educational institutions, to verify the effectiveness and efficiency of the programs in achieving the intended goals of the aforementioned agencies.

4. FINDINGS

The findings from the study are presented in two parts, based on the research objectives. The first part discusses the following: (1) current cultural education policies and programs of government agencies and their respective roles; (2) the status of the programs and policy implementation; and (3) the sufficiency/ insufficiency of these policies and programs, or gaps in implementation and

Table 1. Interviewees and their background information

Name	Designation	Office/Department
C. Graza- Magboo	Senior Education Program Specialist for Arts and Design Track	Department of Education (DepEd)
E. Talavera	Executive Director of the National Institute for Technical Education and Skills Development	Technical Education and Skills Development Authority (TESDA)
Engr. R. Liveta, CESE	Director III/Officer-in-charge, Office of the Director IV, Office of Student Development and Services	Commission on Higher Education (CHED)
Mr. N. Imperial, CESO III	Executive Director IV, Office of Stu	Commission on Higher Education (CHED)
Mr. P. E. Tajon	Senior Investments Specialist	Board of Investments, Department of Trade and Industry (DTI)
Ms. M. Tellano	Deputy Executive Director	National Commission for Culture and the Arts (NCCA)

opportunities for developing new policies based on the interviewee's assessment. The second part reports on areas in which agencies can collaborate to further the industries.

4.1. Policies and Programs: Identification, Status and Assessment

4.1.1. National Commission for Culture and the Arts

As the lead agency for culture and arts, the NCCA has standing programs and policies in partnership with the education-related agencies. The most recent law enacted through the agency is the Republic Act No. 10066, or the National Cultural Heritage Act of 2009, which provides for the protection and conservation of the National Cultural Heritage, strengthening the NCCA and its affiliated cultural agencies. It also calls for the incorporation of national cultural treasures and important cultural properties in the basic education system, and mandates the DepEd, in coordination with the NCCA's PCEP, to devise cultural heritage programs for local and overseas Filipinos to be incorporated in the formal, alternative and information education, highlighting the protection, conservation and preservation of cultural heritage property (National Cultural Heritage Act of 2009, 2009). The law also moves for the creation and establishment of the Sentro Rizal, which is meant to promote Philippine arts, culture and language worldwide (Samodio, 2016).

Under the PCEP, NCCA started offering the Master's Degree in Cultural Education in the following fields of expertise: Cultural Education, Teaching the Arts, and Arts Management, which are meant for public school teachers, artists and cultural workers. For local government units, the agency offers the Certificate Program in Culture-based Governance. It also supports the development of artists and cultural workers through its grants program for cultural and artistic projects, and the recognition of regional artisans through the National Living Treasures program, with the intent of encouraging them to be arts teachers for basic education (Philippine Cultural Education Plan, 2017).

The NCCA also manages, together with DepEd, the School of Living Traditions, community-managed centers of learning where cultural masters and specialists pass on their knowledge and skills on a particular art, craft and tradition to the young members of the community for their appreciation and learning. The mode of teaching is usually non-formal, oral and with practical demonstrations, and may be housed in the master's residence, a community social hall, or a center constructed for this purpose. Presently, there are 608 schools being supervised by the NCCA (NCCA, n.d.). The Schools of Living Traditions are considered to be one of the best practices of the country in terms of merging the importance of cultural education and indigenous knowledge (M. Tellano, personal communication, August 11, 2017).

In 2015, NCCA hosted an inter-disciplinary summit on creativity and the creative industries. This summit, which involved around 400 participants from various government agencies, focused on the status of the Philippine Creative Industries. In May 2016, the platform for the development of the Philippine Cultural Statistics Framework was laid out, based on the UNESCO definition of cultural domains mentioned earlier. The agency also expressed its need for institutional support from other government agencies it can collaborate with to carry on its projects, especially in the education sector. The NCCA recently launched the initial output of the Philippine Statistics framework through the Conference on Cultural Statistics and Creative Economy on October 2-3, 2017.

There is a good deal of effort being done by the NCCA towards the development of the industry since the commission started. Nevertheless, it needs to focus its resources to keep up with the pace that the industry is going in terms of artist

support, audience development, research, education and training.

4.1.2. Department of Trade and Industry

The DTI currently supports the creative industries in its own capacity through the Board of Investments. The BOI processes tax holidays and duty-free importations specifically for some of the creative industries that seek their assistance, particularly in the fields of animation, film production, and game development. The Export Management Bureau of the DTI also extends support for gaming and animation businesses during international trade shows. The DTI provides capacity building programs for business owners through the Philippine Trade Training Center (P. Tajon, personal communication, August 9, 2017).

Since 2006, DTI has supported the creative industries through funding events and projects, such as animation film festivals, pitching competitions to acquire funding for filmmakers, networking for the Game Developers Association of the Philippines. In 2016, it initiated the Philippine Startup Ecosystem Development Program, the Create Philippines trade shows, the organization of the Creative Economy Council of the Philippines, funding business delegates to conferences for game developers and Animation Summits. Recently, the DTI has taken on an active role in the development of the Philippine Cultural Statistics Framework, and in spearheading the development of Creative Cities in the country (Tajon, 2017).

Today, the agency sees that its efforts are sufficient for the industry, but there is still room for improvement when it comes to the level and the coverage of industries they can support, given their department budget.

In relation to cultural education policies, DTI is being consulted by the three education-related agencies, as well as the NCCA, for masterplans, industry associations and technical panels.

However, the level of engagement is wanting, as meetings and consultations are not regular.

4.1.3. Department of Education

The shift to the K-12 educational system in the Department of Education has proved beneficial to the creative and cultural sectors. It has also paved the way for the creation of the NCCA – DepEd Cultural Education Program (NDCEP), where the two agencies agreed to conceptualize and implement programs to integrate arts and culture in the Philippine basic education system, improve the K-12 Basic Education Program curriculum, and improve the existing special program for the arts. In addition, they have collaborated on the implementation of cultural education programs, teacher training on culture and the arts, and the development of training modules and instructional materials (DepEd, 2016). The improvement of the K-12 Basic Education Program curriculum has shown noticeably good results, as students have become more receptive to artistic content and are more appreciative of the arts in the regions. However, it should be noted that the teachers still find it difficult to acquire instructional materials, including those which require permission for production (with respect to the intellectual property rights), such as music and music sheets (C. Magboo, personal communication, 2017).

DepEd's Special Program in the Arts continues to serve as a means for harnessing the exceptional talents of young artists from various regions. It gives opportunities for individuals to hone their artistic talents in fields such as Creative Writing (English and Filipino), Visual Arts, Theater Arts, Vocal Music, Instrumental Music, Dance, and Media Arts, as part of their regular schooling. As of this writing, there are 185 schools which offer this program nationwide, and DepEd is mandated to put up more, in order to reach 222 schools by 2020 ("Special Program in the Arts," n.d.). This program will eventually be extended to Grade 4, instead of starting at Grade 7. Modules for this program have

been prepared in collaboration with the NCCA's culture and arts experts. Generally, there is a low enrolment in the area of creative writing (C. Magboo, DepEd, personal communication, 2017).

The department also hosts the National Festival of Talents, an annual activity that gives students the opportunity to exhibit their talents. Their technical-vocational and artistic skills are presented through products and performances from their day-to-day lessons ("National Festival of Talents," 2016). This festival has discovered a number of creative individuals who will be able to contribute to the industry in the future.

The department began offering the Arts and Design Track for Grades 11-12 in June 2016, with 2,835 enrollees nationwide and approximately 4,400 enrollees in 110 schools by 2017 (Geronimo, 2016). This track is also perceived to be a unique feature of the Philippine's K-12 system, highlighting the education sector's support for the creative industries. The curriculum focuses on a comprehensive approach to the design and creative industry, to equip the students with middle-level technical skills. In its second year of implementation, there are expressed concerns on the number of students and teachers, and the number and accessibility of schools that offer the said track within each region. There is a noticeable gap in the artistic proficiency of teachers and students from among urban schools compared to those in rural areas. It should also be noted that parents of learners in urban areas are more supportive than their rural counterparts. Another area of concern is in the recruitment of qualified teachers in the arts and humanities, in addition to the lack of training opportunities for them. The department is also working on releasing a set of standards for school facilities and equipment needed to host the track. Subsequently, school principals need to be oriented about the importance of this track, to ensure the schools' continued support for the program and for them to promote the program

to the parents (C. Magboo, DepEd, personal communication, 2017).

The Department sees that it has an adequate number of programs in support for the creative industries. Nonetheless, the lack of policies to strengthen their connections with other government agencies needs improvement, particularly with the following: (1) local government units which can provide the structures and equipment for the Special Programs for the Arts, Schools of Living Traditions, and Arts Track; (2) the higher education sector which can contribute greatly to their need for qualified teachers in the arts; and (3) the culture and arts sector which can promote the creative industries and the DepEd programs for aspiring artists.

4.1.4. Commission on Higher Education

The Commission on Higher Education impacts the culture and creative industries through the monitoring and regulation of courses related to the culture and arts, ensuring that the curriculum and programs delivered by the higher education institutions pass their standards. From 2004 to 2016, CHED recorded 1,261,494 graduates of culture and arts-related disciplines[1], averaging 105,124 per year, a figure that increases annually (NCCA, 2017a).

In the area of formal education, CHED supports the inclusion of Art Appreciation in the revised General Education (GE) Curriculum (Commission on Higher Education, 2013b): Holistic Understandings, Intellectual and Civic Competencies. It mandated a GE course that applies inter-cross disciplinary perspective (i.e. in Arts and Humanities: Great Works, Philippine Popular Culture, Indigenous Creative Crafts, Reading Visual Art). With the release of the memorandum, the National Commission for Culture and the Arts also prepared a version of these general education subjects in the mother tongue. To date, the new general education curriculum is being imple-

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[1] Architecture and Town Planning, Fine and Applied Arts, Humanities, IT-related Disciplines, Mass Communication and Documentation, Religion and Theology, Social and Behavioral Sciences, Trade, Craft and Industrial, Engineering and Tech, General Services

mented by the higher education institutions, and no studies to assess the effect of its desired outcomes on students have been performed.

A total of 19 higher educational institutions support the offering of the Master's Degree programs in Cultural Education and Teaching the Arts, which continues to help address the need for more basic education teachers in the arts ("Philippine Cultural Education Plan," 2017). This program is continuously supported by the National Commission for Culture and the Arts in partnership with educational institutions.

In the sector of non-formal education, CHED offers the Expanded Tertiary Education Equivalency and Accreditation Program (ETEEAP), which is a comprehensive educational assessment program at the tertiary level that recognizes, accredits and gives equivalencies to knowledge, skills, attitudes, and values gained by practitioners from relevant work in the creative sector. Currently, 24 institutions nationwide offer arts-related courses, including Bachelor of Fine Arts in Advertising, Bachelor of Arts in Architecture, and Bachelor of Arts, major in Mass Communications. However, it should also be noted that the course options are limited compared to the whole universe of the creative industries, and that there are no course offerings directly associated with the performing arts, considering that those who might need the degree in the arts are performer-teachers working in schools, colleges, and universities (CHED, 2016).

Another policy from CHED is CMO No. 9, Series of 2013, on the Enhanced Policies and Guidelines on Student Affairs, which advocates the provision of opportunities for the appreciation of culture and the arts for higher education students, the provision of mechanisms to promote Philippine culture and the arts in coordination with other government agencies, and the provision of Office for Culture and the Arts in all HEIs by 2015. This

policy, if fully monitored and implemented, will be enough to catapult the culture and arts sector as one of the priorities of the higher educational institutions (CHED, 2013a). Currently, the Commission has not yet released the implementation rules and regulations for this memorandum, and studies of the status of policy compliance from among the institutions have not been conducted (R. Liveta, CHED, personal communication, 2017).

In 2017, CHED and NCCA launched the SALIKHA Creative Grants, which provide higher education institutions, with faculty or non-teaching personnel affected by the K-12 transition who wish to engage in arts research or creative projects for publication, exhibition, production or other forms of public use, to promote and advance Philippine arts and culture (NCCA, 2017b). This is in response to the clamor for the expansion of literature in culture and arts education, particularly works with a Filipino context.

CHED has several programs intended to reinforce the foundations of the creative industries, aimed at strengthening the capabilities of educators in teaching culture and the arts, from accrediting culture and arts courses in undergraduate, graduate and post-graduate levels, and research. However, there are currently no tracer studies on the actual contribution of the graduates from these programs to the creative workforce. The level of implementation of new policies is also wanting, particularly those that support the general education and appreciation of culture and the arts among students.

4.1.5 Technical Education and Skills Development Authority

TESDA has two policies in place that support culture and the creative sectors: (1) the General Appropriations Act 2016 Special Provision for the agency to include traditional skills such as, but not limited to, wood carving, pottery making, weaving, arts and crafts, in their non-formal Technical

and Vocational Education Training (TVET); and (2) the coordination with NCCA and the Philippine Fiber Industry Development Authority for the implementation of this provision. As of June 2017, 785 training regulations related to the creative industries have been promulgated. However, 288 of them are unutilized. The number of registered programs based on these training regulations totaled 41,495 and are concentrated in the National Capital Region, with 6,955 programs.

The most recent policy is the TESDA Board Resolution No. 2015-15 on the prioritization of skills and qualifications for training regulations development in the sectors of Automotive, Metals and Engineering, Chemicals/Plastics/Petrochemicals, Furniture, Agri-Based and Food Processing, Electronics and Semiconductors, Tourism, Real Estate, IT-BPM, Publishing and Printing, Transportation and Logistics, and Creatives/Traditional Arts. In this policy, the field of creative and traditional arts was recognized to merit additional training regulations, even if it is not yet recognized as a full-grown sector. TESDA conducted collaborative programs together with the NCCA, including the International Conference on TVET for Indigenous People (IP) for ASEAN in 2014, a seminar-workshop on Developing IP-sensitive TVET Program Design/Curriculum in 2015, the regional implementation of TVET programs for IPs, the development of Curriculum for Traditional Skills for the IPs[2], and other training programs[3] related to creative goods and services (TESDA, 2015). TESDA came up with these training regulations as a result of the initiatives of various sectors that are not directly under the umbrella of creative industries, such as tourism, information technology, manufacturing, and entertainment services (E. Talavera, personal communication, August 14, 2017).

TESDA also takes pride in their IP-sensitive and consultative approach in developing their training regulations and training curriculum for traditional arts. Moreover, most of the creative industry-related programs register high employability rates.

For example, the Animation program has a 100% employability rate. Further studies on the extent of job creation and sustainability of employment rates for these industries are needed.

The agency has expressed the following concerns and inadequacies in the implementation of their programs and services: the lack of available experts (i.e. master trainers for traditional arts and other authorities in the creative arts) able to undergo both the rigorous process of writing training regulations as well as the actual skills teaching, and the reluctance of IPs to participate. TESDA relies heavily on NCCA to coordinate the attendance of these experts to be able to complete the latest set of regulations being written. The absence or lack of infrastructure, accessibility of locations, training costs, marketability of the products, change management, application of emerging/new technologies, and lack of regular allocation for program continuity were also among the challenges cited by the agency (E. Talavera, personal communication, August 14, 2017).

To be able to gather the present statistics on the creative industry-related courses, TESDA recommended that NCCA identify these areas based on the master list of courses being released, in order to improve the accuracy of industry reporting. There were also common terminologies in the way TESDA, and DTI identify creative industries. TESDA and the Department of Labor and Employment share developments in the industry pertaining to the supply and demand of trained manpower.

4.2. Inter-agency Points for Collaboration

Several opportunities for collaboration were cited in the role of academe in the creative industry. From the perspective of the industry sector, it is proposed that young artists' understanding of intellectual property be strengthened, that idea incubation labs be provided by the HEIs, that the involvement of foreign practitioners in training teachers and entrepreneurs in new technology

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[2] Training programs in pottery, weaving, basket weaving, textile weaving (piña, Tinalak, Manobo), bead craft, mat weaving, and brass craft.

[3] Training programs in tourism, weaving/handicraft, food processing, dressmaking with traditional design, jewelry making, agricultural crops production, lantern making, and pyrotechnics; the development of training regulations on beadworks, mat weaving, basket making, pottery, handloom weaving, wood carving, papier mâché, embroidery, textile

be maximized, that more active on-the-job training in the creative industries should be made available, and that course offerings be updated to match the current needs of the creative market (P. Tajon, BOI Senior Specialist, personal communication, August 9, 2017).

The value of the recently formed Creative Economies Council led by the private sector was also cited, with a large number of industries represented from the fields of animation, advertising, game development, publishing, and film. Consultations in the performing arts sector have also been explored, while the involvement of the academe is being considered for this initiative. However, Tajon suggests for these agencies to engage in a deeper involvement with DTI, from the conceptualization of policies and programs, down to implementation and evaluation, to ensure the relevance of the academe-industry partnerships.

More collaborative and synergized programs and policies are needed from the three education-related agencies (DepEd, TESDA, CHED). Currently, they carry on their respective mandates without thorough consultations and updates from each among their agencies, specifically for the development of the creative sector. Statistics and research on the concerns of culture and arts-related policies in implementation have yet to be gathered and shared among their circles.

Last, there is an expectation from DepEd, CHED, TESDA and DTI that NCCA will take the lead in the industry direction setting, the standardization of the creative sector's definition and scope, the identification and communication of the sectors' needs and concerns, and other emerging trends from the sector.

5. RECOMMENDATIONS

Given the various inputs raised by each of the government agencies in the implementation of their own culture and arts related programs and poli-

cies, regular coordination should be made across these departments to better plan existing efforts, ensure that the industry is served well, and avoid duplication of effort. The most fundamental topic they should agree on is the operational definition of the creative industries, its domains, and the framework to be used for purposes of standardizing the gathering and monitoring of data. Quantitative and qualitative studies should be regularly performed among the stakeholders to assess the effectiveness and efficiency of the policies and programs and the causal relationships between each agency's work.

The introduction of the K-12 system has brought about shifts in learning paradigms and priorities for the cultural and creative sectors. DepEd has opened up a number of opportunities for young artists and arts practitioners. Existing programs and policies of DepEd for the cultural and creative sectors are already adequate, especially those which involved collaborations with the NCCA such as the Schools of Living Traditions, Special Programs for the Arts, and the Arts Track. Although they are perceived to be adequate, the efficiency of the prevailing programs should also be studied, particularly the first few years of the system's implementation, which is crucial in establishing program mechanisms.

NCCA must assert its authority as the forerunner in culture and the arts, to lead a more organized sector representing the diverse sub-industries related to culture, the arts, and the creative industries, one recognized by other government agencies and international organizations. This was suggested by TESDA, to enable all training regulations proposed by NCCA to be lodged under the sector category of creative industries, and not mixed up with other minor industries. It is also in this light that the prospects of the creation of the Department of Culture was mentioned, in the hope of facilitating better coordination among agencies, especially as the mandate on the Philippine Development Plan regarding the development of

weaving, cinematography/videography, sound engineering/editing, film/video editing, scriptwriting, production design, theater lighting services, and paper products making; existing training regulations on game art (from development to programming), digital animation (2D and 3D), beauty care, cookery, dressmaking and tailoring, events management, fashion design, hairdressing, illustration, pattern making, performing arts (dance, song, ballroom dancing), tinsmithing, tourism promotion services, photography, and visual graphic design.

the creative industries is under the purview of NCCA and DTI (P. Tajon, personal communication, August 9, 2017).

The existence of the NDCEP sealed the agreement of the two agencies (NCCA and DepEd) to join forces for the promotion and growth of culture and the arts in the country. There is an assurance that the initial efforts of both agencies will not be wasted. However, public awareness and acceptance of these existing programs (Schools of Living Traditions and Special Programs for the Arts) and the new Arts and Design Track are very important points to consider, since these are still relatively new concepts for most Filipinos. DepEd should be more aggressive in communicating the need for arts practitioners as teachers in basic education through information campaigns aimed at the stakeholders of NCCA, CHED, and TESDA to be open to possibilities of additional job opportunities for arts practitioners. This will also inspire them to accomplish the necessary requirements to be accepted as arts teachers, either through securing regular arts related degrees via formal schooling or the equivalency program, or through securing national certifications or diplomas. DepEd should also establish partnerships with private and public institutions to give them better access to teaching materials, such as the music and musical scores licensed by the Filipino Society of Composers, Authors, and Publishers (FILSCAP) (Samodio, 2016).

There is more room for collaboration among agencies in the higher education sector. As of this writing, there is no agreement or binding policy between the NCCA and CHED on where the latter can be of assistance in harnessing the existing programs and policies related to culture and creative industries. A more comprehensive policy review of the CHED is needed to see the entry points for partnerships within each of the offices in the agency. The initiative may come from NCCA, by drafting a memorandum order to strengthen the promotion of culture and arts in higher educational institutions, and petition for the following points:

(1) The harmonization of the higher educational institutions' (HEIs) cultural programs with the NCCA's Philippine Cultural Education Plan, together with the establishment of standards for such programs, the provision of support for offering the Master's Degrees in Cultural Education and Baccalaureate programs in other specialized fields in the creative arts. Awarding Centers of Excellence and Centers of Development for Culture and the Arts among HEIs may be considered.

(2) Continued support for research "in" and "for" the arts.

(3) Consolidation of support from HEIs in gathering information for the Philippine Cultural Statistics, as HEIs produce culture and arts activities in their respective campuses.

(4) The enhancement of the equivalency program (EETEAP) to offer incentives for HEIs to serve such programs in various specialized creative fields for artist practitioners.

(5) The development of implementation guidelines should include recommendations on: (a) alternative organizational structures for cultural offices, (b) the welfare of student artists through benefits such as scholarships and insurance; (c) the formation and development training for student artists; (d) requirements for part-time artist mentors while the equivalency programs for arts-related courses are still in progress; (e) the specialization of service learning programs for student-artists through the Civil Welfare Training Service Program and Literacy Training Service Program to instill the value of the arts in community development; (f) the moratorium on taxes imposed on suppliers for student-led productions.

With the existing policies and programs in support for culture and the creative industries in

TESDA, the improvement and accessibility of their services to the sector may still be explored by using information and communication technology and open distance learning for the arts-related courses.

Academe-industry linkages may be strengthened via apprenticeship with arts companies or cultural masters. This apprenticeship program may be included in the curriculum for both formal and technical-vocational modes, in coordination with NCCA. This will be beneficial for industries that are highly dependent on new technology which will be used for producing art. In addition, all agencies concerned should be responsible for gathering the needed data to evaluate the emerging fields that need to be supported in terms of training regulations and curriculum writing (for technical-vocational modes) and curriculum review (for higher education), with the aim of covering the full universe of career opportunities in the sector. The accessibility of training centers and accrediting skills assessors in technical-vocational modes should also be started.

Finally, it is also crucial that a unified strategic communications plan be made for the various publics, especially the youth and their parents, to help dispel the notion that careers in the creative arts are not viable, by highlighting the opportunities that the creative industries may bring, both for individuals and to the total economy of the country.

6. CONCLUSION

This study explored the important role of education and training in developing the prospects of the creative industries in the Philippines. As it is recognized that there are growing concerns about the supply of creative manpower in the country, more relevant and updated methodologies are needed to keep pace with the sector's rapid growth.

With the current fragmented approach to creative skills, management and entrepreneurship, academe-industry linkages need to be further strengthened in all levels and modes of education while considering the scope of the culture, arts and creative industries, particularly to aid in the development of technical skills for some creative sectors (i.e. gaming, audio-visual), creative skills (i.e. creative writing), and core skills (i.e. creative entrepreneurship and management).

Given the Philippines' weak national brand identity, the education sector should also promote culture and the arts among youth, since they are future audiences and consumers of creative services and products, and nurture environments that foster creativity to harness the talents of young artists and artisans.

In conclusion, the lack of structure and governance in organizing the programs and policies of each of the education-related agencies continue to hinder the industries' potential to soar in the global market. Thus, the value of sectoral collaboration between the creative sector, the business sector, and the education sector should be further emphasized to carefully plan the unified directions which will drive the success of the Philippine creative industries.

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