Measuring the Economic Contribution of the Philippine Creative Sector

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Abstract

At the onset of COVID-19, there has been remarkable growth in Philippine creative subsectors, such as e-commerce and digital media. However, the lack of a standardized definition and framework in defining the scope and coverage of the sector acts as a key barrier for researchers and policymakers to estimate its economic contribution. Thus, this paper proposes a framework to define its scope and coverage, taking into consideration the characteristics and features inherent to the local setting. This paper generates a comprehensive list of creative components (e.g., goods and services, industries, and occupations) using national statistical classification systems, based on existing national initiatives, country case studies, and international benchmarks. Based on creative economy literature, standard frameworks to measure the economic contribution of the sector, in terms of value-added, employment, and trade, are also introduced. Preliminary estimates on the economic contribution of the sector are also calculated and presented. This is followed by a brief review of existing data collection methodologies and instruments and key recommendations toward improving the coverage of existing and emerging creative components of the sector. The paper concludes with a discussion of key policy strategies, actions, and recommendations moving forward.

I. Overview

The rapid advancement of technologies and increasing globalization underscore the growing roles of innovation and creativity in unlocking competitive advantage, attracting job investments, and stimulating economic growth. While there have been massive job and income losses due to the COVID-19 crisis, subsectors with creativity components, such as e-commerce and digital media (e.g., online streaming, e-games, and e-sports), have shown remarkable growth amid the crisis. The immense potential of the creative sector goes beyond employment and income generation (Bayudan-Dacuycuy [2020]; WIPO [2003, 2015]; UNCTAD [2010]), but also the promotion of cultural distinctiveness, confidence building and civil engagement (Tom Fleming Creative Consultancy [undated]). However, the lack of standardized definitions, framework, and methodology in defining the scope and coverage of the creative sector acts as a key barrier for researchers and policymakers in estimating its economic contribution and in formulating targeted and effective strategies and policies for its growth and development. Thus, to define the scope and coverage of the Philippine creative sector, this study adopts the proposed framework and methodology of Generalao (forthcoming) which consolidated existing national initiatives, country case studies, and international benchmarks, while taking into consideration the characteristics and features inherent to the local setting of the sector (Figures A1 and A2).

The lack of international standards and definitions, as reflected by the significant variation across countries, makes it challenging to identify and reach a consensus on reliable and comparable economic indicators which capture multiple dimensions (e.g., economic, cultural, social, and technological) of the sector. Thus, this study builds on frameworks used by international organizations (e.g., UNCTAD, UNESCO, WIPO, etc.), selected countries (e.g., Malaysia, Indonesia, Thailand) and subregions. The study provides a brief review of existing data collection methodologies and instruments and provides key recommendations towards covering existing and emerging creative industries in the regular censuses and surveys of PSA and in administrative data held by the different government agencies. Finally, preliminary estimates on the economic contribution of the Philippine creative industries are calculated and presented. These include

economic indicators, such as value-added, employment, and trade contribution. The possibility of estimating other secondary and complementary indicators is also briefly discussed. Key policy strategies, actions, and recommendations moving forward are outlined in the last section of the study.

II. Creative measures, methodologies and frameworks

A. Measures and indicators

Following the guiding principles of WIPO (2015) and DCMS (2017a, 2017b), the comprehensive statistics on key economic measures and indicators should be based on official statistics data sources; statistical in character and produced on a regular basis (i.e., not one-off estimations, but as ongoing statistical processes); based on internationally-harmonized codes and presented within internationally recognized macroeconomic frameworks.

This study focuses on the primary indicators[1] of contribution to GDP, employment, and trade flows. Secondary indicators[2] will also be calculated from these, which include labor productivity and trade balance. Specifically, the following measures are estimated at the establishment level: value added; income; expense; employment; and labor productivity. Finally, trade flows can then be traced and calculated by product (e.g., good or service) and by creative domain and segment over the years.

B. Proposed methodologies and frameworks

There is a myriad of methodological approaches identified and implemented in the literature in terms of conducting an economic analysis of the creative sector. UNCTAD (2010) elaborates common frameworks used in the literature and identifies its key features and limitations. These approaches include industrial organization analysis, value-chain analysis, inter-industry analysis, locational analysis, copyright and intellectual property, and contract theory. These are basic approaches, which have been specifically applied in multiple studies in various country or regional contexts.

This study will focus on three commonly used and adopted frameworks in the creative economy literature. These are the UNCTAD model to measure trade contribution, WIPO's copyright model to measure contribution to GDP, and the creative trident approach to measure employment. These frameworks are briefly discussed and will be used as guide in the calculation of the economic contribution of the sector.

1. UNCTAD's trade model

The market for creative products (e.g., goods and services) are not only growing domestically, but naturally extends to the international market. Thus, it is critical to highlight the importance of measuring the trade flows (i.e., import and export) of these creative products. This way, one can assess the impact of the creative sector on development, may it be positive or negative and by how much, by determining the balance of trade in creative products and consequently knowing the country's position in the international market. The first section of this study highlights the key characteristics of the UNCTAD framework, such as its concept of creativity, the method used, and how it is being adopted by many countries. The framework employs a refined and unifying product classification method which uses the fundamental element of the creative economy, goods and services, as the primary indicator and guide in identifying creative industries.

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[1] It measures the direct contribution to the economy, such as GDP, employment figures, and trade flows.

[2] These are indicators that measure the indirect quantifiable contribution, as activities in the creative industries induce spin-offs in other sectors (e.g., multiplier effect) and include those which can be calculated from the primary indicators (e.g., labor productivity; contribution to GDP and employment growth; foreign trade balance (surplus or deficit, that is, net exports).

However, there are important limitations in the quality and accuracy of trade data of creative products. These are outlined and elaborated in UNCTAD (2010), which include the aggregate level of disaggregation preventing the correct identification of goods and services. Certain key players of the sector, such as the creation, production, and distribution of goods and services of informal workers, those in micro-, small-, and medium-enterprises, are not captured by existing trade data.

To measure the trade flows of creative goods in the Philippines, this study follows these steps:

a) Compile the data of creative goods from 2007-2019 by extracting it from the UNCOMTRADE database using the Harmonized System (HS) classification, version 2002.[3]

b) On the other hand, to measure the trade flows of creative services, use the list of creative industries, following UNCTAD (See discussion in the first section) and the corresponding statistics derived from the balance of payments statistics publicly available in the Bangko Sentral ng Pilipinas (BSP) website.

c) Calculate other secondary indicators, such as total Philippine creative industry trade and trade balance, share of total Philippine creative to total trade (%), and growth rate of Philippine creative total trade (%), with breakdowns for both exports and imports.

2. WIPO approach

To measure the contribution of creative industries to GDP, this study implements the World Intellectual Property Office (WIPO) methodology. The methodology outlines four groups of copyright industries, namely, core, interdependent, partial, and non-dedicated support industries, classified based on the industry's level of dependence on copyright material.

Core industries are wholly engaged in the creation, production and manufacture, performance, broadcasting, communication and exhibition, or distribution and sale of works and other protected subject matter. Partial industries, on the other hand, are those in which a portion of the activities is related to works and other protected subject matter and may involve creation, production and manufacture, performance, broadcasting, communication and exhibition, and distribution and sales. The function of interdependent industries is to wholly or primarily to facilitate the creation, production, or use of works and other protected subject matter. Lastly, non-dedicated support industries involve a portion of the activities related to facilitating broadcast communication and the distribution or sale of works and other protected subject matter whose activities have not been included in the core copyright industries (WIPO, 2015). It also identifies primary indicators of the economic contribution of copyright industries – contribution to GDP, employment and foreign trade. But we will adopt the WIPO guide and methodology only in calculating the contribution to GDP and formal employment in creative industries for the Philippines.

As with other frameworks and approaches, the WIPO methodology has several limitations. For one, it is based on industrial taxonomies (e.g. ISIC) and thus is limited in scope. Its implementation is also expensive if the ideal set of data and infrastructure are to be met, which is rarely available in developing countries. Finally, this model assumes that copyright and intellectual property rights (IPR) are protected and enforced in the country of interest. This is arguably not the case for most developing countries which lack the institutional, financial and human resources for managing and implementing an IPR regime (UNCTAD, 2010). Amid these limitations, there have been three (Francisco et al. (2006), Francisco et al. (2015) and

[3] Note that we can use HS 2007, but we still used HS 2002 for consistency with the Creative Economy Report of UNCTAD for the Philippines.

Bayudan-Dacuycuy (2021)) so far, which adopts the WIPO approach in estimating the economic contribution of the Philippine creative economy.

There are three important steps outlined in the WIPO guide (WIPO, 2015). How these are operationalized in this study are elaborated below.

a) Identification of Creative Industries

To clearly visualize the WIPO classification of copyright industries, see Figure A3. We implement a new mapping following the definitions and examples of industries and products under each segment and domain in the WIPO guide. A key principle used is to first identify the primary product involved in the 5-digit PSIC industry code. The next step is to assign it a particular segment, keeping in mind the definitions and examples provided in the guide.

b) Collection of relevant data

The data to be collected and compiled should satisfy the characteristics outlined in Section B.1. The WIPO guide clearly discusses the potential data which can be gathered to estimate the economic contribution of creative industries. Ideally, the guide suggests the use of Supply and Use tables (SUT) and Input Output (I-O) tables data.

However, the Philippine Statistics Authority (PSA) has been collecting and compiling statistics to create Supply tables, but are still for internal use (Meguiso, 2018).[4] Currently, PSA compiles 65 x 65 SUT[5], where it will be used to compile I-O tables. On the other hand, the IO tables, which would have been useful to estimate the direct and indirect value of output and to analyze backward and forward linkages, and other secondary and tertiary economic impacts, are outdated and with limited coverage.

Alternatively, this study uses the 2015 and 2016 Annual Survey of Philippine Business and Industry (ASPBI), which cover establishments[6] in 18 economic sectors classified according to the 2009 PSIC. The datasets contain key information needed to calculate the value added of creative industries. PSA defines value added as gross output[7] less intermediate input[8]. However, as the WIPO guide notes, the use of industry data based on ISIC is relevant for homogenous creative industries. If that is not the case, the use of copyright factors for non-core industries (e.g., partial, interdependent, and non-dedicated) is warranted.

c) Measurement of the Contribution of Creative Industries to the National Economy

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[4] The basic data sources to compile statistics for the Supply table include: Census of Philippine Business and Industry (CPBI); Annual Survey of Philippine Business and Industry (ASPBI); Input-Output Survey of Philippine Business and Industry (IOSPBI); Administrative Data; Financial Statements; and Foreign Trade Statistics (exports and imports) (Meguiso, 2018).

[5] The supply side shows the total value of output of 65 product commodities of the total 65 industries, which collectively represents the output of the domestic economy

[6] These include the following:

- with total employment (TE) of 10 or more, and;
- all establishments with TE of less than 10, except those establishments with Legal Organization = 1 (single proprietorship) and Economic Organization = 1 (single establishment), that are engaged in economic activities classified according to the 2009 Philippine Standard Industrial Classification (PSIC).

[7] Gross output is value of output plus income from non-industrial services done for others (except rent income from land).

[8] Intermediate input is intermediate expense plus expense for non-industrial services done by others (except rent expense for land) and other costs.

The role of copyright is critical to the existence of copyright-based industries (CBIs) (WIPO, 2003) as it is designed to assign values to only the copyright-related aspects of non-core CBIs. This prevents overestimation of the economic contribution of creative industries, say, activities and industries under the general wholesale and retail trade segment. That is, these industries involve products that are or are not copyright-related. Another good and clear example provided by Bayudan-Dacuycuy (2021) is the value of gold jewelry, where only the artistic aspect part is copyright-related (WIPO, 2003).

Computation of copyright factors

Up until now, there are still no copyright factors estimated for the Philippine non-core CBIs, although there have been previous efforts to do so, as discussed by Francisco et al. (2014). The WIPO guide outlines various ways to compute copyright factors for non-core industries. These include: use of sampling to obtain data for the copyright factors; extraction from I-O tables; implementation of survey questionnaires; use of weights; and using data from comparable countries. This study, similar to previous studies, adopts copyright factors from comparable countries. We adopt the methodology and the estimated copyright factors of Francisco et al. (2014), which followed framework of Abadie and Gardeazabal (2003) and created a "synthetic Philippines." Bayudan-Dacuycuy (2021) provides a brief discussion of the framework and methodology used in the calculation. Table A1 summarizes the copyright factors to be assigned to non-core industries. The copyright factor for core industries will be 100%, following the WIPO guide, since copyright plays a central role in the industry.

Calculating value-added

This study adopts the output approach due to data availability from the ASPBI and its preference by many countries. It presents GDP from the production side, which is the total value of whatever was produced by the various activities covered by the ISIC. It is the difference between output minus intermediate consumption (WIPO, 2015). We note that the coverage of the ASPBI only include formal and generally large establishments and exclude individuals in the informal economy. This results in underestimation since most creative workers are in the informal sector and employed in MSMEs.

3. Creative Trident Approach

One of the apparent gaps in most creative economy literature, particularly in terms of capturing creative employment, has been the inability to go beyond counting the number of workers employed in creative industries. That is, failure to count creative workers employed in occupations outside creative industries, which leads to underestimation. The key premise here is that not all of creative workers are employed in creative industries, and not all workers in creative industries are in creative occupations.

The creative trident approach of Higgs and Cunningham (2008) builds and improves on previous iterations of estimating creative employment by other countries, such as DCMS of UK, Hongkong, Australia, and Singapore. They introduced three distinct occupational groupings where all are part of the creative or cultural employment. These are:

- Specialists: Workers with a cultural profession working in a cultural sector (e.g. an artist in an opera);
- Embedded: Workers having a cultural profession but working outside the cultural sector (e.g. a designer in car industry);
- Business and support: Workers having a non-cultural profession and working in the cultural sector (e.g. a secretary in a film production company)

Most employment estimations in the literature only capture specialists and business and support occupations, which clearly underestimates the level of creative employment. This is primarily due to data limitations and inability to breakdown occupations at a more disaggregated level, at least at the 4-digit ISCO-08. Another important aspect of creative occupations is its secondary nature in developing countries, such as the Philippines, and its prevalence in informal economy setting. Thus, one challenge of our statistical classification system is the inclusion of detailed information on secondary occupations. In the Philippine context, this can be operationalized with the use of the quarterly LFS. In fact, a metadata survey conducted by UNESCO in 2013, reveals that our statistical system is well-positioned to measure creative employment with our existing datasets (UNESCO, 2014). However, the public use files (puf) of LFS does not usually contain 4-digit PSOC and 4-digit PSIC.

Tentatively, due to the unavailability of LFS with 4-digit PSIC and PSOC, this study only measures creative employment, specifically, in specialists and business and support occupations. However, data limitations do not allow disaggregation breakdown between these two types of creative occupations.

III. Estimates of economic contribution

A. Trade flows

The growth of the creative industry trade has been growing since 2007, with the one exception slight decline in 2017 from 2016, totaling the trade value of 9,010.30 USD million in 2019. This can be disaggregated into total creative exports and imports, of which the former contributes more at 6,699.77 USD million relative to that of latter at 2,310.53. It can also be inferred from Figure 1, that the Philippine creative sector has consistently recorded a positive trade balance or a surplus of 4,389.24 USD million, since the value of exports always exceeded the value of imports. In other words, the demand for creative products by the international market far exceeds the supply of creative products in the said period.

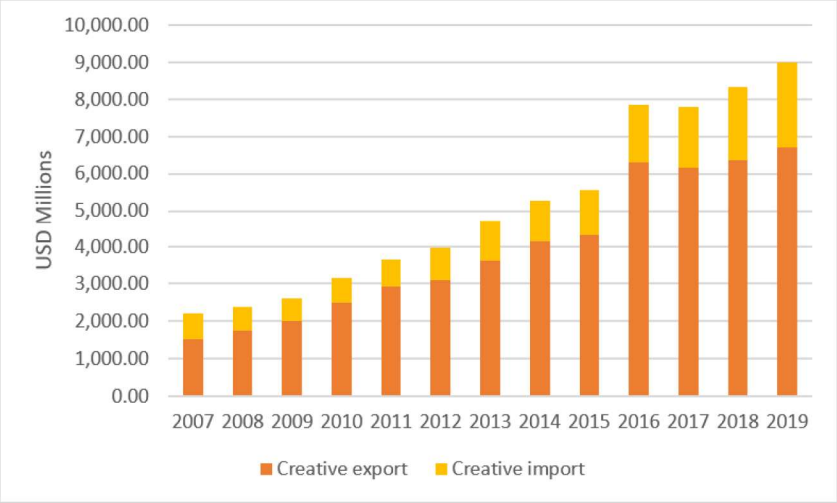

Figure 1. Total Philippine Creative Industry Trade Value, by component, 2007-2019
Source: Author's compilation using UN Comtrade data

Creative products can be grouped into goods and services. For Philippine creative goods, goods classified under the design segment (e.g., architecture, fashion, glassware, interior, jewelry, and toys) comprise the largest proportion of the total creative trade value in terms of both exports and imports, at 81% and 71%,

respectively, in 2019. This segment ran a negative trade balance of -171.12 USD million in 2019. On the other hand, most of the trade value, in terms of exports and imports, for creative services are accounted for by telecommunications, computer, and information services at 98% and 89%, respectively. Unlike the design segment, this segment recorded a large positive trade balance of 4,749.40 USD million. In fact, the positive trade balance recorded by the total creative sector over time has been driven by the surplus in creative services offsetting and even exceeding the deficit in creative goods. Specifically, the deficit for creative goods amounts to 400.20 USD million, which is significantly lower than the surplus value of 4,789.44 USD million of creative services.

B. Value added

In 2015, the total contribution of the creative sector in terms of value-added amounts to Php 115.89 billion, which is 4.47% of the Php 2.59 trillion generated by establishments covered in the 2015 ASPBI. This value jumped to Php 129.98 billion in 2016, which is equivalent to a slightly higher share of 4.70% of the Php 2.77 trillion produced by the establishments covered in the 2016 ASPBI, representing a12.2% growth rate (Table 2). Only the interdependent domain recorded a decrease in the value added among the four domains, recording a 4.1% decline from 2015 to 2016.

Table 2. Value-added in (constant prices, in '000s) 2015-2016, overall and by WIPO domain

	2015	2016	Growth rate
Total (ASPBI)	2,593,887,768	2,765,836,896	6.6
Total (non-creatives)	2,477,995,520	2,635,859,712	6.4
Total (creatives)	115,892,248	129,977,184	12.2
Core	69,633,200	80,807,368	16.0
Interdependent	19,263,966	18,470,824	-4.1
Partial	12,727,396	14,888,839	17.0
Non-dedicated support	14,267,682	15,810,153	10.8

Source: Author's calculations using ASPBI 2015 and 2016

Table 3 below summarizes the value-added distribution of each WIPO domain and segment. Core industries contributed Php 69.63 billion and Php 80.81 billion in 2015 and 2016, respectively. It accounts for 60 to 62% of total value added of the entire sector. Almost half of this comes from the value added of the software and databases segment of the core domain. It is followed by interdependent industries, which contributed 14 to 17% of the total from 2015 to 2016. Note that there is a slight drop in its absolute and relative contribution to the creative sector from 2015 to 2016. More than half of the domain's value added comes from computers and equipment. Partial industries contributed Php 12.73 billion to Php 14.89 billion in 2015 and 2016, which are about 11% of the total value added in the creative sector. More than a third in this domain is accounted for by apparel, textiles and footwear. Finally, non-dedicated support industries contributed around 12% of the total value added in the sector, with general wholesale and retail and telephony and internet segments, accounting for most of its output.

Table 3. Value-added in (constant prices, in '000s) 2015-2016, overall and by WIPO domain and segment

	Value added		%	
	2015	2016	2015	2016
Total creatives	115,892,248	129,977,184	4.47	4.70

Core	69,633,200	80,807,368	60.1	62.17
Advertising	9,466,981	13,950,019	8.2	10.73
Copyright Collecting Societies	196,085	238,715	0.2	0.18
Motion Picture and Video	3,413,385	3,264,759	2.9	2.51
Music, Theatrical Production, and Opera	728,722	608,890	0.6	0.47
Press and Literature	11,645,177	14,799,218	10.0	11.39
Radio and Television	9,403,904	10,872,265	8.1	8.36
Software and Databases	33,342,176	35,087,700	28.8	27.00
Video and Graphic Arts	1,436,773	1,985,805	1.2	1.53
Interdependent	19,263,966	18,470,824	16.6	14.21
Blank Recording Material	254,324	406,087	0.2	0.31
Computers and Equipment	13,384,375	12,246,340	11.5	9.42
Musical Instruments	210,524	198,295	0.2	0.15
Paper	927,545	1,339,704	0.8	1.03
Photocopiers	112,575	120,871	0.1	0.09
Photographic and Cinematographic Instruments	420,063	524,776	0.4	0.40
TV sets, Radios, VCRs, CD Players, DVD Players, Cassette Players, Electronic Gaming Equipment and Other Similar Equipment	3,954,561	3,634,750	3.4	2.80
Partial	12,727,396	14,888,839	11.0	11.45
Apparel, Textiles and Footwear	5,359,306	5,557,731	4.6	4.28
Architecture, Engineering, Surveying	1,522,328	1,385,040	1.3	1.07
Furniture	3,579,349	3,803,473	3.1	2.93
Household Goods, China, and Glass	25,478	36,725	0.0	0.03
Interior Design	44,652	37,087	0.0	0.03
Jewelry and Coins	34,182	32,244	0.0	0.02
Museums	3,721	3,823	0.0	0.00
Other Crafts	1,950,032	3,831,889	1.7	2.95
Toys and Games	205,616	198,098	0.2	0.15
Wall Coverings and Carpets	2,731	2,728	0.0	0.00
Non-Dedicated Support	14,267,682	15,810,153	12.3	12.16
Food and Beverage Service	2,720,296	1,986,429	2.3	1.53
General Transportation	263,960	350,073	0.2	0.27
General Wholesale and Retail	4,842,159	6,854,441	4.2	5.27
Telephony and Internet	6,441,268	6,619,211	5.6	5.09

Source: Author's calculations using ASPBI 2015 and 2016

C. Employment

The following employment estimates can be used as proxy for formal creative employment, mostly in large enterprises. The number of workers employed in creative industries, covered by the ASPBI, is 349,166 in 2016, which is only 5.58% of the total number of employed. This is a slight decrease of -0.7% from 2015, where 351,648 workers are estimated (Tables 4 and 5).

Table 4. Formal creative employment in 2015-2016, overall and by WIPO domain

	2015	2016	Growth rate
Total (ASPBI)	5,828,823	6,256,268	7.3
Total (non-creatives)	5,477,175	5,907,102	7.8
Total (creatives)	351,648	349,166	-0.7
Core	194,567	195,495	0.5
Interdependent	60,567	53,128	-12.3
Partial	68,174	69,394	1.8
Non-dedicated support	28,339	31,149	9.9

Source: Author's calculations using ASPBI 2015 and 2016

Unsurprisingly, the core industries are employing the majority of the total creative workers in the sector, with around 55 to 56% in 2015 and 2016 (Table 10). Around 40% of employed workers in core industries are in the software and databases segment. About a fifth of total creative workers, on the other hand, are employed in partial industries, half of which are in apparel, textiles, and footwear. Table 10 also shows that interdependent industries comprise 15 to 17% of total creative employment, the majority of which are in software and databases. Finally, non-dedicated support industries employ around 8 to 9% of total creative employment in 2015 and 2016, half of which are in general wholesale and retail segment.

Table 5. Formal creative employment in 2015-2016, overall and by WIPO domain and segment

	2015	2016
Total creatives	6.03	5.58
Core	55.3	55.99
Advertising	7.7	9.12
Copyright Collecting Societies	0.4	0.40
Motion Picture and Video	1.4	1.28
Music, Theatrical Production, and Opera	0.8	0.94
Press and Literature	16.0	16.81
Radio and Television	3.8	3.93
Software and Databases	22.8	20.91
Video and Graphic Arts	2.5	2.60
Interdependent	17.2	15.22
Blank Recording Material	0.2	0.20
Computers and Equipment	12.8	11.40
Musical Instruments	0.4	0.29
Paper	0.7	0.69
Photocopiers	0.2	0.15

Photographic and Cinematographic Instruments	0.6	0.37
TV sets, Radios, VCRs, CD Players, DVD Players, Cassette Players, Electronic Gaming Equipment and Other Similar Equipment	2.4	2.11
Partial	19.4	19.87
Apparel, Textiles and Footwear	10.2	10.91
Architecture, Engineering, Surveying	1.1	0.88
Furniture	5.8	5.65
Household Goods, China, and Glass	0.0	0.03
Interior Design	0.1	0.07
Jewelry and Coins	0.1	0.06
Museums	0.0	0.00
Other Crafts	2.0	1.92
Toys and Games	0.3	0.34
Wall Coverings and Carpets	0.0	0.00
Non-Dedicated Support	8.1	8.92
Food and Beverage Service	2.7	3.14
General Transportation	0.3	0.34
General Wholesale and Retail	4.1	4.40
Telephony and Internet	0.9	1.04

Source: Author's calculations using ASPBI 2015 and 2016

D. Productivity

Labor productivity is the ratio between value added and number of employed persons. Table 6 is calculated from Tables 2 and 4. It shows that even though overall labor productivity and also in the non-creative sector declined between 2015 and 2016, the creative sector increased its productivity. It can be inferred from the increase in overall value added of the sector despite the slight decrease in creative employment. This is primarily driven by the increases in productivity among the core and partial industries at 15.5 and 14.9% from 2015 to 2016, respectively.

Table 6. Labor productivity of the creative sector in 2015-2016, overall and by WIPO domain

	2015	2016	Growth rate
Total (ASPBI)	445,011	442,091	-0.7
Total (non-creatives)	452,422	446,219	-1.4
Total (creatives)	329,569	372,250	13.0
Core	357,888	413,348	15.5
Interdependent	318,059	347,666	9.3
Partial	186,689	214,554	14.9
Non-dedicated support	503,457	507,564	0.8

Source: Author's calculations using ASPBI 2015 and 2016

IV. Ways forward

A. The lack of copyright factors

Among the multiple ways to compute for these copyright factors discussed above, the implementation of survey questionnaires can be pursued. There have been previous efforts to do so, such as the baseline study of Francisco et al. (2006), which attempted to conduct a survey of copyright-based firms through 63 industry associations but was unsuccessful due to a turnout of only 7 firms. The sector can capitalize on key developments from about 15 years ago to improve the implementation of the survey through increased awareness, stronger collaboration, and strategic partnership (Bayudan-Dacuycuy, 2021). The survey can be structured following the sample questionnaire outlined in Annex V of WIPO (2015) and implemented with the close coordination and support of PSA, DTI, the IPOPHIL, WIPO, and other key government agencies and local governments.

Another recommendation to strengthen collection of copyrights-related data is the strengthening of the role of the Securities and Exchange Commission (SEC) in collecting data pertaining to the name and contact details of businesses, their employment, income, expenses, and inflows/outflows related to copyright. Also, stronger collaboration among key stakeholders is encouraged to be part of the agenda for the Creative Economy Council (if and when it is established) (Bayudan-Dacuycuy, 2021).

B. Enhanced data access and better data collection

The datasets, the ASPBI and CPBI, are the only available surveys that comprehensively collect data on value added, employment, expenses, and income of establishments. Currently, however, these are not readily available and accessible since there is a need for a memorandum of agreement (MOA) to use the data and can only be accessed in selected terminals in the PSA. As noted above, the coverage of the ASPBI only include formal and generally large establishments and exclude individuals in the informal economy. Provision and use of disaggregated labor market data, specifically at the 4-digit PSIC and PSOC, is critical in capturing the informal sector, the self-employed, and those individual creative workers. This will result in underestimation since most creative workers are in the informal sector and employed in MSMEs. This is one important limitation of the use of ASPBI in counting employment. Also, the value-added of creative MSMEs will likely be underreported.

As also discussed in the previous section, another useful source of data in analyzing secondary and tertiary economic impacts of the creative sector are Input-Output tables. However, the latest IO tables only contain highly disaggregated sectors, with 65 sectors compiled. Thus, efforts to utilize more updated IO tables can shed light on these secondary and tertiary economic impacts of the sector.

C. Capturing informal creative employment and creative MSMEs

As highlighted in key reports, such as UNCTAD (2010), certain key players of the sector, such as the creation, production, and distribution of goods and services of informal workers, those in micro-, small-, and medium-enterprises, are not captured by existing trade and industry data. This is problematic given its prevalence in informal economy settings and employment in MSMEs.

The public use files (puf) of LFS do not usually contain occupational information at the 4-digit level of PSOC and 4-digit level of PSIC. Thus, one way to better capture creative employment is to ensure that 4-digit PSOC and 4- to 5-digit PSIC are included in regular labor force surveys. Also, existing LFS does not allow to accurately tag employed workers as informal workers, with only proxies being used. In other ASEAN countries, such as Viet Nam and Thailand, LFS questionnaires include questions on enterprise-

size type and employment information which allow to calculate MSME employment and informal employment. Including these questions in the current sample questionnaires of Philippines' LFS will improve not only capturing informal creative employment and MSME employment, but also the overall labor market information system. Also, 4-digit PSOC needs to be accurately identified by the question of secondary occupations in existing LFS. This is again due to the secondary or even tertiary nature of creative work done generally by creative workers, particularly in developing countries. Finally, supplementary surveys to capture freelancers can also shed light on the relationship between gig work and creative employment.

D. Disentangling types of creative employment

Using the creative trident approach will yield key trends and patterns in creative employment. It will allow policymakers to determine the distribution of specialists, embedded, and support creative workers, and craft more appropriately targeted support and policies to segments of the creative segment. However, the unavailability of data restricts the measurement of creative employment only to both specialists and business and support occupations with no disaggregation. Further study on the correlates of creative employment across demographic (e.g., sex, educational attainment, etc.) and employment groups (e.g., informal employment, class of work, etc.) will be possible once data becomes available.

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Appendix

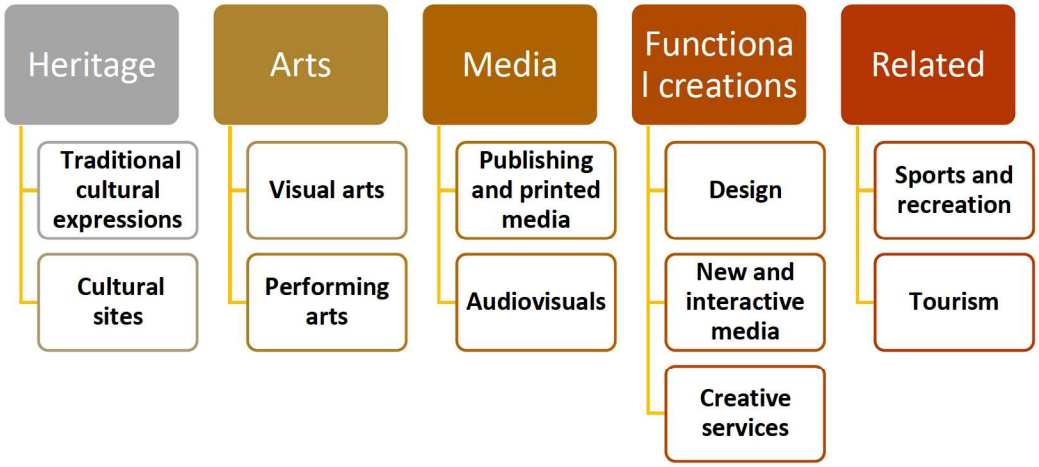

Figure A1. Proposed Philippine Creative Industry (domains and segments) Framework
Source: Generalao (forthcoming)

Figure A2. Proposed Philippine Creative Industry Segments and Groups
Source: Generalao (forthcoming)

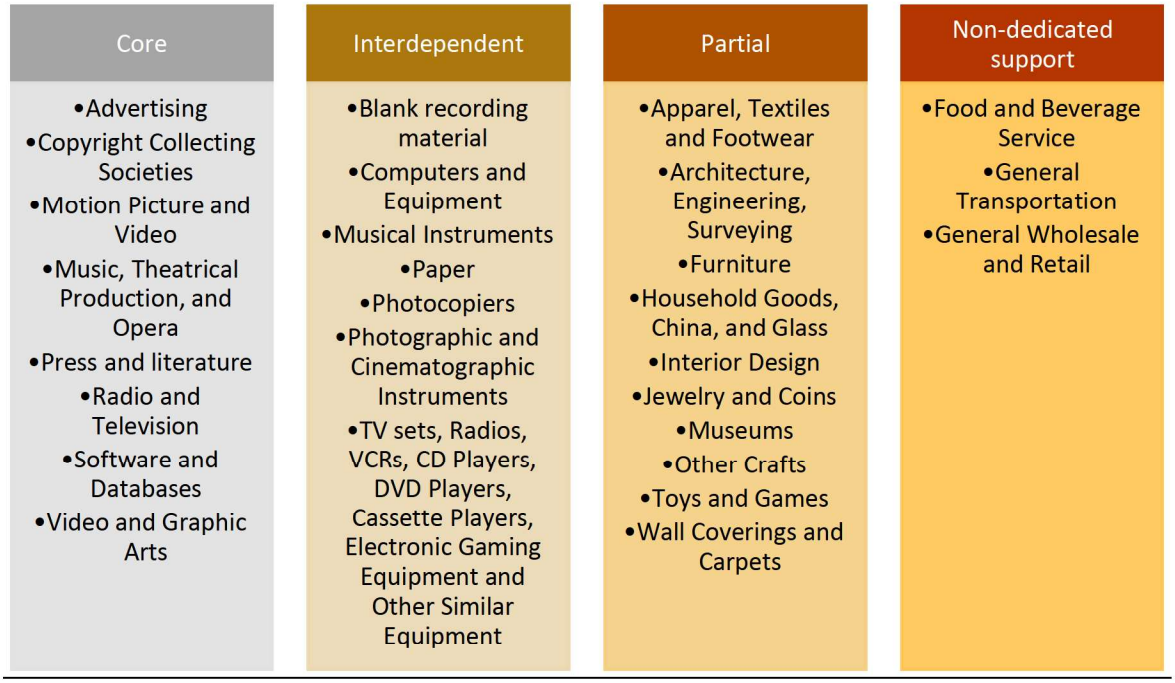

Figure A3. Creative domains and segments based on WIPO (2015)
Source: Author's compilation based on DTI-OUCIG's initial groupings

Table A1. Copyright factors, %

Interdependent Copyright Industries	**Francisco et al. (2006)**	**Francisco et al. (2014)**
1. TVs, radios, VCRs, CD and DVD players electronic 2. gaming equipment	35.00	38.76
3. Computers and equipment	35.00	38.92
4. Musical instruments	20.00	30.00
5. Photographic and cinematographic instruments	30.00	25.93
6. Photocopiers	30.00	20.00
7. Blank recording material	25.00	20.00
8. Paper	25.00	15.00
Partial Copyright Industries		
1. Apparel, textiles and footwear	0.40	15.00
2. Jewelry, costume jewelry	8.3, 42	1.86
3. Other crafts	42.00	26.90
4. Furniture and fittings, furnishings	8.3, 1.7	34.69

5. Household goods, china, and glass	0.60	0.80
6. Wall coverings and carpets	1.70	1.08
7. Toys and games	42.00	27.52
8. Architecture, engineering, and surveying	8.30	6.81
9. Interior design	8.30	6.81
10. Museum		0.62
Non-dedicated support industries		
1. General wholesale and retail	5.80	6.25
2. General transportation	5.80	6.25
3. Telephony and Internet	5.80	8.04

*Adopted the Singapore's copyright factors generated and documented in Chow et al (2004)

** Created a synthetic data following Abadie and Gardeazabal (2003) to get the weights associated with "synthetic Philippines" (represented by Malaysia, Singapore, and Thailand) and applied these to the "synthetic Philippines" copyright factors data

Source: Compilation of Bayudan-Dacuycuy (2021) (Annex Table B)