



**5th CITIES AND MUNICIPALITIES COMPETITIVENESS INDEX
ACADEMIC SYMPOSIUM**

“Creating Creative Cities, Elevating Local Competitiveness “

Research Title	Intensifying Strategies to Enhance the Competitiveness of the Emerging Creative Industry in the Province of Marinduque
Author	Macatol, Roniel M.

ABSTRACT

The Cities and Municipalities Competitiveness Index (CMCI) aims to assist local government units (LGUs) in developing strategic goals and identifying competitiveness advantages so that local industries such as the creative industry, like in the Province of Marinduque, will be able to develop competitive creative products and or services.

This study was conducted to develop intensified strategies that would boost the competitiveness of Marinduque’s creative industry to enable it to participate and compete in the domestic and global value chains. Factors such as the creative industry profile, LGUs' level of CMCI performance, programs, projects, and activities (PPAs), and support availability were considered. Through data triangulation, customized and intensified strategies such as institutional strengthening, creative education and training, creative innovation hub, and creative market acceleration; were developed to enhance the growth and development of the emerging creative industry in the province in response to the needs of micro, small, and medium enterprises (MSMEs) and individual creatives.

The CMCI data, particularly the list of approved business permit registrations provided a glimpse of the formal creative MSMEs while the CMCI Survey Ranking of LGUs in the Province helped identify the capacity of the LGUs to make available the first line of support through its PPAs in partnership with other stakeholders such as the national government agencies (NGAs) and the private sector. Likewise, the key informant interview (KII) paved the way to uncover constraints such as the majority of individual creatives being informal MSMEs, the ageing population of local creatives, the lack of financial capacity to access technology, and the lack of market reach and/or the capacity to service larger markets which will be addressed by PPAs and support such as registration and accreditation of creatives, fostering a culture of continuous learning, development of a creative hub and providing opportunities for showcasing creative outputs locally and abroad. Triangulating data from the CMCI survey, the profile of individual creatives, and the KII; helped in formulating the aforementioned intensified strategies to boost the competitiveness of the emerging creative industry in the Province of Marinduque.

Keywords: Creative Industry, CMCI Performance, Support Availability, PPAs, Intensified Strategies, Marinduque

Introduction

The Cities and Municipalities Competitiveness Index (CMCI) aims to assist local government units (LGUs) in developing strategic goals and identifying competitiveness advantages so that local industries such as the creative industry such as in the Province of Marinduque can develop creative products and services that will be able to participate in both the domestic and global supply chains.

The Province of Marinduque is a fourth-class province in the MIMAROPA Region. The current provincial administration aims to become a third-class province by addressing problems on infrastructure, jobs, tourism development, medical system, limited revenues, and a 90% IRA dependence. The province understands that it needs to become solid, strong, dynamic, and resilient. One of the province's strengths is its very low crime rate figures, ranking alternatively with the province of Batanes each year since 2013.

Marinduque is predominantly an agricultural region where rice and coconuts are cultivated. Marinduque handicrafts are sold all over the world, and fishing is also an important industry. Tourism has a vital role in Marinduque's economy, particularly during the Lenten season. Butterfly farming is currently being practiced by certain locals. Butterflies were bred for sale in European and American countries. Live butterflies are released in commemoration of many occasions in the local area, including birthdays, marriages, and even business events.

Marinduque's tourism, weaving culture, wood carvers, and furniture-makers, artists in music, theater, and visual arts, and local cuisine are highlighted during the *Moriones* Lenten Rites and year-round with visitors welcomed with song and dance through the "*tubong/putong*", or by the "*Kalutang*", with live butterflies released in commemoration of many occasions, making Marinduque a province rich in culture, arts, and creativity.

As of May 2020, the Philippine Creative Industry has provided 577,217 jobs in 305,070 establishments with a trade performance in 2021 of USD 1.1 Billion in exports and USD 117.9 in imports (PSA, 2020). As of 2021, Marinduque had 8,467 registered business establishments, an increase of 9.17% from 7,756 in 2020 (DTI, 2022). The province has ranked 49th on overall competitiveness in 2021, its lowest in the last five years, to a high of 19th in 2017 among the Philippines' eighty-two provinces. It was 40th in 2018, 38th in 2020, and 24th in 2019.

Along with the United Nations (UN) Declaration of the International Year of Creative Economy for Sustainable Development, various legislative measures also took shape in the Philippine Congress. On August 28, 2022, Republic Act No. 11904, or the Philippine Creative Industries Development Act lapsed into law. It aims for the promotion and development of domestic creative industries by protecting and strengthening the rights and capacities of all relevant stakeholders in the creative industries. It also aims for centralized state support for the creative industries. It paves the way for the economic transformation and development of the creative sectors with government agencies such as the DTI, DepEd, DFA, DOST, DOT, DICT, NEDA, DILG, DOLE, IPOP, NCCA, among others to implement creative programs to promote the industries.

With this, the Philippine Creative Industry Development Council shall be created to coordinate and synergize plans and programs through the National Cultural Policy and Plan. It is given the mandate, powers, and functions as follows: to plan and formulate policies, foster private sector participation, market and promote creative products and services, and other functions. It shall also have the Creative Workers' Welfare Standing Committee which shall ensure that creative freelancers and creative workers have access to sustainable and dignified work in the creative industries.

The state shall support the creative industries in terms of infrastructure, research and development, innovation support, digitalization, and fiscal incentives. The Creative Industry Development Fund will also be established to support research and development, trade promotion, and human resource development.

RA No. 11904 defines creative industries as natural or juridical persons, producing cultural, artistic, and innovative goods and services as a result of human creativity, skill, and talent and with the potential to create wealth and livelihood through intellectual property generation and utilization. It also identified nine (9) domains, wherein the following sectors fall under audiovisual media, digital interactive media, creative services, design, publishing, printed media, performing arts, visual arts, traditional cultural expressions, and cultural sites.

The CMCI framework emanates from the desire to improve Philippine competitiveness in comparison to other countries, by looking into regions such as MIMAROPA, where the Province of Marinduque is located along with Occidental and Oriental Mindoro, Romblon, and Palawan.

Although records were generated during the CMCI survey, apart from recognizing top achievers, LGUs received no further feedback from this diagnostic tool on how they measure up along the activities and sectors designated under the five pillars. The 10 competitiveness indicators per pillar can assist local governments in developing strategic goals and identifying competitive advantages so that they can participate in both the domestic and global supply chains. The DTI compiles the data but the same are not processed in-depth to test their interrelationships. Before this study, no research was conducted on the data generated by the CMCI as it relates to the Creative Industries, specifically from among LGUs in the Province of Marinduque.

This study would like to come up with intensified strategies to enhance the growth and development of the emerging creative industry in the province. These intensified strategies serve as a guide in planning a concrete roadmap that would be customized and beneficial to local creatives -MSMEs and individuals alike, by consolidating government and private sector initiatives towards a stronger, vibrant, and more competitive creative sector that would help drive the province's economy towards cultural renaissance and sustainable development.

The study utilized the descriptive method, particularly the qualitative-quantitative approach, in developing intensified and customized strategies that would enable Marinduque's creative industry to grow, develop, and participate in the domestic and global value chains. Through data triangulation, factors such as the creative industry profile, LGUs' level of CMCI performance in select areas,

programs, projects, and activities implemented by LGUs, and availability of support from national government agencies (NGAs), were considered.

The orange economy or creative industry only became abuzz with the United Nations (UN) declaration of the International Year of Creative Economy for Sustainable Development in 2021, hence, statistics are still lacking. While databases are being built up, sub-sectors that now belong under the domains of the creative industry are worth looking into for their profile and location. Likewise, the CMCI performance of LGUs and its support to the industry along with NGAs, are worth looking into, so that as other sub-sectors are identified, strategies could easily be utilized or otherwise customized to their specific needs.

Statement of Research Problem and Objectives

This study will investigate the industry profile, level of CMCI performance, programs, constraints, and support available as the basis for developing intensified strategies, projects, and activities implemented, and other support available to enhance the growth and development of the emerging creative industry in the Province of Marinduque.

Specifically, the study will seek answers to the following questions:

1. What is the profile of the creative industry in the Province of Marinduque, in terms of:
 - 1.1. Profile of Creative MSMEs
 - 1.1.1. Domains of MSMEs in the Creative Industry;
 - 1.1.2. Location of MSMEs in the Creative Industry;
 - 1.1.3. Type of Business of MSMEs under the Creative Industry; and
 - 1.1.4. Asset Size of MSMEs under the Creative Industry?
 - 1.2. Profile of Creative Individuals
 - 1.2.1. Domains of Individuals in the Creative Industry;
 - 1.2.2. Location of Individuals in the Creative Industry;
 - 1.2.3. Age Range of Individuals in the Creative Industry; and
 - 1.2.4. Sex of Individuals in the Creative Industry?
2. What is the level of CMCI performance of LGUs in the Province of Marinduque?
3. What are the constraints to the growth and development of the emerging creative industry?
4. What programs, projects, and activities can be implemented or support made available to enhance the growth and development of the emerging creative industry?
5. What intensified strategies could be developed to enhance the growth and development of the emerging creative industry in the Province of Marinduque?

Literature Review

This chapter addresses the topic's relevant literature and studies. These materials from both foreign and domestic sources provided the researcher with useful information and context for the study.

The evolution of the UK's creative industries highlights the role of cities in driving growth and innovation, and the importance of collaboration and partnerships between government, industry, and the creative sector. The challenges of lack of affordable space kitted out with technology and software is solved by developing more resources such as empty buildings as studios and flexible spaces for local creative students, graduates, and practitioners. Another challenge highlighted is the absence of opportunities for employment and engagement with other creative stakeholders which is reliant on either direct employment or temporary employment opportunities, and 'visiting' positions which are seen as one way to share knowledge through creative community engagement events (Dent, England, and Comunian, 2023). The challenges and opportunities of building and sustaining creative cities, and the role of creativity and innovation in driving economic and social development serve as practical insights and tools for building and sustaining creative cities in the future.

According to the World Bank (2020), more new businesses may be created if entry requirements are made easier. Furthermore, after implementing changes in business registration, countries with various revenue performances and in various locations observed considerable rises in the number of recent business legalizations. Within-country research has verified the favorable connection between enhancements in Mayor's permit applications and renewals.

There has been a sizable amount of trade and investment between ASEAN and Korea in the creative industries, which have expanded quickly in recent years. Around USD 6.2 billion in creative products and services were traded between ASEAN and South Korea in total in 2020. In the creative industries, South Korea mostly exports cultural items to ASEAN, such as music, movies, and TV shows, whereas ASEAN primarily imports design services, such as graphic design, interior design, and industrial design. With a projected total investment of USD 2.5 billion in the ASEAN creative industries by 2020, South Korea is another significant investor in the region. With a projected total investment of USD 2.5 billion in the ASEAN creative industries by 2020, South Korea is another significant investor in the region. Production of movies and television shows, animation, video games, and marketing and advertising are the primary areas where South Korea invests in ASEAN's creative industries (Masunah, 2017).

Issues like the current state of ASEAN's cultural and creative industries, opportunities and challenges for fostering international collaboration and exchange, and the contribution of public policies and private sector initiatives to the development of a thriving and long-lasting creative ecosystem in the area bring about real-world examples and case studies of successful international collaboration and exchange in a variety of creative industries, including performing visual, and media arts. Chances and difficulties that the creative industries in the ASEAN member nations confront need to be focused on.

The potential for collaboration between ASEAN countries to create a more robust and sustainable creative economy in the region provides a deeper understanding of the potential of the cultural and creative industries in the ASEAN region and practical insights and tools for promoting cross-border cooperation and exchange to foster a vibrant and sustainable creative ecosystem in the region.

The experience Indonesia has in creating a diverse creative environment and the position of the sector now are not without possibilities and problems. Examples of successful initiatives in a variety of creative fields, such as fashion, the visual arts, and film, that promote inclusivity and diversity in the creative industry include case studies and real-world applications of government policies and private sector initiatives. The difficulties Indonesia had in creating an inclusive creative ecosystem are concluded with suggestions for further action, including the necessity to foster networking and collaboration among stakeholders and to create an all-encompassing plan for the growth of the creative economy. The main objective is to offer guidance and resources for developing a more varied and inclusive creative environment that fosters the expansion and sustainability of the creative sector (Gunawan, 2020).

Budimasyah (2022) concludes that to empower the Creative Economy, the following activities must be undertaken: increasing awareness and capacity training, helping in terms of marketing promotions, and capital loans. It is suggested that local government's relevant offices must provide accurate information and tighten supervision in carrying out the program to avoid injustices in aid distribution.

CMCI has been assisting local governments in developing an investment and productivity mentality for almost a decade. Other local governments have been motivated by the accolades given to the most competitive local governments. Significant strides have been made in creating more stable local business environments. New commercial centers have formed outside of Metro Manila, Cebu, and Davao in Bacolod, Iloilo City, and Cagayan de Oro. Municipalities have also worked to improve their local economy. While the country is prepared for growth as a consequence of economic improvements and improved foreign investment prospects, there is still an opportunity for improvement (Mercurio, 2017).

Cebu was named a British Council Creative City of Design in 2008 and an ASEAN City of Culture in 2015, while Baguio was named a UNESCO Creative City in Crafts and Folk Arts in 2017. These honors cleared the path for the government to take the lead in achieving the objective of making every city innovative (Salao, 2019). Of these, Baguio City resonates the most with Marinduque.

The above-related literature and studies provide substance on the global, regional, national, and local perspectives of the study. It discussed the best practices, opportunities, and challenges faced to continually improve, seize, or resolve them.

Although both online and offline sources discuss the key strengths, culture, and tradition; these were only narrated as an introduction to tourism and not utilized or maximized in the context of competitiveness, more so, under the CMCI

framework. This explores the initial attempt at establishing a local creative database and utilizing data on CMCI performance, to put the creative industry's profile into light and start conversations or further studies that would inspire academics, public servants, and citizens to play each of their important roles toward enhancing the growth and development of local creatives.

This study would like to give meaning to the relationships and differences between creative MSMEs and individual creatives, the CMCI performance of the LGUs in the province of Marinduque, and the constraints limiting the potential of local creatives and their perceived solution in the form of PPAs and support. The goal is to get the point of view of the MSMEs and individuals to come -up with customized and intensified strategies to enhance the growth and development of the emerging creative industry in the province. Hence, this paper would like these intensified strategies to serve as a guide in planning a customized and concrete roadmap that would benefit and support local creatives - MSMEs and individuals alike, by consolidating government and private sector initiatives towards a stronger, vibrant, and more competitive creative sector that would help drive the country's economy.

Methodology

The study utilized the descriptive method, specifically the qualitative-quantitative approach, in developing intensified and customized strategies that would enable Marinduque's creative industry to grow, develop creative products and/or services, and participate in the domestic and global value chains. Data triangulation was also used wherein data from the CMCI survey, the profiles gathered from individual creatives, and the KII were utilized to arrive at the conclusions and recommendations.

The study participants are the micro, small, and medium enterprises (MSMEs) and individual artisans, talents, and workers under some of the creative industry domains in the province of Marinduque, located in the municipalities of Boac, Sta. Cruz, Mogpog, Buenavista, Torrijos, and Gasan, ranging from 11 to 61 years old and above, male or female, and of varying educational backgrounds. They have a population of 466 MSMEs profiled through the CMCI list of LGU-registered businesses and 677 individuals profiled and who responded to the key informant interview (KII).

The instruments used in this research are the CMCI-prescribed Annexes A and B where the Creative MSMEs profile was extracted and the CMCI Survey Ranking from the DTI-Competitiveness Bureau (2023).

A separate self-made questionnaire was also used to gather from the participants' constraints with the parallel PPAs, and support. The interview was done face-to-face; either one-on-one or in a group in the communities, to let the respondents share their experiences and at the same time consent for control over the manner of enquiring.

Analytical Results and Discussion

1. Profile of the Creative Industry in the Province of Marinduque

1.1 Profile of Creative MSMEs

1.1.1 Domains of MSMEs in the Creative Industry

Table No. 1. Domains of MSMEs in the Creative Industry

Domains	Audio Visual Media	Digital Interactive Media	Creative Services	Design	Publishing & Printed Media	Performing Arts	Visual Arts	Traditional Cultural Expressions	Cultural Sites	Total
MSMEs	14	14	48	91	29	-	57	212	1	466
<i>Percentage</i>	3%	3%	10.30%	19.53%	6.22%	0%	12.23%	45.49%	.21%	100%

The majority of the MSMEs registered were under traditional cultural expressions mainly due to food establishments that comprise the culinary and gastronomy sub-sectors. Design, visual arts, and creative services follow. Publishing and printed media, audio-visual media, digital interactive media, and cultural sites have very small participation while performing arts did not have any registered establishment.

1.1.2 Location of MSMEs in the Creative Industry

Table No. 2. Location of MSMEs in the Creative Industry

Municipality	Boac	Buenavista	Gasán	Mogpog	Santa Cruz	Torrijos	Total
MSMEs	159	42	26	12	131	96	466
<i>Percentage</i>	34.12%	9.01%	5.58%	2.58%	28.11%	20.60%	100%

The Municipality of Boac leads with the greatest number of creative MSMEs, followed by Santa Cruz and Torrijos. Buenavista, Gasán, and Mogpog come in the fourth to sixth places.

1.1.3 Type of Business of MSMEs in the Creative Industry

Table No. 3. Type of Business of MSMEs in the Creative Industry

Type of Business	Single Proprietorship	Corporation	Cooperative	Total
Frequency	450	10	6	466
<i>Percentage</i>	96.57%	2.15%	1.29%	100%

The vast majority of registered creative MSMEs are single proprietorships with just a few corporations and cooperatives.

1.1.4 Asset Size of MSMEs in the Creative Industry

Table No. 4. Asset Size of MSMEs in the Creative Industry

Asset Size	Micro	Small	Medium	Large	Total
Frequency	431	28	6	1	466
<i>Percentage</i>	92.49%	6%	1.29%	.21%	100%

Also, a vast majority of registered creative MSMEs are micro-enterprises (asset size of PhP3,000,000.00 and below) with just a few small (PhP3,000,001.00-15,000,000.00) and medium (PhP15,000,001.00-100,000,000.00) and a single large enterprise (more than PhP100,000,000.00).

1.2 Profile of Individual Creatives

1.2.1 Domains of Individuals in the Creative Industry

Table No. 5. Profile of Individual Creatives

Domains	Audio Visual Media	Digital Interactive Media	Creative Services	Design	Publishing & Printed Media	Performing Arts	Visual Arts	Traditional Cultural Expressions	Cultural Sites	Total
Individuals	38	-	3	137	-	332	24	143	-	677
<i>Percentage</i>	5.61%	0%	.44%	20.24%	0%	49.04%	3.55%	21.12	0%	100%

The majority of the individual creatives were in performing arts mainly due to *putong/tubong* groups that sing and dance to welcome visitors and celebrate special occasions in most barangays in all six municipalities. Traditional cultural expressions and design sub-sectors follow. Audio-visual media, visual arts, and creative services come next.

1.2.2 Location of Individuals in the Creative Industry

Table No. 6. Location of Individual Creatives

Municipality	Boac	Buenavista	Gasán	Mogpog	Santa Cruz	Torrijos	Total
Individuals	130	85	200	114	109	39	677
<i>Percentage</i>	19.20%	12.56%	29.54%	16.84%	16.10%	5.76%	100%

The Municipality of Gasán leads with the greatest number of creative individuals, followed by Boac, Mogpog and Santa Cruz. Buenavista and Torrijos come last.

1.2.3 Age of Individuals in the Creative Industry

Table No. 7. Location of Individual Creatives

Age Range	10 yrs. old & below	11-20 yrs. old	21-30 yrs. old	31-40 yrs. old	41-50 yrs. old	51-60 yrs. old	61 yrs. old & above	Total
Individuals	-	99	107	104	140	62	82	677
<i>Percentage</i>	0%	14.66%	18.45%	17.93%	24.14%	10.69%	14.15%	100%

The majority of creative individuals are already in the age range of 41 to 50 years old, followed by those in the 21 to 30 and 31 to 40 age range. Next are the youth at 11 to 20 years of age and the seniors at 61 years old and above. Last are those between 51 to 60 years of age while no children aged 10 years old and below were profiled as individual creatives.

1.2.4 Sex of Individuals in the Creative Industry

Table No. 8. Sex of Individual Creatives

Sex	Male	Female	Total
Frequency	247	430	677
<i>Percentage</i>	36.5%	63.5%	100%

Creative individuals are dominated by women, followed by men.

2. Level of CMCI Performance

Table No. 9. Level of CMCI Performance

Municipality	MIMAROPA Ranking					Overall
	Economic Dynamism	Government Efficiency	Infrastructure	Resiliency	Innovation	
Boac (1 st -2 nd Class)	11 th	4 th	9 th	16 th	7 th	6 th
Santa Cruz (1 st -2 nd Class)	12 th	10 th	16 th	24 th	16 th	17 th
Mogpog (3 rd -4 th Class)	1 st	9 th	3 rd	16 th	1 st	2 nd
Torrijos (3 rd -4 th Class)	7 th	5 th	4 th	17 th	5 th	4 th
Gasán (3 rd -4 th Class)	9 th	13 th	8 th	14 th	10 th	10 th
Buenavista (3 rd -4 th Class)	15 th	14 th	15 th	10 th	12 th	14 th
Marinduque	47 th / 82 provinces nationwide					

The Province of Marinduque ranks forty-seventh among the eighty-two (82) provinces of the country. Comparing its LGUs to the total number of municipalities in the region by income class, the following are the levels of performance per LGU:

Among the twenty-five (25) third to fourth municipalities in the region, Mogpog had the best overall performance under its income classification, leading in economic dynamism and innovation. It also garnered third place in infrastructure, one of the top ten in government efficiency, and one of the top twenty in resiliency.

Following Mogpog is Torrijos which got the fourth overall spot in this year's CMCI survey. One of the top five in infrastructure, government efficiency, and innovation, and one of the top ten in economic dynamism, and also one of the top twenty in resiliency.

Boac is next with the best rank under government efficiency, innovation, and infrastructure among the five-hundred ten (510) first to second-class LGUs in MIMAROPA. Its economic dynamism and resiliency performance were not bad either.

Gasán, also a third-class municipality follows with infrastructure, economic dynamism, and innovation as its strengths. Government efficiency and resiliency follow.

Buenavista, a fourth-class LGU, lands second to last among Marinduque's municipalities with resiliency as its top-performing pillar, followed by innovation, and government efficiency while economic dynamism and infrastructure have the same ranking.

Last but not least is Santa Cruz, a first-class municipality with the highest rank in government efficiency, followed by economic dynamism. Its infrastructure and innovation were the same place and last is resiliency.

Although the CMCI ranks LGUs nationwide, the comparison in this paper was done only among regional municipalities to scale down the total number a little, to be conservative. Comparing the municipalities to the total number within the province would be too small, as there are only six municipalities which might give the wrong perception of a good performance.

3. Constraints to the Growth and Development of the Emerging Creative Industry

The following were identified by the research participants as constraints to the growth and development of the emerging creative industries in the province of Marinduque:

- 3.1 Most of the profiled creatives are unregistered or informal MSMEs which makes it harder for the LGUs and other agencies to extend aid to them.

The World Bank (2020) suggests that easing entrance criteria might lead to the creation of more new firms. Additionally, nations with varying income performances and geographical locations saw notable increases in the number of recent business legalizations following the implementation of modifications to business registration. Research conducted throughout the nation has confirmed the positive relationship between improvements made in the Mayor's permit applications and renewals.

- 3.2 Ageing population of local creatives. There are youth who want to engage in industries where only a few seniors are left engaged.

Although a few youths are already engaged such as in the buntal weaving industry and students in the Department of Education's Special Program in the Arts, this needs to increase and expand in other domains, especially in the communities, among out-of-school youths. They have yet to be given the opportunity to be trained and learn from the seniors in the *barangays*. Likewise, they also need to be given opportunities in their selected creative domain to earn as a lucrative activity.

- 3.3 Some local content creators/filmmakers utilize technology to perform or produce their craft but lack the financial capacity to maximize its use. They also distribute and market the same using technology.

This resonates well with the development of the UK creative industry where the problem of a shortage of reasonably priced space equipped with software and technology is addressed by creating more resources, such as studios and adaptable spaces for local creative practitioners, graduates, and students in unoccupied buildings (Dent, England, and Comunian, 2023).

- 3.4 Some skilled creatives stop operation due to a lack of demand or support from the community and limited market reach and/or capacity to service larger markets. Those engaged in dressmaking or tailoring have a limited market due to people's preference for RTW bought online as they see tailored/customized as costlier.

Market intelligence and insights, investment promotion, local and export market promotion, and funding for participation in fairs/exhibits and performances are some of the kinds of support that local creatives need.

4. Programs, Projects, and Activities Implemented and Other Support Available to Enhance the Growth and Development of the Emerging Creative Industries

These PPAs and support were suggested by the participants to be made available to enhance their growth and development:

4.1 Registration and Organization of Local Creatives and accreditation with the various levels of local government for information and intervention purposes.

Dent, England, and Comunian (2023) share that the lack of opportunities for employment and interaction with other creative stakeholders is another issue that has been brought to light. These opportunities are limited to direct employment, temporary employment, and "visiting" positions, which are thought to be one method of sharing knowledge through creative community engagement events.

4.2 Marinduque creatives must be equipped with the necessary skills and knowledge to improve, excel, and foster a culture of continuous learning in their respective fields and ensure a continued supply of fresh and young talents.

This could be done through the continuation of competency/capability building activities such as *ArtVentures* conducted by the Municipality of Santa Cruz, the 1st *Likhai* Culture and Arts Festival supported by the Provincial Government of Marinduque, DTI and Union Locale, a private sector group advocating for the local creative industry; and opportunities in terms of exposure and prizes that can be won in creative contests.

4.3 Plan the development of a creative innovation hub/s in local museums, libraries, or other private and government facilities that include shared service facilities and co-working spaces.

Marinduque is the proud home to a few content creators and has an active local broadcasting community, budding filmmakers, and local songwriters and composers. It would be very helpful for them to have access to technology in producing their art and then distributing or marketing the same.

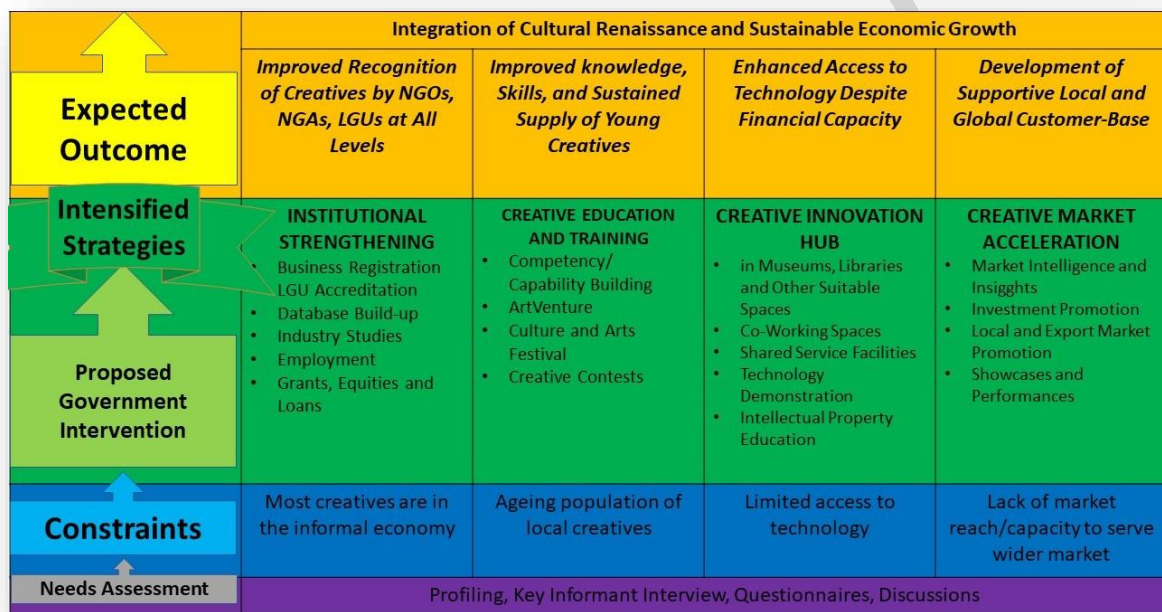
4.4 There is a need to provide marketing support to local artists including painters, musicians, writers, and artisans to help them realize their full potential. Opportunities to showcase their work locally, domestically, and abroad must be facilitated to increase their visibility and recognition along with ensuring that they are capable of meeting market requirements through a value-chain approach of interventions.

The following actions must be implemented to strengthen the Creative Economy: raising awareness and providing capacity-building training, helping with marketing efforts, and providing financing loans. To prevent inequities in assistance distribution, it is recommended that the relevant departments of the local government offer correct information and strengthen oversight when implementing the program (Budimasyah, 2022).

5. Intensified Strategies to Enhance the Growth and Development of the Emerging Creative Industries

In addressing the identified constraints considering the proposed PPAs and support by the research participants, and inspired by the *Malikhaing Pinoy* program launched only in September 2023, these are the localized intensified strategies to enhance the growth and development of the emerging creative industry in the Province of Marinduque:

Figure No. 1. Intensified Strategies to Enhance the Emerging Creative Industry in the Province of Marinduque



5.1 Institutional strengthening to improve the recognition of creatives by NGOs, NGAs, and LGUs at all levels.

The suggested PPAs are business registration of creative MSMEs and accreditation of creative groups, database build-up and/or continued conduct of industry and value-chain studies, employment as official performers of the LGU and/or grants, equities, and loans. The registration and accreditation of creative groups aside from strengthening their organization and increasing opportunities for them, will likewise improve the LGU's data on the presence of business and professional organizations under the Economic Dynamism.

5.2 Creative education and training to improve the knowledge, and skills and sustain the supply of young creatives.

Workshops such as those for stuff-toy and dressmakers are being supported by partnerships between LGUs, DTI, and Negosyo Centers. DICT conducts the training for information technology (IT) creatives while TESDA offers competency certifications to woodcarvers, a curriculum for engineered bamboo (furniture), and prospects offering IT-based national certifications. The Marinduque State College and the Department of Education's Special Program in Art take care of luring the youth into the creative realm.

In 2022, DTI Marinduque initiated a Creative Contest on Morion-themed art which attracted several creatives and the same contest has been continued in other areas such as gastronomy/ local culinary practices wherein native *kakanins* or rice-based products and *adobo sa dilaw* were featured.

5.3 Creative innovation hub to enhance access to an enabling working environment and technology despite the creative's financial capability.

This can be likened to the community-based Shared Service Facility (SSF) on Buntal Weaving (textile) and Toll Packaging (design) where creatives will be able to utilize machinery and equipment for a minimal fee. It is governed by a Manual of Operations that specifies minimal fee collection and management of the facility. For 2024, SSFs for Wood Carving (Morion Masks) and Audio-Visual Recording and Editing Studio are proposed. Moreover, Negosyo Centers and DICT's Tech4Ed Centers can serve the purpose of co-working spaces for budding creatives. All these are to be supplemented with Intellectual Property education to protect the artist's creation and help improve data on IP registration under the innovation pillar.

5.4 Creative market acceleration by way of developing a supportive customer base for products, skills, talent, and services of the creative industry players in the province.

As an example of showcasing Marinduque's local culinary practices, local chefs even initiate cooking demonstrations of *kari-karing* Marinduque (a kind of blood stew), and *ulang-ulang* (coconut meat soup in a light-sour exotic crayfish broth). Likewise, collaborations play a role in marketing art, such as that of Painter Antonio Monteagudo's commissioned work being used as packaging for Island Harvest Chocolates. This is aside from exhibiting in art fairs, performing in travel marts, and marketing through trade fairs.

Conclusions, Recommendations, Policy Implications

1. Conclusions

Based on the analytical results and discussions of the study, the following conclusions are derived:

1.1 Profile of the Creative Industry in the Province of Marinduque

There are more creative individuals, most of whom belong to Generation X (40 to 50 years old), than registered, majority single-proprietorships and mostly micro-enterprise businesses in the province of Marinduque. Creative MSMEs were mostly located in first to second-class municipalities while creative individuals were mostly in third to fourth-class LGUs. It is also noteworthy that Performing Arts which has the greatest number of individuals did not have a registered MSME counterpart.

1.2 Level of CMCi Performance in Areas Affecting the Creative Industry

A third to fourth-class municipality performed better than first to second-class LGUs in all areas, except for government efficiency. Likewise, one of the two first to second-class LGUs ranked the least overall.

1.3 Constraints to the Growth and Development of the Emerging Creative Industry

The disparity between registered creatives MSMEs and individual creatives proves that it is not easy to formalize one's creativity into a business, especially among members of the *putong/tubong* who are seen to be keeping an old tradition alive rather than a business venture.

Although the KII identified aging population as a constraint, there is hope that the majority 40 to 50 years old, even if they age soon, will be succeeded by the next in rank, 25 to 40 years old and 11 to 26 years old.

Some lack the financial capacity to pursue and sustain technology-dependent creative pursuits while others stop their creative journey due to a lack of community and market support.

1.4 Programs, Projects, and Activities Implemented and Other Support Available to Enhance the Growth and Development of the Emerging Creative Industries

Marinduque LGUs have quite a good number of programs, projects, and activities supporting the creative industry. Both the top – lower class and the higher-class LGUs can learn from each other in terms of PPAs. Consolidating these LGU initiatives at the provincial level is further justified.

1.5 Intensified Strategies to Enhance the Growth and Development of the Emerging Creative Industry in the Province of Marinduque

The intensified strategies such as institutional strengthening, creative education and training, creative innovation hub, and creative market acceleration are seen to achieve the integration of a cultural renaissance of the unique traditions of the province while incorporating sustainable economic growth brought forth by the renewed opportunities, livelihoods, and development of businesses engaged in the nine domains of the creative industry sector in the Province of Marinduque.

2. Recommendations

Based on the analytical results and discussions, and the conclusion of the study, the following recommendations are offered:

2.1 Profile of the Creative Industry in the Province of Marinduque

It is recommended to prioritize both creative individuals and registered creative MSMEs in the province of Marinduque. Likewise, traditional cultural expressions which have the greatest number of MSMEs registered, and performing arts which has the greatest number of individuals involved need to be developed either in their current state as keepers of community tradition or better as a lucrative

sources of livelihood just like the culinary and gastronomy-registered MSMEs.

2.2 Level of CMCI Performance in Areas Affecting the Creative Industry

LGUs may prioritize creative MSMEs and individuals through innovation by allocating resources for its departments with related PPAs and by collaborating with academic institutions both public and private, NGAs and the private sector. Likewise, creative infrastructure would be useful and a great enabler for the local creatives, efficient government services may help these creatives formalize their creative business ventures and a dynamic economy would attract investors to see the creativity of Marinduquenos as an opportunity that would bring forth employment and income.

2.3 Constraints to the Growth and Development of the Emerging Creative Industry

It is recommended to continue conducting industry studies such as this first one either to address the identified constraints or explore other issues and concerns that were not covered by this one such as creative or technical capacity or the ability to deliver creative outputs which is an important element in profiling the creative industry.

Members of the academe or other future scholars may look into a specific town or even a specific domain of the creative industry for a deeper understanding of the factors affecting them and how they can be helped by creative industry enablers.

2.4 Programs, Projects, and Activities Implemented and Other Support Available to Enhance the Growth and Development of the Emerging Creative Industries

It is recommended that the results of the study be used in the formulation of programs, projects, and activities that are related to creative industries. Likewise, both the government and private sector are encouraged to fully support creatives under their domain.

2.5 Intensified Strategies to Enhance the Growth and Development of the Emerging Creative Industry in the Province of Marinduque

Both the private and public sectors are recommended to collaborate for the adaptation of the Intensified Strategies to Enhance the Growth and Development of the Emerging Creative Industry in the Province of Marinduque as a guide in planning a customized and concrete roadmap that would benefit and support local creatives - MSMEs and individuals alike, by consolidating government and private sector initiatives towards a stronger, vibrant, and more competitive creative sector that would help drive the province's economy.

3. Policy Implications

Based on the analytical results and discussions, conclusions, and recommendations of the study, there is a need to consolidate all efforts to affect the growth and development of the emerging creative industry in the Province of Marinduque. This could be done through the development of the Creative

Marinduque Industry Development Roadmap by the Creative Marinduque Working Committee, patterned after the Creative Industry Development Council, one of the Committees under the Marinduque MSME Development Council. This is seen to pave the way to making the Creative Industry a Priority Industry Sector which will facilitate its inclusion in the Executive-Legislative Agenda and Research and Development Agenda of the province, among others. LGUs may pass ordinances on investment promotion and promoting patronage for the products and services of local creatives. Finally, this will come hand-in-hand with the institutionalization of the Provincial and Municipal Competitiveness Committees to Improve Data and Performance of the LGUs for the benefit of industries such as the creative industry.

DO NOT COPY

REFERENCES

- Budimansyah, B. (2022). Government's Role in Empowerment Industrial Community Based on Creative Economy in Lampung Province in Islamic Economic Perspective. *Jurnal Ilmiah Ekonomi Islam*, 8(1), 876-881.
- Dent, T., England, L., & Comunian, R. (2023). The challenges of developing sustainable cultural and creative ecosystems and the role of higher education institutions: Lessons from Dundee and Chatham, UK. *Industry and Higher Education*, 0(0). <https://doi.org/10.1177/09504222231186367>
- Department of Trade and Industry Competitiveness Bureau (DTI CB). (2023). Rankings of Provinces. Retrieved October 21, 2023, from site: <https://cmci.dti.gov.ph/rankings-data.php?unit=Provinces>
- Department of Trade and Industry Competitiveness Bureau (DTI CB). (2023). Data Portal. Retrieved October 21, 2023, from site: <https://cmci.dti.gov.ph/data-portal/process.php>
- Gunawan, C.F. (2020). The role of Korean wave as soft power on Indonesian creative industry = Peran gelombang Korea sebagai soft power dalam industri kreatif Indonesia.
- Manila Standard (2020, July 24). Velasco lays out Marinduque roadmap for '21. *ManilaStandard.Net*. Retrieved June 30, 2022, from <https://manilastandard.net/lgu/luzon/329528/velasco-lays-out-Marinduque-roadmap-for-'21.html>
- Masunah, J. (2017). Creative industry: Two cases of performing arts market in Indonesia and South Korea. *Humaniora*, 29(1), 108-118.
- Mercurio, R. (2017, April 24). Phl expected to improve ease of doing business. Retrieved March 30, 2022, from National Competitiveness Council: <http://www.competitive.org.ph/stories/1358>
- Provincial Government of Marinduque. (2020). Marinduque Brief Socio-Economic Profile. Province of Marinduque. Retrieved April 8, 2022, from <https://marinduque.gov.ph/socio-economic-profile/>
- Republic of the Philippines. (2022) Republic Act 11904 or the Philippine Creative Industries Development Act. Manila, Philippines.
- Salao, M.Z. (2019). UNESCO Creative Cities Baguio and Cebu: Evolving Governance.
- World Bank. (2020). Philippine Digital Economy Report 2020. Washington DC: The World Bank Group

ACKNOWLEDGMENT

Rochelle M. Clamor
Focal Person, CMCI

Jozelle N. Castro
Focal Person, Creative Marinduque

Almira Reina Rosario F. Briones
Provincial Coordinator, Negosyo Center

Christine Luisaga
Negosyo Center Business Counselor, Marinduque State University

Julia Marciano
Former Negosyo Center Business Counselor, Marinduque State University

Florinel Marticio
Negosyo Center Business Counselor, PCCI - Marinduque

Maricon Octaviano
Former Negosyo Center Business Counselor, PCCI - Marinduque

Ian Dave Real
Negosyo Center Business Counselor, Boac

Nicca Mae Seno
Former Negosyo Center Business Counselor, Gasan

Robin York S. Villaruel
Negosyo Center Business Counselor, Gasan

Marlyn Ferrer
Negosyo Center Business Counselor, Buenavista

Melody P. Revilla
Negosyo Center Business Counselor, Torrijos

Judy Ann Robles
Negosyo Center Business Counselor, Santa Cruz

Mariella Montemar
Negosyo Center Business Counselor, Mogpog