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for
STATISTICS

Culture Satellite Account:

An Examination of Current Methodologies and Country Experiences

FOR CONSULTATION ONLY

Final Report

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Table of Contents

- 1 Introduction
 - 1.1 Why Culture Satellite Accounts?
 - 1.2 Overview of Current status of Culture Satellite Account
 - 1.3 Purpose of this study
2. Literature reviews on the Culture Satellite Accounts
 - 2.1 Historical Overview
 - 2.2 Summary of Existing Research and Literature
 - 2.2.1 Relative Lack of Appropriate Global Recognitions
 - 2.2.2 Contents of Culture Satellite Account Manual by Convenio Andres Bello
 - 2.2.3 Multiple Approaches to Measurement of Culture – Updates
 - 2.2.4 Existence of Variations regarding Applied Methodologies
 - 2.2.5 Conclusion of Culture Satellite Account Literature Review
3. Comments on Methodologies
 - 3.1. Cultural Satellite Account over Other Methods
 - 3.2 Duration of Preparation for the compilation of Culture Satellite Account
 - 3.3 Comparisons: Conformity with a Framework for Satellite Accounts
4. Possible Directions toward Future Based on Discussion of the Findings
 - 4.1 Usage of System of National Accounts to Identify Specific Production Accounts for Culture Outputs
 - 4.2 Identifying Trade Flows to Capture Net Trade Balances
 - 4.3 Strengthening the Use-Consumption side of the Data
 - 4.4 Adjustments with UNWTO regarding redundancies between Tourism Satellite Accounts and Culture Satellite Accounts
 - 4.5 Proposal for Brainstorming Meetings with Stakeholders and Experienced Statisticians
 - 4.6 Compilation of Official Documents
 - 4.7 Non-Monetary Indicators to be Included
 - 4.8 Overall Strategic Approach – Build on Existing Assets of Wisdom
5. Recommendations on the feasibility and the need for developing a UNESCO Global Standard for Culture Satellite Accounts
 - 5.1 Assessment for Time Frame
 - 5.2 Feasibility of the development of UNESCO Global Standard for Culture Satellite Accounts
 - 5.3 Recommended Action Plan
 - 5.4 Rough Image of Structures of Culture Satellite Accounts
 - 5.5 Other Considerations
 - 5.6 Limitations of the Study

References

Annex I Structure of Literature Reviews

1. Introduction

1.1 Why Culture Satellite Accounts?

Measurement of Culture

There is an ever increasing interest in the measurement of the economic contribution of culture and cultural industries. To date, the UNESCO Institute for Statistics (UIS) has produced two handbooks on the measurement of the economic contribution of culture and a handbook on festival statistics which includes an examination of the economic measurement aspects of festivals. In addition, the UIS has implemented a new global survey to collect data and produce statistics on cultural employment.

As part of its work in the measurement of the economic dimension of culture and its work to develop new methodologies and international standards, the UIS is interested in developing a global standard for Culture Satellite Accounts. The new standard would provide the model for the development of national culture satellite accounts.

There is a need to understand the current use of national culture satellite accounts globally as well as gauge the demand for the development and implementation of an international standard. This study is to produce an initial study that examines the current status of culture satellite accounts, including their use and the experiences in their development globally.

While the culture sector generates two types of impacts, non-economic and economic, as stated in our previous report “Measuring the Economic Contribution of Cultural Industries – Handbook No. 1 (UIS UNESCO 2012), there are growing reasons to suggest a development of common platform to measure the economic contribution of the industry. One of the compelling reasons for suggesting an establishment of a common framework of measurement of cultural activities is the advancement of methodologies to measure other activities, such as tourism, within the framework of System of National Accounts (SNA), which has been the globally accepted common framework to measure economic activities in conformity with guidance from United Nations.

One of the benefits of utilizing a Satellite Accounts framework for a nation/region would be that satellite accounts framework’s superior external comparability with other economic activities and with culture activities of other nations or regions. The other notable benefits would be that measurement of cultural activities would become more transparent by its full exposures to national statisticians at national statistics offices and to those at multinational organizations which have been involved in the compilation of national statistics such as GDP (gross domestic product). Satellite Account concept would enable cultural activities to be compared with other industrial sectors in the SNA, and also with other economic activities which had been captured by usage of other Satellite Account framework such as tourism as an industry. There may be worries about introduction of global standard for all the nations and regions to adopt one framework as if a new framework would be introduced at the expense of negating the accumulations of the past accomplishments. Once we share a common global framework to measure economic contribution of cultural activities and the industries, it would provide us with structured flexibility to deviate from the common global framework and each nation can display specific reasons for deviation so that all others would learn the useful cases across the world.

Because the culture satellite account would enable us to put processes of measurement of culture activities and industries in broader perspective, it may also reveal potential conflicts or issues of double counting, lack of counting, over and under estimation within the framework of SNA, which may help us increase accuracy along the way.

- Why a name “Satellite” is used for Satellite Account?

System of National Account (SNA) is the internationally agreed standard set of recommendations, and has been developed since around 1930's to 1940's to measure economic activities in a nation. Because it included industrial sectors which were important at those times, it did not include industrial sectors or activities which were neither significant nor existent at the time the basic framework was developed. SNA has been regarded as the foundation of macroeconomic statistics, forming a basis for economic reporting and policy formulation, therefore it is unlikely or irrational for newer industrial sectors to request changes of the basic structure, long after the SNA has been well-established.

Without negating the SNA, rather, with full respect to the current status of SNA, researchers try to find out specific new economic activities by identifying where those activities in question are hiding in the existing framework of SNA. And the ways to find out the specific activities are compared to observing the earth (the established SNA) by a satellite which moves around the earth for observations from various angles. Satellite account is an attempt to measure the size of economic activities or sectors which are not included in the established national accounts. SNA 2008 says “*There are two types of satellite accounts, serving two different functions. The first type, sometimes called an internal satellite, takes the full set of accounting rules and conventions of the SNA but focuses on a particular aspect of interest by moving away from the standard classifications and hierarchies. Examples are tourism, coffee production and environmental protection expenditure. The second type, called an external satellite, may add non-economic data or vary some of the accounting conventions or both. It is a particularly suitable way to explore new areas in a research context. An example may be the role of volunteer labour in the economy..*” (SNA 2008 para.29.85)

Figure 1: Image of Satellite Account

Satellite Accounts ?

- An attempt to measure the size of economic activities or sectors which are NOT included in the established national accounts.

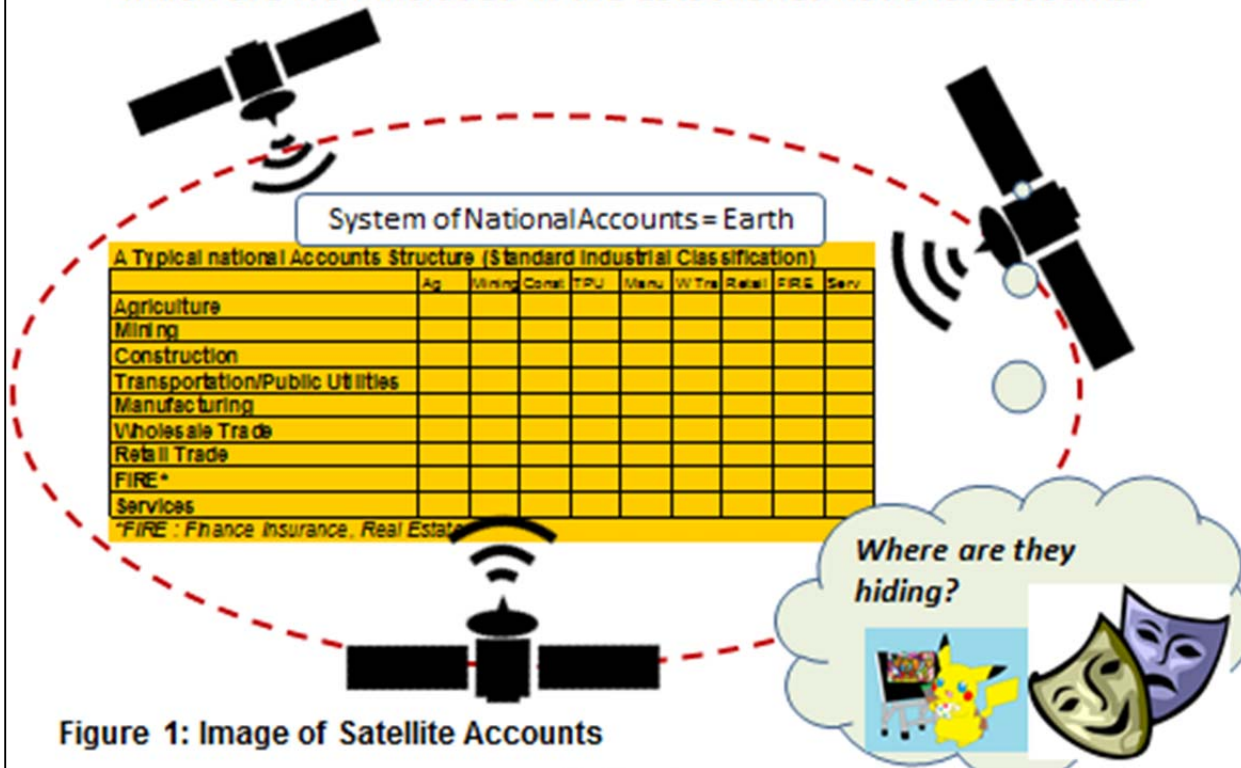


Figure 1: Image of Satellite Accounts

Figure 1 Image of Satellite Accounts

Made by the authors

UNESCO defined culture as *the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs* (UNESCO 2001), and we will see a feasibility of capturing economic impacts side of the activities.

1.2 Overview of Current status of Culture Satellite Account

The 2009 UNESCO Framework for Cultural Statistics has been widely considered as the first and significant step towards the establishment of a methodology and standard for organizing cultural statistics that will allow for the production of internationally comparable data.

UNESCO Framework for Cultural Statistics has been a work in progress. More tools appear to exist to measure the economic dimension of cultural activities, just like Tourism Satellite Accounts (TSA) by UNWTO (World Tourism Organization) which covers most economics with employment statistics in the concepts. Those economic aspects appear to have better chances to find common denominators with other satellite accounts such as TSA because of their structural dependence on System of National Accounts (SNA), globally accepted framework to measure economic activities of nations.

UNESCO Framework for Cultural Statistics, however, would have to deal with social dimensions of culture, which do not have easy access to globally accepted existing standard framework as authoritative as System of National Accounts (SNA). There are currently available international classification systems such as the International Standard Industrial Classification (ISIC) for cultural production activities, the Central Product Classification (CPC) for cultural goods and services, the International Standard Classification of Occupations (ISCO) for cultural employment, the Harmonized Commodity Description and Coding System (HS) for international flows of cultural goods, and the UN Trial International Classification of Activities for Time-Use Statistics (ICATUS) for cultural participation. In an environment where you do not find existence of globally accepted single framework, it would be prudent for us to accumulate the body of knowledge of various practices both at national and regional levels to measure social dimension of cultures in the world, with emphasis on whether those measurement were made in light of any of those classification systems and to what extent they utilized those in their measurement of cultural activities.

There are various attempts to advance the concept of CSA into action by either working under the clear references to a name of CSA or reporting progresses on quantifying different impacts of culture. Those examples includes, but not limited to, culture satellite accounts at regional (e.g. Convenio Andres Bello, OECD) and national levels from North America (i.e. USA, Mexico, Canada), Europe (i.e. Finland, Spain), Latin America (i.e. Argentina, Uruguay), Oceania (i.e. Australia), Asia and Africa. We also recognize preceding review papers which discussed status of various projects which deal with measurement of cultural impacts. This study will not discuss the whole spectrum of the non-economic impact of culture as its structural limitations, as it focuses on CSA.

1.3 Purpose of this study

A few years have passed since the development of the central document, the 2009 UNESCO Framework for Cultural Statistics; of which centrality of reference appear to remain as valid as before. But it would be beneficial for us to assemble various examples of cultural statistics on both economic and social dimensions of culture.

Thus purpose of study includes the following points.

1. Conduct desk reviews of existing Culture Satellite Accounts
2. Provide initial recommendations on the feasibility and need for developing an international culture satellite accounts standard
3. Create Bibliography of preceding work on CSA and related work
4. Discuss the strengths and weaknesses of existing methodologies
 - a. Include examples of culture satellite accounts at regional and national levels from North America Europe, Latin America, Oceania, Asia and Africa.
 - b. Where feasible, in order to get a better understanding of the experiences in the development of CSAs, consult with relevant stakeholders (i.e. methodological challenges, time taken to develop and policy impact).
5. Put forward recommendations on the feasibility and the need for developing a UNESCO Global Standard for Culture Satellite Accounts.

6. Discuss degrees of compatibility with SNA and the existing satellite accounts in the field of tourism, in terms of the following systems and guidelines, so that the concept of the culture satellite accounts will be in harmony with the materials within the United Nations framework.

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2. Literature reviews on the Culture Satellite Accounts

We cannot build stable future without learning about the past. Neither our efforts would be efficient without learning and capitalizing on the wisdom of the past. Thus the study will make extensive overview of the past literatures, including but not limited to official report of UNESCO, various exploratory studies made by different national and regional governments, international organizations, non-profit organizations, academic scholars, researchers and others. This review would not possibly list up all the relevant materials but by presenting some lists, we hope at least those who have been involved in relevant studies can inform us what should be added. In that regard, this section would remain as work in progress but may present our best efforts to enlist relevant work on culture satellite accounts and measurement of cultural impacts at the time of publication in 2015.

2.1. Historical Overview

There appears to be a wide-spread acknowledgement that “2009 UNESCO Framework for Cultural Statistics” was a cornerstone for global efforts to introduce a framework for study for culture today. While there are notable contributions made by several National Statistics offices of European Unions, it is important to note significant contributions made by Latin American organizations but have not been fully disseminated in English. We intend to cover those materials which are not available in English as well. This means those, written in Spanish without dissemination in English, would be quoted with longer summary description, creating an asymmetry of our discussions between materials in English and materials in Spanish, with summary translations in English.

Compared with literatures in broader area of “cultural statistics”, there appears to be fewer literatures on Culture Satellite Accounts (CSA), which is a subject to try to measure economic impact of culture as an industry within the grand framework of System of National Accounts. Therefore, we will see less numbers of literatures on CSA than those referred in the 2009 UNESCO Framework for Cultural Statistics and subsequent Handbook (UIS, UNESCO 2012). With that in mind, we will include literatures which did not specify CSA as such, but presented relevant ideas to capture culture as an industry.

One of the earliest study on culture as an industry was written by Girard A (1982) raising the importance of framing culture as an emerging industry. (Girard, 1982) Girard, however referred in this essay that

“curiously, although Adorno and Horkheimer observed the phenomenon and used the term ‘culture industry’ as far back as 1947, and attention was drawn to cultural industries again in 1972, those responsible for cultural policies have persistently turned a blind eye to the growing importance of the products of these industries in people’s leisure time.”

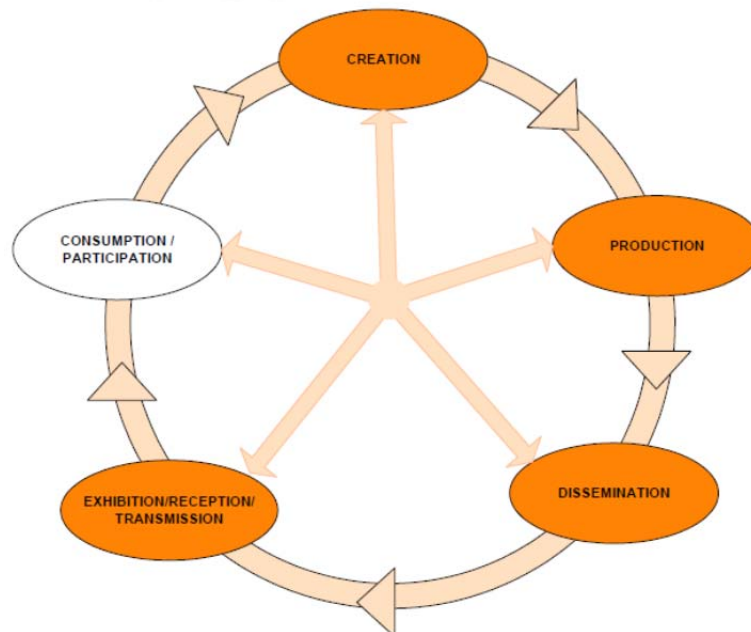
M. Horkheimer and T. W. Adorno, *Dialectik der Aufkllirung*, Amsterdam, 1947 (translated into English under the title *Dialectic of Enlightenment*, New York, Herder & Herder, 1972). Quoted from Culture Satellite Account Final Report Finland.

From viewpoint of intellectual property, World Intellectual Property Organization (WIPO) had issued series of reports on classifications as early as in 1957 (World Intellectual Property Organization (WIPO) 1957), in 1971 (World Intellectual Property Organization (WIPO), 1971) and in 1979 (World Intellectual Property Organization (WIPO)). These documents showed framework of intellectual property for goods and services, which showed a path for cultural goods and services to be captured as intangible property.

Researchers presented ideas that cultural activities could be captured as economic activities which would generate economic impacts, thus using established framework of Input-Output models to estimate economic impacts to the region (Ccanlon, R., Longley, R., 1984, Myerscough, J., 1988) Because the Input-Output framework uses the same economic framework as System of National Accounts, we may consider that those early works together with more formal identification efforts by UNESCO contributed paths for the structure of Culture Satellite Accounts.

Literatures are in general agreement that UNESCO's 1986 Framework for Culture Statistics (1986 FCS) was the first significant official document to advance the concept of culture as an industry. This framework was adapted as the basis for developing culture and cultural statistics. Some of the major reasons for the 1986 FCS to have become an official beacon for the next 23 years included the proposal of the culture cycle concept.

This is an idea that culture occurs as cyclical five processes of (i) creation, (ii) production, (iii) dissemination, (iv) exhibition/reception/transmission, and (v) consumption/participation. This concept would still be emphasized in the 2009 FCS, and for Culture Satellite Account, which would basically measure economic activities of culture, it remains important because it will show how and when the monetary transactions occur in the broader culture cycle.



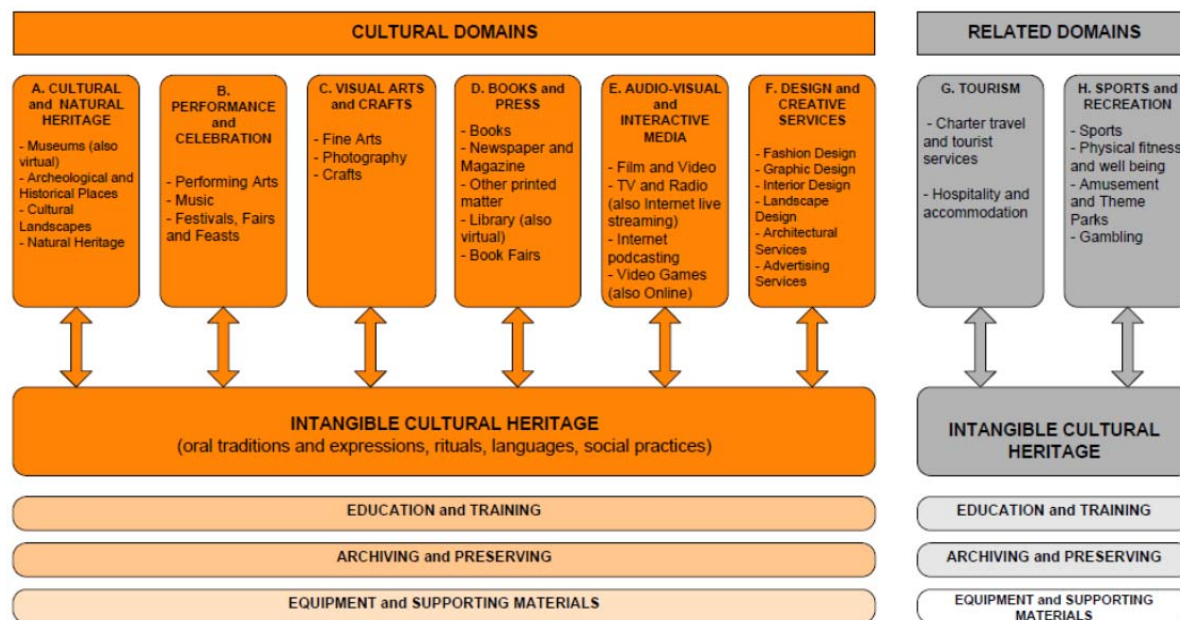
Source: Figure 1 Culture cycle, pp20 2009 UNESCO Framework for Cultural Statistics

Following the 1986 FCS, there were some notable contributions as to how to measure culture as an industry before the 2009 FCS.

It was claimed that cultural goods and services encompass values such as artistic, aesthetic symbolic and spiritual, and that cultural goods and services' characteristics would differ from other products as their system of valorization is linked to its appreciation or pleasure (Throsby, 2001). That aspect was echoed by UNESCO UIS saying that cultural activities embody cultural expressions, irrespective of the commercial values (UNESCO-UIS, 2005).

UNESCO had presented an important framework in 1986 in the name of Statistical Framework which was later presented by UIS in 2007 (Van der Pol, 2007). The framework was re-emphasized with a modification in the 2009 FCS as "Framework for Cultural Statistics Domains". The framework represents a common set of culturally productive industries, activities and practices which are grouped into the six Cultural Domains – (A) Cultural and Natural Heritage (B) Performance and Celebration (C) Visual Arts and Crafts (D) Books and Press (E) Audio-visual and Interactive Media (F) Design and Creative Services (did not exist in 1986 FCS but added in 2009 FCS), and two Related Domains – (G) Tourism (H) Sports and Recreation. There are three other transversal domains for their key role in the culture cycle – (1) education and training (2) archiving and preservation (3) equipment and supporting materials.

Figure 2. Framework for cultural statistics domains



Source: Figure 2 Framework for cultural statistics domains, pp24 2009 UNESCO Framework for Cultural Statistics

This framework presents practical merits in terms of ensuring statistical accuracy by avoiding double counting of the same activities, in a way that each activity can be classified only once within the framework, despite instances where activities may logically be counted in more than one domain.

Other merit is to utilize various official definitions of cultural good and services which have been made by UNESCO and other organizations. Such definitions included in the 2009 FCS for the above groups are;

- Cultural Landscapes (UNESCO, 2007)
- Natural Heritage (UNESCO, 1972)
- Museum (ICOM, 2007)
- Crafts or Artisan products (UNESCO and ITC, 1997)
- Books, newspapers and periodicals (UNESCO, 1986)
- Interactive media (Canadian Heritage, 2008)
- Intangible cultural heritage (UNESCO, 2003)
- Education (ISCED97), UNESCO-UIS, 2006)
- Sports events (European Commission, 2002)

Measuring Economic Dimension of Culture

One of the reasons for 2009 FCS to remain as relevant authoritative guideline was to put clear and transparent guidance for referring international economic classifications – those four classifications are (i) International Standard Industrial Classification (ISIC 4) for the identification of cultural productive activities or industries (ii) Central Product Classification (CPC2) for the identification of cultural goods and services, (iii) Harmonized Commodity Description and Coding System 2007 (HS 2007) for the identification of international trade of cultural goods and services, and (iv) International Standard Classification of Occupations (ISCO 08) for the identification of cultural occupations

Using CPC, ISIC and other International coding systems

Creating a list of specific products has been considered as a right path for creation of satellite accounts. For example, in the field of tourism, UNWTO, OECD, Statistical Office of the European Communities and UN Statistics Division published earlier work entitled “Recommended Methodological Framework” in 2001, in which “List of tourism-specific products (related to visitor

consumption) was presented using the CPC code. (Annex I, P 87, “Tourism Satellite Account: Recommended Methodological Framework, Eurostat, OECD, WTO, UN, 2001)

One of the benefits of this approach would be that it uses the framework with which national statistics offices have been familiar and comfortable, as those are within the general framework of System of National Accounts, the basis of national statistics for all the nations in the world. This product specification method is currently recommended by United Nations and UNWTO in “International Recommendations for Tourism Statistics” in which “List of consumption products grouped by purpose, according to their categorization as internationally comparable tourism characteristic products” is displayed in Annex 2, showing CPC Ver.2 and their correspondence with ISIC Rev.4.

2009 FCS also advocated usage of other internationally-accepted coding systems. The Harmonized Commodity Description (HS) and Coding System of 2007 are based on customs statistics made by World Customs Organization, while Extended Balance of Payments Service Classification System (EBOPS) would capture cultural service transaction data. EBOPS, however, does not present culture as a category and EBOPS captures cross-border trades only.

As for cultural employment, 2009 FCS advocates usage of International Standard Classification of Occupations (ISCO). Again, there is no single code for cultural employment but there are guidance for several key cultural occupations along the line proposed to the International Labor Organization (ILO) by OECD and UIS in 2007.

2.2 Summary of Existing Research and Literature

Summary of issues which have been identified are reviewed here.

2.2.1 Relative Lack of Appropriate Global Recognitions

There are limited numbers of reports on Culture Satellite Accounts, and not many are showing complete sets of tables, particularly the supply and use table. The publications of Culture Satellite Accounts have been predominantly made in two of the five official languages of the United Nations, English and Spanish. Judging from our observation that there are more cross-references among Spanish-speaking nations and English-speaking nations than across the language group, we see relative lack of recognition of the achievements of the other language-using nations. One of the reasons can be attributed to the fact that both English and Spanish publications publish predominantly in their own languages only, preventing them from being disseminated over the language barriers. Spain has been a notable exception as it publishes in both languages.

It became apparent that an effective guidance by a regional intergovernmental organization called Convenio Andres Bello (CAB) has been under-recognized outside of the Spanish-speaking region. The existence of the comprehensive Culture Satellite Account manual, made in 2009 and published in Spanish, has been frequently quoted and referred in the publications in the Latin American region but rarely acknowledged outside of the region.

2.2.2 Contents of Culture Satellite Account Manual by Convenio Andres Bello

The 231-page manual has regular reference to the System of National Accounts, and the style of writing indicates that some authors have been highly familiar with the System of National Accounts. For example, the Manual shows useful tables, such as table 4.1, showing complete list of “Characteristic Products of Culture” (4.1), with sector name, products and reference number in CPC rev 2, table 4.2, showing “Feature Activities Characteristic of Culture and Related Products” with sector, characteristic activities and product characteristics (with relative code numbers) and table 4.3 showing “Interdependent and related ancillary products”, with lists of related sectors, product description and code numbers.

Existence of a detailed Manual is attributable to reduction of variances across nations, and an existence of standard procedure will enable participants to identify deviations from the recommended procedures.

The Manual also shows a set of templates for the supply and use table of culture (table 6.1), and a table of expenditure on culture and financing (table 7.1), and a table to report employment in culture (table 8.2, 8.3), in details so nations in Spanish-speaking region can be guided through steps towards efficient production of the comparable culture satellite account.

This comprehensive manual must have been the only existing manual for Culture Satellite Account in the entire world, but we have not seen the English version of this manual, therefore most of people outside of the Spanish-speaking regions do not seem to have acknowledged it.

The same entity, Convenio Andres Bello, just released a new methodological Guide 2015, thus we have one Methodological Manual and one Methodological Guide, which were published only in

Spanish for the main purpose of guiding Latin American nations. That may be the reason why their Methodological Manual has rarely been acknowledged for six years outside of Latin-America.

2.2.3 Multiple Approaches to Measurement of Culture – Updates

The review showed several observations on the research and report papers on cultural statistics.

2009 UNESCO Framework for Cultural Statistics appears to stimulate some relevant academic research which we did not identify prior to publication of 2009 UNESCO FCS. While our reviews are in no way exhaustive, some of the studies were quoted. Since the focus of this review is to look through published reports on culture satellite account on a national level, those will not be elaborated. There were extensive literature review made in the follow-up publication by UNESCO-UIS in 2012, which covers wide range of methodologies to measure cultural activities, namely, (1) economic size and structural analysis (2) cultural satellite accounts (3) multiplier analysis (4) economic model of cultural activities, and (5) Disequilibrium economic model. In the report, each models' strengths and weaknesses had been presented and discussed respectively and summary evaluations were displayed in table format as well (Table 14).

In the last three years, however, there appears to have been increased momentum on exploratory development and dissemination of Culture Satellite Account as shown in the table 1.

Table 1 : Publication Results of Culture Satellite Accounts in the World

	Economic Base Year	Publication Year of the latest results	years/ series results	Cultural GDP contribution to National Economy	
Argentina	1993	2012	2004-2011	3.4%	
Chile	2011	2012	2005-2011	1.3%	
Columbia	2005	2013	2000-2010	1.8%	
Costa Rica	2011	2013	2010-2012	1.4%	
Spain	2000	2009	2000-2009	2.9%	
Uruguay	2005	2009	2005-2008	1.9%	
Australia	2009	2014	2008-2009	4.0%	*1
Canada	2010	2014	2010	3.1%	*2
Finland	2007	2009	1995-2005	3.2%	
U.S.A.	2011	2013	1998-2011	3.2%-3.7%	

Source: Expanded based on the Table 1 in "Experiences with Culture Satellite Account in Latina America Discussion Paper, "Experiencias de la cuenta satélite de cultura en Iberoamérica Documento de análisis", Liliana Patricia Ortiz Ospino Consultora del Convenio Andrés Bello

Note *1: Australia reports Cultural Activity (4.9%) and creative activity (6.3%) with common activities of 3.4%

Note*2: Canada also reported contribution of Sports (0.3%) together with culture (3.1%).

There were multiple publications of Culture Satellite Account since 2012. Latin American nations appear to have been guided by the CAB's Manual, and common denominators for Australia, Canada, Finland and U.S.A. is that they have prior experiences of having developed another satellite accounts for tourism and other activities.

Common characteristics among the published Culture Satellite Account materials emerge as follows.

- 2009 UNESCO Framework for Cultural Statistics has been used as guidance for multiple empirical researches, and it appears to have contributing to the increase in adaptation of methodologies such as cultural sector specifications and compliance with System of National Accounts. All the empirical reports on Cultural statistics and cultural satellite account appear to be following guidelines proposed in the 2009 UNESCO FCS.
- Most studies on CSA and culture statistics have little difficulty in following the guidelines which are in line with System of National Accounts, which are basis of national accounting for all nations. They appear to have stayed away from exploring non-quantitative sides of cultural statistics, namely social impacts of cultural statistics, about which there used to be higher expectations in Latin American and Caribbean nations. Due to technical difficulties in following what are not specified in the SNA, researchers would remain reluctant in the field of quantifying

social impacts until/unless an authoritative body like UNESCO proposes another guidelines in softer field of social impacts. In other words, it would be less controversial to find a common ground in the area of Culture Satellite Account, which makes best use of existing structures and data of System of National Accounts to measure culture as an industry.

- In terms of available reports, work done by Finland, Spain, and several Latin American nations under the guidance of CAB which followed the UNESCO guideline and carefully stayed in the domain of System of National Accounts, appear to be slightly ahead as beacons for similar national research, particularly from a point that they emphasized the needs for reconciliation of supply and use sides of the culture activities within the framework of SNA.
- Work by U.S.A. has a title of “Cultural Production Satellite Account”, and it is exactly what it stands for, the cultural satellite account with an emphasis on identifying production side of cultural activities, without shifting up to the consumption side to reconcile production side and consumption side. It rather shows that it can provide readers with important indicators of the ratio of GDP contribution by estimating the size of the culture production sectors without detailed consumption side data. Since U.S.A. has extensive experiences of having developed Travel and Tourism Satellite Accounts since 1998 with complete supply and use table, it can be logically assumed that it was not the lack of capacity that they did not proceed to create supply and use table for culture.
- While there are enough indications in their respective reports to assume that supply and use tables for culture must have been developed, the table itself has rarely been published in the reports. The exact reasons for non-disclosures are beyond logical assumptions. This implies that there is a need for establishment of global standards or manuals which specify a set of minimum required list of multiple tables to be considered as acceptable satellite account as a whole, as in the case of tourism satellite account.
- One thing which was not emphasized enough in the previous UNESCO report but referred in the Satellite Account reports is the high utilization of credible existing data and structure of System of National Account, which all nations have already been allocating national resources to develop and maintain to report basic national statistics such as GDP. On the contrary to some beliefs that Culture Satellite Account requires building up data from scratch, it starts from the existing national input-output table and its extended version, which all nations have to build at National Statistics Offices in compliance with System of National Accounts. In other words, by reading through satellite account reports, it is logically assumed that those working at national statistics office would find a satellite account concept more familiar than any other modeling approaches as it is based on the System of National Account with which national statisticians have already been very familiar.
- The more attempts are made to compile culture satellite account, the less we hear discussion on the economic impact modeling, which is not an accounting but modeling. It is the same argument with the System of National Accounts that culture satellite account is an accounting, whose main purpose is to capture what has happened as accurate as possible, and not modeling, which is based on series of assumptions and simulations. Modeling may tempt academic researchers to replace their tenacious obligations to observe real data with numbers

generated with huge assumptions. None of the culture satellite account reports violated the basic concept of satellite account as an accounting tool, according to their reports.

- Multiple reports done under the guidance of CAB in Latin America did not appear to have been fully acknowledged in the world, due perhaps to lack of dissemination of their outputs in English. Thus, we provided longer versions of summaries for those reports in Spanish.

2.2.4 Existence of Variations regarding Applied Methodologies

There are differences, however, in detailed approaches in processes towards culture satellite account. The existence of differences in some processes should be interpreted as a confirmation of an increasing need to develop global standard or operational manual to meet the needs for and interest in culture satellite account.

- There is no exact official global guidelines as to which specific industry should be included in the production side of culture activities, thus there are some minor discrepancies as to which industrial sectors should be included or excluded. See table 2.

Table X : Production Side Measurements for Cultural Sectors

	Culture GDP contribution to National Economy	Performing & Entertainment	Plastic & Visual	Books & Publications	Audio-visual	Music	Design	Games & Toys	Material Heritage	Culture Education	Sports	Separating Culture & Creative activities
Argentina	3.4%											
Chile	1.4%			X	X	X						
Columbia	1.8%			X	X	X						
Costa Rica	1.4%			X	X							
Spain	2.9%	X	X	X	X	X			X	X		
Uruguay	1.9%	X	X	X	X	X			X			
Australia	4.0%	X	X	X	X	X	X		P	X		X
Canada	3.1%	X	X	X	X	X	X		X		X	
Finland	3.2%	X	X	X	X	X	P			P	P	
U.S.A.	3.2%-3.7%	X	X	X	X	X	X			P		

Source: (1) Expanded based on the Table 6 in "Experiences with Culture Satellite Account in Latina America Discussion Paper, "Experiencias de la cuenta satélite de cultura en Iberoamérica Documento de análisis", Liliana Patricia Ortiz Ospino, Consultora del Convenio Andrés Bello, (2) NES Guide to the US Arts and Cultural Production Satellite Account

Note: X shows an indication of existence of the indicators - data. Lack of "X" would not determine whether the nation does not have those indicators - data. P shows partial inclusion or conditional inclusion

- Some Latin American nations define small number of large sectors as culture production sectors and basically use the total output data as if it is the proxy of the data on cultural sectors. For example, "publishing, printing and recorded reproduction" and "leisure, culture and sports" sectors are chosen to make regional comparisons of size of cultural sectors in each nation. While it may be a valid method just to compare nations within the same region, this simplistic method would not warrant accurate international comparisons of culture industry. It might have been done as an exercise towards more rigorous phases towards culture satellite accounts.
- There are possibilities of overestimation and/or underestimation regarding the discussion of how to include industrial sectors as producer of culture activities. There are outputs from a culture producing industrial sectors for non-cultural consumption. In that case, without using certain allocation factors, or industry ratio ($0 < x < 1$), counting all the output from the industry will lead to overestimation of the culture sectors. There are also outputs from a non-culture producing industrial sectors for cultural consumption. Excluding these outputs from the calculation of total outputs will lead to underestimation of the culture sectors. Finland and U.K. mention this conceptual issue as a future challenge.

- Uruguay also correctly mentioned about a danger of overestimation regarding the treatment of output from telecommunication and information technologies, as well as architecture sector and software sectors. Uruguay implies that if we let each country make different definitions of what is meant by cultural sector, it will lead to methodological problem in making international comparisons.
- Australia echoed the similar sentiment by saying that “the development of international standards, such as those which exist for other types of satellite accounts, would help to increase the level of international comparability in the future”, and added “the Australian Bureau of Statistics welcomes opportunities to collaborate towards this objective”. Such an offer from a nation which had developed both tourism and culture satellite accounts would surely be highly valuable.
- There are clear deviations from others to include certain sectors or to envision a unique concept. Australia defines both culture and creative activities in their culture satellite account report, which is similar to the argument made by the measurement of economic size by U.K. Australian report is made in a way that effects of inclusion, exclusion and combination of both concepts, resulting redundancies, are highly transparent to those who are not familiar with their methodologies. Canada also took a similar transparent way to include sports-related sectors in their estimation of culture satellite account. Because Canada reported the size of cultural sector and sport sector separately under the culture satellite account framework, it is easy for readers to decompose or detach sports sector from other culture sectors. The styles of both Australia and Canada show that each nation can still cater to their specific needs from domestic stakeholders in their nation while they can keep high level of international comparability simultaneously in the same report, by using wise style of displays of key assumptions.

2.2.5 Conclusion of Culture Satellite Account Literature Review

Growth of interests in and exploratory developments of culture satellite account in the last few years generated numbers of results from Latin America, North America, Europe and Oceania. Common denominators in those exploratory reports have also become more obvious. Those are acknowledgement of lack of globally accepted international standard, particularly in comparison with the field of tourism, where global de-jure standards have been developed and renewed.

Those who do not read Spanish may be missing an occasion to acknowledge that there has been a rather comprehensive manual and a recently published guide made by a regional intergovernmental institution, CAB in Latin America, from which most of the culture satellite accounts from Latin America appear to have received strong guidance.

It is our general impression that whenever the Culture Satellite Account has been made, they have been well-aware to be in compliance with System of National Accounts, which is the de jure global standard for the measurement of economic activities at national and sub-national levels. This is more applicable in our observations of outputs from Latin American nations to which CAB offered substantial leadership and guidance in their respective development of CSA. European and other nations which had prior experiences of developing satellite accounts in tourism also display good compliance with System of National Accounts. Prior experiences with satellite accounts such as tourism as an industry appear to become an asset in their compilation of culture satellite account.

3.1. Cultural Satellite Account over Other Methods

It was in 2012 that a supplementary Handbook of UNESCO-UIS made a thorough assessment of methodological approaches for measuring the economic contribution of cultural industries. Cultural satellite account was one of the five methodological approaches, with strengths and weaknesses presented in a table respectively. One decisive reason which established superiority of culture satellite account over the others is its authenticity associated with System of National Accounts, which also provide national statisticians with familiarity to a satellite account concept as an accounting tool. When it comes to measure culture, we need a solid accounting, not a modeling, to measure the size of the industry as accurate as possible. No matter how sophisticated, modeling will not compensate inaccuracy due to lack of actual data, as national statistics will require a better accounting, not a wiser modeling.

[Satellite Account Concept – Not Foreign to National Statisticians]

Concept of satellite account has been existent outside of culture area, thus national statisticians are rather familiar with the idea of working along the System of National Accounts to extract necessary data to identify the size of a certain industrial sector, which cannot be found in System of National Accounts with help of additional data and surveys. Reviewing brief history of how and when a global statistical framework of satellite account for tourism has been developed and adopted by the Statistics Division of the United Nations will reveal the reasons for national statisticians' familiarity with the concept of satellite account.

For the area of tourism, OECD worked on the measurement of tourism since mid-1980's, and published Manual on Tourism Economic Accounts in 1991. In the same year, during UNWTO 's International conference on Travel and Tourism Statistics in Ottawa, Canada, Statistics Canada presented a framework for measurement of tourism. In 1993 United Nations Statistical Commission adopted the recommendations on tourism statistics which had been issued in Ottawa. And UNWTO and OECD began to develop conceptual framework for the tourism satellite account. In 1999, UNWTO made recommendations for the compilation of a tourism satellite account at the Enzo Paci World Conference on Measurement of Economic Impact of Tourism held in Nice, France. Following a creation of UNWTO-OECD-Eurostat working group, "Tourism Satellite Account: Recommended Methodological Framework" was approved by the Statistical Commission at thirty-first session in 2000. In 2008 updated version of the "Tourism Satellite Account: Recommended Methodological Framework 2008" was published together with "International Recommendation for Tourism Statistics 2008". System of National Account was also updated in the same year.

With proper guidance of those who had experienced compilation of satellite accounts, such as in the area of tourism, nations authenticated a direction and uplifted general feasibility to develop culture satellite account by utilizing System of National Accounts. Satellite account cannot be developed nor blessed without close coordination with those who develop national statistics along the System of National Accounts. Just as Tourism Satellite Account cannot be developed by a tourism office of a nation alone, Culture Satellite Account will require inter-institutional coordination with National Statistics Office and all other relevant institutions.

In other words, if a nation has prior experiences with satellite account, securing inter-institutional coordination would not be a new idea, though it might sound like a new idea for some culture researchers.

3.2 Duration of Preparation for the compilation of Culture Satellite Account

In general, those who pioneered something for the first time may take longer time to develop something. For the case of **Finland**, Ministry of Education appointed a committee to examine the effects of culture on the national economy in 2005. In the beginning of 2007 Ministry of Education and Statistics Finland launched a joint pilot project, and April 2008 “Culture Satellite Account” was published. So from the planning stage it took 3 years but from the formation of inter-institutional team it took just over one year. It should be noted that “In Finland, satellite accounts have been previously implemented for household production and tourism”, which may explain why they took relatively short time to develop “the first of its kind (culture satellite account) in Europe”.

As for **Spain**, the Higher Statistical Council made a favorable recommendation in 2006 to develop Satellite Account on Culture and the project is a collaboration of Ministry of Education, Culture & Sport and National Statistics Institute. They published a detailed methodology document in 2008 before publication of the result of Satellite Account on Culture in 2009. Spain also has prior experiences with tourism satellite account.

For the case of **United States of America** which developed Production side of the Cultural Satellite Account, the National Endowment for the Arts (NEA) and Bureau of Economic Analysis (BEA) of the U.S. Department of Commerce agreed in 2012 to devise a system for valuing arts and culture as a distinct sector of the nation's economy. The report was published in 2013, so it took a little over one year only. BEA has been in charge of System of National Accounts, U.S. Input-Output table, and they have developed and disseminated Travel and Tourism Satellite Accounts, complete with supply & use table several times since 1998.

As for **Canada**, Statistics Canada, in collaboration with Department of Canadian Heritage and its partners spent four years to conduct “comprehensive feasibility study” since 2008. Using 2009 Input-Output data, Canada published “Canadian Culture Satellite Account 2010” in September 2014. Thus, after the completion of the feasibility study, it took Canada over two years to disseminate the result. Canada has been the pioneer of tourism satellite account since early 1990's and their accumulated knowledge must have helped them to update of a reference document “Canadian Framework for Culture Statistics 2011” in consultations with UNESCO to secure international comparability.

As for **Uruguay**, it was in 2007 that Department of Creative Industries (DICREA) was created with objectives including the development and systematization of information on the cultural sector to

develop and analyze cultural information. In accordance with the methodology developed by Andres Bello Agreement (CAB), and the result of culture satellite account was published in 2009.

Those country experience would provide us with rough ideas on how long time it would take to work on the task of compiling culture satellite account.

3.3 Comparisons: Conformity with a Framework for Satellite Accounts

Development of Satellite Account often requires multiple phases or steps. We will briefly look at how satellite accounts were developed, how recommended framework has been utilized and complied. First we look at cases of tourism satellite account, then, we look at cases of culture satellite accounts to put discussions in perspective.

[Tourism Satellite Account]

Tourism does not exist per se in the System of National Accounts; therefore satellite account is required to measure tourism as an industry. Because tourism does not exist in national accounts, most of relevant data are not reported to the National Statistics Office. Data on number of inbound visitors arriving at immigration would be reported to Immigration Bureau or Ministry of Justice (Interior), so would be the data on outbound travelers. Data on number of inbound visitors who stay at different accommodations would be reported to different Ministries. International traveler causes changes in balance of payments, which are usually monitored by a Central Bank. Data on visitors' expenditures on different products would not come to any Ministry unless you arrange to ask such information directly to visitors, creating a need for systematic survey collection.

Therefore, satellite account would require high level of inter-institutional collaboration, involving many agencies and Ministries, in addition to discuss and decide what sort of survey data should be collected with proper designs to minimize sampling errors to avoid misrepresentation of the population. Those are required preparations for satellite account, and in the field of tourism, Statistics Division of United Nations issued "International Recommendations for Tourism Statistics 2008" to display various relevant discussions.

Tourism Satellite Account – Recommended Methodological Framework 2008 has extensive description on the demand side, or consumers of tourism commodities, including definitions, purpose of a trip, expenditure and consumption, gross fixed capital formation, followed by discussion on supply side (production side) of the tourism, including products, tourism characteristic activities, vacation homes. After those explanations on demand and supply side, all the recommended tables' templates are shown with explanations on each respectively.

Because of the existence of guidelines for framework for many years, there are few fundamental discrepancies and deviations regarding the usage of basic recommendations and the framework.

There are differences in the level of completion on each table among nations, and those are rather attributable either to a level of institutional capacity to collect necessary data, or to a degree of inter-institutional collaboration.

Tourism Satellite Account surely has a fair share of minor disagreements. For example, in order for a person to be considered as a visitor, the person must be *a traveler taking a trip to a main destination outside of his/her usual environment, for less than a year, for any main purpose (business, leisure, or other personal purposes) other than to be employed by a resident entity in the country or place visited.* There was a suggestion for a distance criterion, such as a person has to travel for a minimum distance of 50 miles (80km) away from his/her main residence to be considered as a visitor.

We can reasonably assume that there could be an opposition from a nation whose diameter are less than 50 miles, otherwise the proposed criterion would eliminate domestic tourism in the nation to zero according to the suggested definition. In such a case, distance criterion would be left to the discretion of the nation, and each report would be expected to explain whether any distance criteria are used in their identification of visitors. Global standard will not impose the same rules for all nations but the existence of different views can be recorded in a zone of flexibility for nations to meet their specific domestic needs, and allow the nation to explore to meet their domestic requests.

[Culture Satellite Account]

Without presence of official guidelines or a framework, nations can have more discretion of their own to be creative to push boundaries. That appears to be a loose common trait regarding the developments of culture satellite account, even though there are important common denominators – such as, respect for the fundamental structures of System of National Accounts, an involvement of National Statistics Offices and relevant institutions for the creation of the culture satellite account and reference to UNESCO FCS. Owing to those three common denominators, there are certain levels of basic conformity among culture satellite accounts.

However, there appear to be notable differences in their approaches as follows;

(1) Over-Emphases on the Production Account (Supply side) of Culture

In the tourism satellite account methodological framework (4.31), a supply-use table (Table 6 in TSA) is referred as follows. “This table is the core of the Tourism Satellite Account. Without its compilation, even with partial data, the term Tourism Satellite Account applied to the compilation of some of the tables would be misleading.” With this view in mind, some of the culture satellite account reports obviously identified a set of extensive production accounts, and counted all the output from those accounts as outputs of the Culture. While it is rather simple, and requires fewer amounts of data, by the definition of another satellite account, compilation of only production account falls short of the required criteria to be called “Satellite Account”. But due to lack of written official guidelines or framework, it is left to the discretion of the nation whether it is called satellite account. This can be said in other ways in the next item.

(2) Lack of Supply-Use Table of Culture

As stated above, a supply-use table is viewed as the core of the satellite account as it reconcile the supply (production) of culture commodities with use (consumption) of the culture commodities by final consumption of different Institutions (household, firms and government), intermediate use and exports. For some reason, nations which have prior experiences of tourism satellite accounts and indicated

completion of the supply-use table in culture satellite account, fail to display the actual supply-use table in their dissemination of culture satellite accounts. Again, they are not violating any rules or guidelines because the official rules or guidelines did not exist at the time of their compilation of culture satellite account.

In the meantime, it is noteworthy that both 2009 Manual for Culture Satellite Account and 2015 Methodological Guide made by the Convenio Andres Bello (CAB) clearly display supply-use table's template and its explanation for implementation. (Chapter 6 of 2009 Manual for Culture Satellite Account Supply Use Table of Cultural Products "Cuadro oferta-utilizacion de los productos culturales" pp120-139 and Chapter 5 of 2015 Methodological Guide, Balancing Supply and Use of Cultural Products, "CAPÍTULO 5. EQUILIBRIOS OFERTA-UTILIZACIÓN DE LOS PRODUCTOS CULTURALES" pp106-127 display detailed explanations). We can logically assume that authors of the Manual and the Guide must have substantial experience with System of National Accounts and a satellite account creation in the past. Then absence of the supply-use table is not caused by misguidance but rather a kind of technical difficulties on the side of compilers. There may be certain tacit reasons for lack of supply-use table in the culture domain but few of those explanations have been identified in written materials.

(3) Differences in Scope of Production Account of Culture

The culture cycle model in UNESCO FCS 2009 has been often referred for the identification of the relevant industrial sector as culture production sector. Table 1 of Canada's Culture Satellite Account, "Domains and sub-domains of the Canadian Culture Satellite Account adapted from Canadian Framework for Culture Statistics", Table 4-1 "Characteristic Products of Culture" Table 4-2 "Activities Characteristic of Culture and Related Products" Table 4-3 "Interdependent and Related Ancillary Products" in the Methodological Manual 2009 by CAB are some of the examples of those which complied with UNESCO FCS directly or indirectly through their domestic framework which followed the UNESCO FCS.

Due to lack of official framework, however, we see some variations when specific production accounts are included or excluded. In the case of Uruguay, there are fewer production account identified as culture production account, perhaps to focus on more relevant culture production sectors. This may lead to underestimation of the culture production industry by excluding industrial sectors which are not considered as core culture sectors but still produce culture production out of their total production.

Canada included both Cultural Heritage (includes artifacts, collections, antiques, and services such as museums, public art galleries, art museums, historic sites, historic buildings, planetarium, and archaeological sites) and Natural Heritage (includes collections and services such as botanical gardens, aquaria, zoological sites, and national parks, provincial parks and reserves, conservancy sites, and conservation areas with interpretation). Spain and Uruguay included heritages, but others did not include heritages.

Treatment of production sector of design, cultural education and sports are also split among the nations which developed culture satellite account. For the case of Sports, Canada included in the creation of culture satellite account, but sport is disaggregated from the rest of culture, so that readers can easily deduct sport-segment from the rest of Culture for better international comparison. This shows a wise response to cater to domestic requests while they wish to compile internationally

comparable data simultaneously. Australia took a similar ways of presentation of both culture and creative activities, decomposed into two so that readers can see separate components of culture sector, creative sector and the combined sector.

(4) Relative Lack of Allocation Factors/ Culture Industry Ratio

UNESCO Handbook 2012 mentioned “allocation factors” in table 6, which is to “determine the proportion of cultural activities from non-cultural activities in an industrial classification group”. Though the report said “allocation factors have serious limitations”, that may have been a view from production side. The industry ratio can be observed from the demand side and in the field of tourism satellite account, tourism (industry) ratio plays very important role in measuring more precise tourism commodity portion of the output. And the tourism industry ratio will provide researchers with smooth and accurate convenience, because it can also be used to measure tourism employment out of total employment in sectors in question.

Without using the appropriate ratio to distinguish culture output out of total output, the methodology is destined to overestimate the true contribution of that sector. Indeed, it is encouraging to acknowledge that both Argentine and Uruguay mentioned the risk of overstatement without using proper culture industry ratios. Argentine reports says “progress has been made in the estimate of consumption expenditure of households in cultural products on the basis of the results obtained from the Household Income and Expenditure survey and in the estimate of general government expenditure on cultural products”. These data will show the estimated total culture commodity consumption and thus ratio can be calculated from demand side.

Uruguay mentioned in the limitation of the study that “telecommunication sector represent 2.6% of GDP... Not all production of telecommunication and information technologies sector is creating production so if incorporate the entire industry (as culture industry) we are overestimating the cultural sector...”.

Looking for best practices outside of pure culture area may yield useful results from the experiences of those who had been involved in other satellite account.

Based on what we observed, there are some common traits of Culture Satellite Accounts as follows;

- Most of them built a basic framework along the production accounts by confirming specific products whose output would be considered as outputs of culture activities.
 - This enables better usage and compatibilities with data available in System of National Accounts, and it helps national statisticians in SNA area deal with a new work of Culture Satellite Accounts.
- Definitions of specific industrial outputs appear to be following previously available guidelines, such as UNESCO FCS 2009 or the Manual created by CAB.
 - This will make the reconciliation work among different CSAs relatively transparent.
- While a general direction has been acknowledged, not all CSA came to generate an important table of “supply and use table”, which requires statisticians to reconcile production accounts with actual usage of each output in respective industrial sectors of culture.
 - It is notable that some nations claimed to have reached this stage successfully.

- There are some discrepancies as to which industrial production should be regarded as culture outputs, which requires organizations like UNESCO or CAB to offer global guidelines. This point has been mentioned in some of the culture satellite account reports, thus those national report have been positioned as “experimental” (Canada) and “some of the data used to produce the satellite accounts have been extended to the limits of their design capabilities. Assumptions underlying the estimates also have an effect on the estimates’ quality” (Australia).

(5) Relative Lack of Emphases on trade accounts

It is likely that priority for production account identification might have contributed to a relative lack of emphasis on collecting data on trade accounts. To identify size of culture as an industry, summation of relevant account which produce culture output is certainly one approach, but not all the culture production were made domestically, owing to imports of culture products.

Once the account starts to look into use (demand) side of the satellite account, total consumption (by household, firms and government) and final demand from outside of the nation (exports) have to be all considered. Export includes domestic expenditures made by inbound visitors, or foreign visitors who came to enjoy, experience and consume culture and its products in the host nation. While the relative importance would vary among nations, culture’s ability to earn foreign currency might be significant or strategically important to the national economy.

Therefore, culture satellite account might as well develop use (demand) side of the table, so that supply side data and use side data can be reconciled to increase accuracy of measurement, in consideration of both imports and exports.

(6) Demand (use) side as an Engine of the whole economy

Going back to a very basic of Input-Output structure, on which both System of National Accounts and Satellite Accounts are made, it is the final demand (= consumption = use) which moves the entire economy, not the supply side. Tourism Satellite Account has shown clear acknowledgement on the importance of demand side, to the extent that a discussion on satellite account or tourism statistics allocate significant portion of their work on a definition of a visitor, a consumer. That shows a contrast to a production side approach in which all production from culture sectors are assumed to be consumed. Latest satellite account reports appear to be aware of this issue. This topic is related to the discussion on allocation factor/ culture industry ratio to extract appropriate ratio of culture production consumption out of total output, and later to assess numbers of employments which are attributable to culture consumption.

(7) Importance of Inter-institutional Collaboration for Data

For nations which developed another satellite account such as tourism in the past, importance of securing assistance from various governmental institutions and non-governmental organizations has been well-understood and considered as critical for sustainable successes of satellite account. Use (demand) side of data can often be obtained only with inter-institutional collaboration, such as balance of payments, trade, household/expenditure survey, immigration data. In that regard, it is quite noble

for any satellite account reports to acknowledge names of surveys or names of other institutions which helped researchers collect relevant data, even though not all the reports show those information.

FOR CONSULTATION ONLY

4. Possible Directions toward Future Based on Discussion of the Findings

While general discussion on culture statistics may look less converged, tasks along the Culture Satellite Account appear to have been geared towards compilation of recommendations for common set of rules in line with the System of National Accounts. Based on the reviews and discussions of the findings, possible directions for recommendation would include the following issues, while those lists should not be considered as exhaustive, due to the recent surge of interests in and exploratory development of methodologies and results of culture satellite accounts.

4.1 Usage of System of National Accounts to Identify Specific Production Accounts for Culture Outputs

As we see in most cases of the Culture Satellite Accounts, governments and institutions appear to have been paying good respect for the suggestions made by UNESCO 2009 and the CAB Manual. Namely, the following points were well made and it would be prudent for future statisticians to follow the directions.

- Determine the principles for selecting practices, and products that make up the cultural field and establish definitions and classifications following the concepts and analysis inherent part of SNA.
- Determine the mechanisms of production and interdependency of products.

The Culture Cycle (Figure 1) and Framework for cultural statistics domains (Figure 2) presented in UNESCO FCS 2009 would remain very useful in initial identification of specific industry accounts, as demonstrated in the Canadian report. The initial discussion should be followed by actual recommendation of industrial sectors with corresponding industry codes.

4.2 Identifying Trade Flows to Capture Net Trade Balances

With inter-institutional coordination, particularly with Central Banks, Immigration Offices and other institutions which deal with supervision of flows of goods, services and people, successful Culture Satellite Accounts use the trade data to identify national and regional trades, both imports on the supply side and exports on the use (demand) side. As cross-border consumption of good and services of culture outputs are increasing thanks to increasing accessibility of electronic form of commerce, increase in international civil aviation and cross-border tourism, reconciliation with data on balance of payments, trade and immigration appear to become more important, especially for a nation which consider culture as strategically important attractions at their destination to earn export revenues.

4.3 Strengthening the Use-Consumption side of the Data

Once the production side data are identified, next tasks include, but not limited to, the followings.

- Determine the total expenditure on culture as object, nature and beneficiaries; procurement of goods and services that directly benefit households; intangible assets such as original works used in manufacturing processes of cultural products; cultural typically used in manufacturing processes of cultural and non-cultural inputs; direct expenditures of public authority in cultural administration and management.
- Start to build an atmosphere conducive to inter-institutional coordination with all the relevant offices which collect or have relevant authorities to collect various data.
 - Discussions may go down to a level of details about survey questionnaires to collect accurate data.
 - It would be better to talk beyond the culture-related circles, and National Statistics Office may have prior experiences in demand side data collection with other satellite account such as tourism.
 - i. It might offer lots of hints and inspirations to learn how the Statistics Division of United Nations and UNWTO came up with a supplementary document of International Recommendations for Tourism Statistics, and even more detailed Compilation Guide.
- Identify the different processes by which cultural consumption is financed.

These tasks guide us to compilation of the demand-side data of the culture products, with which we can reconcile the national table of production & use of culture products, including details on trade accounts, intermediate purchases, and final demands from Institutions (household, government, and firms). Measurement of capital formation is important but can be deferred to later study if difficulty in securing such data exists, in line with similar assessment in the field of tourism satellite account.

4-3-1 Discussion on whether consumers have to be verified to distinguish culture consumers and general consumers

One thing we should discuss would be whether some kind of ratios should be used to decompose the same commodity into culture product and non-culture product. (These two products may look completely identical if the classification would be made by observing the demand side – whether the consumer is classified as culture consumer or non-culture consumer.) This issue was discussed as a possible introduction of allocation factors/ culture industry ratios. This issue is linked with a definition of consumer of culture, to be distinctly separated from general consumer who would not be considered as consumer of culture. For example, in the tourism satellite accounts, the definition says “in order for a person to be considered as a visitor, the person must be a *traveler taking a trip to a main destination outside of his/her usual environment, for less than a year, for any main purpose (business, leisure, or other personal purposes) other than to be employed by a resident entity in the country or place visited.*

A case in point would be a food and beverage consumption at a restaurant. If one goes there every week as his/her office is within walking distance, that consumption would not be considered as consumption of tourism commodities. But when a tourist from abroad, traveling thousand miles from home, comes to eat the same food, his/her consumption would be considered as consumption of tourism commodities. If we take a strict production account approach without an allocation factor (industry ratio), all outputs (sales) from a restaurant sector would be considered as tourism commodity consumption, leading to significant over-estimation of the tourism as an industry. Let’s assume that

ratio of tourism commodity consumption is 17% at a restaurant sector, which indicates the rest of the sales are coming from non-visitors – local residents. If we just designate the restaurant industry as producer of tourism commodities but without decomposition of the consumer side, it would lead to significant overestimation of the size of the tourism industry.

The similar issue in culture has been pointed out by Uruguay in its treatment of outputs from telecommunication sector and information technologies sector.

4.4 Adjustments with UNWTO regarding redundancies between Tourism Satellite Accounts and Culture Satellite Accounts

Within the United Nations' system, we have satellite accounts for tourism, called Tourism Satellite Accounts (TSA) for which World Tourism Organization (UNWTO) has been taking leadership over the last two decades. TSA took similar approach to make best use of the existing data from System of National Accounts (SNA), and some accounts in the ISIC had been suggested for inclusion as outputs of tourism commodities. Even though TSA advocates usage of tourism industry ratios, thus avoiding overestimation of the size of outputs of each industrial sector, we notice that there appear to be some redundancies between the product specifications of Culture Satellite Account and Tourism Satellite Account.

- For example, the followings with 9000 in ISIC Rev.4 are in the **“List of consumption products in tourism statistics.”**

Table 4: Plausible Redundancies of Production Accounts between Tourism and Culture

ISIC Rev.4	List of consumption Products in Tourism Statistics
9000	Creative, arts and entertainment activities
9102	Museums activities and operation of historical sites and buildings
9103	Botanical and zoological gardens and nature reserves activities
9311	Operation of sports facilities
9321	Activities of amusement parks and theme-parks
9200	Gambling and betting activities
9329	Other amusement and recreation activities n.e.c.

Source: made by the author based on Annex 3 "List of tourism characteristic activities (tourism industries) and grouping by main categories according to ISIC Rev. 4" International Recommendations for Tourism Statistics 2009

There is a need to discuss with UNWTO, together with United Nations Statistics Office and other relevant authorities, as to how we deal with those redundancies, to avoid double counting of outputs both by TSA and CSA.

[A Unique Case for Thought]

Another issue related to this case would be a person attending a local festival or visiting museums in or near his/her own place of residence. In TSA environment, the person is not meeting criteria to be considered as "a visitor", thus his/her expenditures (not only direct expenditures on museum/festival entrance fees, but also all other purchases of food, beverage, gifts, local transportations) will not be counted in TSA, which expects such expenditures to be viewed as part of usual living expenses, while CSA may view the same expenditures as consumption of culture outputs due to lack of criteria on who a culture consumer would be, and who would be excluded from being considered as a culture consumer.

Therefore, a researcher may find a discretion to use culture satellite account to report larger consumption of culture products, instead of tourism satellite account which will exclude expenditures by non-visitors (= locals) thus ending up with a report with smaller numbers, though both methods observed and collected the same data from the same event(s).

Also, if CSA takes purely only the supply-side (production side) output data of core cultural sectors as expenditures of people, thus disregarding culture-related or culture-inspired expenditures made on non-culture industrial products, such as on food, beverage, gifts around museum or festivals, those expenditures for non-culture outputs will not be counted, thus leading to possible under-estimation of the size of the culture as an industry.

If there are no redundancies of demarcations between tourism satellite account and culture satellite account, domestic expenditures made by an inbound visitor who attend famous annual festival may be decomposed into tourism expenditure and culture expenditure, so that the sum of the two

expenditures would be the total domestic expenditures during his/her stay. But we do have redundancies as stated. To make some points, we can think about another case.

A small Island nation has an annual week-long music festival which attracts tens of thousands of visitors from outside. The festival is supported by one thousand local residents as volunteers who can be given free entry outside of their volunteer hours. Inbound visitors make by far higher expenditures on hotels, food, beverages, local transport (gasoline and a rental car) in addition to the festival ticket prices which represents about 10% of the total expenditure during their visit. Locals predominantly spend on food and beverages only. Do we expect to generate the same results to measure the same festival by the framework of culture satellite account and by that of tourism satellite account? Or should we somehow split the total amount of expenditures into culture and tourism?

These questions illustrate a point that discussion with those who made tourism satellite account may benefit the people in charge of Culture Satellite Accounts. For a convenience, those who compile satellite account for tourism at National Statistics Offices may be the same people who compile National Accounts and possibly the same people might be consulted to compile culture satellite account.

The redundancy issue is one of the many issues that should be mitigated or solved as we decide to proceed along the path towards culture satellite account.

4.5 Proposal for Brainstorming Meetings with Stakeholders and Experienced Statisticians

There should be a meeting/conferences of representatives from national statistics offices of as many governments as possible, particularly those who have created either CSA or TSA if we need to identify, mitigate and solve problems, including but not limited to the double-counting issue. Structured meeting to discuss culture statistics and culture satellite account will be useful to push forward the idea of compiling UNESCO global recommendations. Possible attendees would include the following stakeholders.

- It appears that governments which created CSA already had created TSA (Australia, Canada, Finland, USA) prior to CSA.
 - There may be highly useful staffs, who experienced both works with an ability to put technical and conceptual issues of CSA with past experiences and solutions in TSA, who can most likely be found at National Statistics Office, or those in charge of compiling basic economic data such as GDP, or Input-Output table of a nation.
- UIS can host an annual meeting on CSA and Culture Statistics, to which all members of UNESCO are invited. If such working group meetings have been already held, they can be enhanced to include those who were not invited.
 - It is important that those who are in national statistics offices which deal with System of National Accounts (SNA) are attending together with those from Ministry of Culture, Education and Sports etc.
 - This will surely have to be joint efforts with United Nations Statistics Office, and the following offices of UN should be invited as well either as participants or observers.

- International Labor Organization
- OECD
- Eurostat
- International Monetary Fund
- UN World Tourism Organization (UNWTO)
- Others

4.6 Compilation of Official Documents

It may be helpful to see rough ideas on the possible set of documents to be developed as global standards for development of culture satellite account. Since we do not have those yet, some ideas can be generated by looking at the existing set of global standard documents for tourism satellite accounts, which were compiled by UNWTO, approved and endorsed by Statistical Division of United Nations

- If meetings of all relevant parties are held, the short term goal would be to reach an agreement to formulate official international recommendations, such as (names are temporary)
 - International Recommendations for Culture Statistics 201X
 - International Recommendations for Culture Statistics 201X – **Compilation Guide**
 - Culture Satellite Account: **Recommended Methodological Framework** 201X

International Recommendation for Culture Statistics would display comprehensive lists of definitions and concepts. Taking examples from tourism statistics, this can include official lists of products, for example,

- “Annex 2: List of consumption products grouped by purpose, according to their categorization as internationally comparable tourism characteristic products”,
- “Annex 3: List of tourism characteristic activities (tourism industries) and grouping by main categories according to ISIC Rev.4”,
- “Annex 4: List of tourism characteristic products and grouping by main categories according to CPC Ver.2”

The Compilation Guide goes in more practical depth than International Recommendations, for example it may contain various best practices of various nations in the world, such as displays of copies of actual survey or questionnaire sheets, cases of successful data compilation, effective inter-institutional collaboration, cases of problems and solutions, etc.

Culture Satellite Account **Recommended Methodological Framework** has main contents of “Tables, accounts and aggregates” in addition to “The demand perspective: concepts and definitions”, “The supply perspective: concepts and definitions”. This document should include useful explanations and definitions, an example from tourism satellite account would be one such as “Annex 2: Relationship between Tourism Satellite Account and the central framework of the System of National Accounts 2008”.

To illustrate the width of coverage over important issues, here is an example of note on “production boundary” in which a deviation between SNA 2008 and Tourism Satellite Account Recommended Methodological Framework 2008 are argued.

“In the description of tourism as a productive economic activity, it was necessary to use the same production boundary and the same definition of a production process and of value added as in the SNA 2008 central framework in order to be able to express the importance of tourism using the same benchmark. Except for accommodation services on own account and the service of paid staff, no imputation for services within a household provided on own account was thus possible within this restrictive context because they are not considered within the production boundary of the SNA 2008 even though it is recognized that such imputation might be of some interest in comparing the relative costs of using individually owned consumer durables instead of hiring the service or renting similar assets from businesses. Recognizing this situation for countries in which individual private automobiles are very widely used for tourism trips, it is recommended that some special additional estimation of such services be made as an alternative presentation of the accounts, but outside the framework of international comparison and comparison with national estimations of GDP.”

4.7 Non-Monetary Indicators to be Included

It goes without doubt that all governments are interested in knowing the employment-related statistics deriving from culture activities, as such data as numbers of people engaged may be utilized to justify certain policy implementations. Culture Satellite Accountants have to work with labor statistics offices in this field, such as ILO, as demonstrated by preceding work in various nations. Keeping compliance with definitions of ILO would make the work comparable with other nations, and CSA can demonstrate such directions when it comes to non-monetary indicators. This work will enable researchers to generate better estimation of numbers of workers engaged in culture producing activities, thus ratio of culture employment to total employment in a nation. While it is challenging to say better methods, compilers of Culture Satellite Account may find the practices by those of tourism satellite account informative, such as those written in “employment in the tourism industries”, chapter 7 of the International Recommendations for Tourism Statistics 2008.

4.8 Overall Strategic Approach – Build on Existing Assets of Wisdom

Through desk reviews, we acknowledge that there can be two significant groups which can contribute to the path towards culture satellite account. One group consists of those which have developed culture satellite accounts utilizing prior knowledge of other satellite accounts, mainly tourism, and the other group are those which have been involved in institutionalization of the methodological manual and recently methodological guide for culture satellite account. Spain may belong to both.

The first group has already strong practical knowledge and skills of building culture satellite account in compliance with System of National Accounts and their prior experience with tourism satellite account are valuable. The first dissemination of completed culture satellite account by Finland includes detailed explanations on how they identified issues and how they decided to deal with, a very useful material for anybody who needed a preceding case. Finland had prior experiences with developments of two satellite accounts, in tourism and in household. Publications by Australia and Canada demonstrate that prior experiences with satellite accounts contributed to their sophistication of how their methodology and logics are presented.

The second group, geographically associated with Latin America and led by an inter-regional organization (Convenio Andres Bello: CAB) had already built both Methodological Manual in 2009 and Methodological Guide recently in 2015, though they kept them in Spanish only, resulting in a status of the best kept secret outside of Spanish-speaking region. The contents of the Manual and the Guide appear solid and written with a similar tone and style with publications of those guiding materials published by Statistical Division of United Nations, which publish all those documents on System of National Accounts 2008, International Recommendations for Tourism Statistics 2008, Tourism Satellite Account: Recommended Methodological Framework 2008

As we say “do not invent a wheel”, meaning it is better to make best use of superior existing materials, it would look more efficient that contents of both the Manual and the Guide be disseminated in English to be reviewed by wider audiences, particularly those who were involved in compilation of System of National Accounts and other Satellite Account.

As we reviewed, it is natural that we see minor differences among nations in details of methodology, such as treatments and inclusion of outputs from certain production sectors, namely, education, heritage, sports, design etc.

Mutual acknowledgement of differences would be the first important step and the task would be easier if there are already some sort of rough draft methodology documents to start with.

5. Recommendations on the feasibility and the need for developing a UNESCO Global Standard for Culture Satellite Accounts

One way to form a strategy requires three steps. First, assess where we are, second, set an ideal situation we wish to reach up, and finally think about how much time we need to go from here to there. Together with an availability of necessary resources, we can assess feasibility of the project.

5.1 Assessment for Time Frame

[Current Situation]

Current status for development of global standard for culture satellite account have been reviewed, to confirm that we have some products of culture satellite accounts, pioneered by Finland, Spain, and joined by Canada and Australia, and that Latin America had a strong guidance by CAB resulting in multiple developments in the region. Though we do not have a global standard for culture satellite account, there are the Methodological Manual and the Methodological Guide made by CAB and published in Spanish only for intended consumption by Latin American nations. We also acknowledge that satellite account concept has been materialized in the field of tourism, and UNWTO took the leadership after initial leadership by OECD, Eurostat, Canada etc. That is a summary of where we stand today.

[An Ideal Situation]

The idea situation would be that UNESCO would take a leadership to amass expertise and skills from all over the world to publish and maintain a set of official documents on culture satellite account, which are updated regularly by inputs from all the member nations and organizations.

[Time Frame to move from Current Situation to an Ideal Situation]

It would take less time if UNESCO can utilize existing resources to start the tasks.

Tasks can include following four phases as shown in Figure 4.

Figure 4: Estimated Duration for Phases Towards Developments of UNESCO Global Standard Documents

Contents of Phases	(unit: Months)	
	Estimated Duration With CAB materials	Estimated Duration Without CAB materials
(1) Inquire whether whole or parts of the Manual and the Guide (by CAB) can be utilized as a rough draft (translate into English)	6	24
(2) Form a working group or committee, which should include any member states with interests.	6	12
(3) Committee members review a set of draft documents and propose revisions, additions.	12	12
(4) Final draft will be made and submitted to Statistics Division of United Nations for approval	6	6
Total Months Estimated until Submission	30	54

We may estimate that all processes until the submission of the final draft for approval by Statistical Division of the United Nations would take roughly two to three years (30 months), and additional two

years have to be added (total 54 months) if we cannot utilize set of documents by CAB as a rough draft to start on.

The proposed time-frame is subject to many factors, such as availability of human resources, financial resources, commitment of member states and stakeholders, availability of CAB materials for usage by UNESCO. Out of those nations which published culture satellite account, Australia already expressed in the body of their report that they would be willing to sharing their experience and wisdom for the purpose of establishing global standard of culture satellite account.

Based on the experiences of preceding tourism satellite account, it appears reasonable for UNESCO to expect multiple nations and international organizations to contribute various supports once nations acknowledge clear leadership of UNESCO to amass global experiences to be cohesive body of knowledge.

5.2 Feasibility of the development of UNESCO Global Standard for Culture Satellite Accounts

We evaluate that following would be considered positive factors to push up the feasibility to develop global standards.

[Positive Factors]

1. Existence of multiple nations' call for global standard
2. Existence of multiple nations which developed culture satellite account
3. Existence of multiple nations which developed other satellite accounts such as tourism
4. Existence of a methodological manual or recommendations (by CAB)
5. No possible objections to UNESCO as an entity to take leadership

There would be negative factors which would decrease the feasibility to develop global standards

[Uncertain Factors]

1. Availability of human and financial resources
2. Level of commitments from expected contributors of knowledge and experience
3. Existence of major divisions on the fundamental design or directions of culture satellite account

Among Uncertain Factors, we did not see 3. Major divisions on the fundamental design or directions among nations which had worked on culture satellite accounts. It is important that all nations and the international organization which developed the Manual unanimously mentioned importance of compliance with System of National Accounts, and majority had prior experiences of creating inter-institutional cooperation for other satellite accounts, for tourism.

It is beyond this study's ability to assess on 1. Availability of human and financial resources, and 2. Level of commitments from expected contributors. With assumption that there would be enough availability and commitments, we confirmed five Positive Factors throughout the review. Such confirmation would enable us to conclude that there is enough feasibility for UNESCO to develop global standard for culture satellite accounts.

Again, a key factor to shorten the duration of tasks would be whether CAB would be willing to sharing their Manual and Guide as a starting rough draft with outside nations beyond their fifteen regional Latin-American member states. UNESCO may wish to communicate with non-Spanish speaking member nations that this does not mean Latin-American regional standard would be automatically

embraced as global standard, but that it would be wiser to learn from the only existing Manual and Guidelines in the world to start the task since those materials are in compliance with the System of National Accounts.

5.3 Recommended Action Plan

Now we evaluate that feasibility is high. Based on desk reviews of the preceding Culture Satellite Accounts work by pioneers, we come up with the following recommendations.

- It is deemed feasible for UNESCO to come up with the series of official framework or manuals for Culture Satellite Accounts based on what have been made by multiple nations and international organizations such as CAB.
- Due to a fact that many of those Culture Satellite Accounts referred UNESCO 2009 and CAB Manual as source materials, those will be the basis together with System of National Accounts.
- Since Culture Satellite Accounts will be made better with inputs from various multiple experts, a draft global standard for the Culture Satellite Accounts should be created first for the purpose of receiving feedbacks and suggestions, and after certain periods of receiving feedback and at least one meeting, UNESCO can publish it as a final document, as shown in Figure X: Estimated Duration for Phases Towards Development of UNESCO Global Standard Documents.

5.4 Rough Image of Structures of Culture Satellite Accounts

Though we do not have a global standard documents at this moment, it might be helpful to imagine how they can possibly look like by looking at existing structure of another satellite account in the field of tourism. Please note that these will be displayed only for the purpose of providing image of what should be accomplished, without any intention of presenting any official suggestions at this moment.

(1) Approximate Designs for Culture Satellite Account: Recommended Methodological Framework 201X

This will be a document in which you find the ten tables. CSA Recommended Methodological Framework 201X can serve the needs of global community in terms of two purposes.

- It can be an official guidance for countries which have been involved in developing their system of culture statistics, with an ultimate goal of creating CSA. (At least everybody will work toward the same destination).
- It can be a useful statistical tool to supplements/clarify concepts, classifications, definitions which had been presented in 2009 FCS and other related publications and articulate them into analytical tables which look universal and thus enabling us to compare different regions, countries for further comparative analyses.

[Rough Image of Tables for Culture Satellite Accounts]

The core of culture satellite account would be a set of tables. In tourism satellite accounts, they have designated ten sets of tables. By replacing the word “tourism” with “culture”, we may see rough images of how the list of key tables would look like. These are parts of document called “Culture Satellite Account: Recommended Methodological Framework”.

- Approximate Structures of Culture Satellite Accounts might be as follows;
 - Table 1: Inbound culture expenditure by products and classes of visitors
 - Table 2: Domestic culture expenditure by products, classes of visitors and types of trips
 - Table 3: Outbound culture expenditure by products and classes of visitors
 - Table 4: Internal culture consumption by products
 - Table 5: Production accounts of culture industries and other industries (at basic prices)
 - Table 6: Total domestic supply and internal culture consumption (at purchasers' prices)
 - Table 7: Employment in the culture industries
 - Table 8: Culture gross fixed capital formation of Cultural industries and other industries
 - Table 9: Culture collective consumption by products and levels of government
 - Table 10: Non-monetary indicators of Culture Statistics

(2) International Recommendations for Culture Statistics 201X

- We probably should include, but not limited to, the following items (not in orders) in International Recommendations for Culture Statistics.

- Demand Side Perspective
- Measuring flows and characteristics of Cultural Consumption
 - Inbound Cultural Consumers
 - Domestic Cultural Consumers
 - Outbound Cultural Consumers
- Measuring Culture Expenditure
 - Inbound - Border surveys, cultural visitor surveys at accommodation establishments or culture sites
- Classifications related to culture statistics
 - Demand side classification (consistency with COICOP, Balance of payments)
 - Supply side classification
 - Employment classification (ISCO-08)
- Measuring the supply of culture industries
- Measuring employment in the culture industries
 - In compliance with ISCO-08, ISCED-97, ICSE-93

(3) International Recommendations for Culture Statistics Compilation Guide 201X

This one goes by far in depth into how to collect data with discussion on various issues based on actual experiences of various governments and organizations kindly shared. For example, it includes copies of actual border surveys, problems and solutions experienced by data collectors etc. Thus, this can only be made with cooperation and coordination with governments and national statistical offices of member nations around the world. It will contain “best practices” of many cases around the world, so the document is more like a guidebook for those who are in a position to compile culture statistics.

We probably should include, but not limited to, the following items (not in orders) in Culture Satellite Account: Recommended Methodological Framework 201X, besides all those tables that were specified.

- Role of International Recommendations for Culture Statistics 201X
- The demand perspective: conceptual background and related observation issues
- Measuring flows and characteristics of cultural consumers
- Measuring culture expenditure
- Classifications relevant culture statistics
- Measuring the supply of culture industries
- Measuring employment in the culture industries
- Supplementary and cross-cutting topics

(4) Relative Comparisons of Materials on Satellite Accounts

For the sake of comparing which topics are covered in the cultural satellite account documents and tourism satellite account documents, table 5 was created for a quick view, so that we can get a feel for a degree of similarity in contents and structure.

Table 5 : Relative Comparisons of Culture Satellite Account Materials with Tourism Satellite Accounts Documents by UN and UNWTO			
Culture Satellite Account Materials by CAB		Tourism Satellite Account Materials by Statistics Division of United Nations - UNWTO	
Methodological Manual by CAB 2009	Methodological Guide by CAB 2015	Tourism Satellite Account: Recommended Methodological Framework 2008	International Recommendations for Tourism Statistics 2008 Compilation Guide
1	Introduction	Introduction	Introduction
2	Definition of cultural field and identification of products	The demand perspective: concepts and definitions	Role of the International Recommendations for Tourism Statistics 2008
3	Cultural events and activities cultural production	The supply perspective: concepts and definitions	The demand perspective: conceptual background and related observation issues
4	Characteristic products and activities ; related products	Tables, accounts and aggregates	Measuring flows and characteristics of tourism trips and visitors
5	Production and production processes of products, characteristics and cultural activities		Measuring Tourism Expenditure
6	Supply and use table cultural products		Classifications relevant tourism statistics
7	Analysis of spending and financing spending in the cultural field		Measuring the supply of tourism industries
8	Employment		Measuring employment in the tourism industries
9	Non-Monetary Indicators		Supplementary and cross-cutting topics
10			
11			
12			

Source: made by the authors based on the reviews of the titled materials.

5.5 Other Considerations

(1) Dissemination of Information – to masses and to experts

It is very important that nations will follow good examples of some nations, including but not limited to USA, Canada, Spain, Australia etc which made it a rule to disseminate information on the findings of satellite accounts on a regular basis, via newsletter, web pages, direct e-mails with links to mass consumers, as well as disseminate more detailed documentations in the form of booklet, or PDF files which can be freely downloadable from their web pages. This not only creates a path for timely feedback but also increases motivations of all those involved in the processes of creation of the satellite account data.

Since many citizens across the world are interested in culture, dissemination of knowledge on culture satellite account may develop untapped market of culture professionals and students in higher education, outside of professional national statisticians and culture researchers. Developing wider segment of consumers of information would develop general understanding and support for such efforts to measure culture as economic activities, which would be important in the long run.

UIS or any affiliated agencies may host a web page which works like a clearing house for all the necessary links to official documents such as manuals, guides, recommendations, as well as links to nations' statistical office where people can freely view the results of the culture satellite account data.

(2) Securing Funding for the Culture Satellite Account Project

Not all nations can afford to allocate part of general government budget to develop culture satellite account. In that case, it is important to secure external funding. Just like the case of tourism, government sometimes have to seek for funding from private sectors or other governmental institutions which may benefit from cultural activities.

For the sake of sustainable fund-raising, those in charge of culture satellite account may have to consider potential institutional beneficiaries and may solicit funding for the satellite account project. Constant dissemination of information on the status of the culture satellite account, periodical updates of the basic information (GDP contribution, employment etc) will become highly important to increase feasibility and sustainability of such funding unless regular budget can be earmarked each year from governmental budget.

(3) Joint Research Possibilities with Other Compatible Economic Activities - tourism

From consumers' viewpoint, there are certain overlap between culture activities and tourism activities. Rapid growths of civil aviation together with rapid increase in disposable incomes of people in some nations have been boosting tourism, both domestic and international travels.

Tourism and Culture may share a denominator that both are dependent on consumers' leisure time and discretionary expenditure for their personal fulfillment in life and some expenditure would be indeed considered both cultural and touristic, such as attending festivals, enjoying heritages or visiting museums. There may be an interesting possibility of joint-research on those phenomena, which may lead to increased accuracy in measuring expenditures of "cultural tourists". Identified needs for both culture and tourism statisticians to talk about current redundancies may force them to mingle more to share knowledge to generate better wisdom.

5.6 Limitations of the Study

This study has various limitations.

- There is a possibility that its scope and analytical views are not comprehensive due to its structure as a desk study, based on the written documents available in the public domain. Therefore, the author should take prime responsibility for any omissions and exclusions of existing materials.
- Search has been predominantly based on materials which were retrievable from web pages available free, and some documents were those provided by the UIS. This means if any government did not create a link for viewers to access their reports, we may have failed to identify documents which were not available in electronic form.
- Significant amount of documents from Latin America were available only in Spanish, which was not author's first language. Though translations into English have been made, there is a possibility that important facts, nuances, or tones may be lost in translation. There are possibilities that excerpts made unofficially may not represent more important parts of the contents, even though a feel for the document may be conveyed to English readers.
- Because the study was made based on the past publications, it is likely that the research and compilation of culture satellite account may have developed further in short time. Lack of direct communication with any of the authors of referred documents kept neutrality all through the duration of study, but that prevented the researcher from obtaining any updated information after respective publications.

With those limitations and shortfalls in mind, researchers may be able to see relative positions of current status of culture satellite accounts, which appear more feasible now than a few years ago.

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Annex I: Structure of Literature Reviews

We will look into relevant literatures by grouping into two parts. First group of documents are those which have been disseminated in English, and the second group of documents are those which did not appear to have been fully disseminated in English. The documents in the second group would include longer summary or quotes translated unofficially by us in English for the convenience of readers who cannot read the original language. Reviewed literatures are narrowly filtered to those which deals with culture satellite accounts primarily, thus not all the literatures on economic impacts or measurement will be included.

Not only documents made by National Institutions, such as Ministry of Culture, National Statistics Office but also those made by regional and multinational organizations will be included, though actual culture satellite account made by national institutions will be acknowledged.

(1) International Measurement of the Economic and Social Importance of Culture (Gordon, J., Beilby-Orrin, H) OECD (2006)

In examining existing data on the culture sector in five OECD countries — Australia, Canada, France, the United Kingdom and the United States — the authors highlight not only the lack of detail in the standards but also the different classifications used by each country.

Accepting that there is no existing operational framework in place for international comparative measurement of the culture sector, the paper explores the possibilities of using a System of National Accounts (SNA) approach for economic data. The SNA has the advantage of presenting an entire economy in a single coherent framework. However, the classification standards' lack of detail for the culture sector (identified by the LEG and others) means that various measures, readily available for other sectors, require a great deal of estimation and imputation when examining the culture sector.

A considerable amount of cultural activity takes place in establishments whose primary classification is non-cultural. Secondary economic activity, although present in the SNA, is invisible from an analytical point of view. Employment measurement faces similar challenges with the additional fact that measurement of volunteer work, a prominent feature of the culture sector, is not present at all in the core SNA.

Having identified those problems above, the report proposed “Satellite Accounts” as one of the solutions and elaborated on the concept more than other choices. Satellite Accounts is based on the main framework of System of National Accounts, with which Satellite Accounts maintain links and consistencies. The report quoted the idea from Statistics Canada about five layers, including Macro Information Module, Quantity-Volume output module, characterization module, targeted analysis – analytic module and Documentation Module.

(2) Culture Satellite Account – Final report of pilot project by Ministry of Education, Finland 2009

Finland has experiences in developing multiple satellite accounts, which became a huge asset in developing another one for culture. Finland is one of the two forerunners in Europe which published culture satellite account, including ten chapters over 95 pages. The idea of satellite accounts for culture was expressed as early as in 1973 by Tapio Kanninen, saying that *“statistics on the production and distribution of cultural commodities are closely connected to the areas presented by SNA”*. Finland has developed household satellite account 2001 in 2005, and tourism satellite account for 1995-2001 made in 2004. The current study clearly stated that it uses the data within national accounts production boundary as the starting point, which is less problematic for national accounts statisticians to follow.

Finnish approaches of using multi steps for the compilation of culture satellite account were similar to those which were published later, therefore the basic structures used by Finland must have influenced some, if not all, of the cultural satellite account production in the world.

First step is to determine the boundary of culture sector which produce cultural product. For the case of Finland, they discuss which industry belongs wholly or partially to culture, then what share of those industries belonging partially to culture will be counted as share of culture. This first step is challenging as there are non-cultural outputs by the culture sector and cultural outputs by the non-culture sector. Therefore selection of culture industries and demarcations is an important task about which the report spent eight pages to show long list of tables, together with explanations on industries which “should possibly be included but are excluded at least for now”.

Next step is to develop the supply and use table. The report is written in a way that future readers will clearly understand how the Finland built its culture satellite account utilizing the framework of SNA. While majority of other reports discuss supply side (providers) of culture commodities, the Finnish report refers both supply and demand sides – supply side consisting of output-the gross value of production, imports, valued added-value of production, demand side consisting of private consumption, government consumption, exports, intermediate consumption and gross fixed capital formation.

Though the report is generally in adherence to SNA framework, it also includes useful future discussions such as treatments of education, grants and scholarship, voluntary work producing services (non-SNA activities), and ICT equipment and services.

(3) Satellite Account on Culture in Spain (2008, 2010 and others exist)

Methodological description of the Satellite Account on Culture in Spain takes a similar style as a report by Finland in that descriptions of detailed data sources for the study are included.

The unique part of the report is that it shows how the idea of culture cycle presented in UNESCO 2009 FCS would fit into industrial classification of SNA framework. Discussions on the industrial sector classification are shown in details. The report utilizes cross-relations between six sectors and seven phases designed to position the economic activities of each sector depending on its situation in the different phases in the chain of production, reproduction and distribution of cultural goods and services.

Table 1 Characteristic and Auxiliary Cultural Activities According to Sector and Phases

TABLE 3.2. CHARACTERISTIC AND AUXILIARY CULTURAL ACTIVITIES ACCORDING TO SECTOR AND PHASES

	Heritage	Archives and Libraries	Books and Press	Visual arts	Performing arts	Audiovisual and Multimedia	
Characteristic activities	Creation		Creation of literary works and periodical and journal articles	Creation of Visual and visual arts, design, restoration. Architecture	Creation of dramatic, musical, theatre, choreographic works, etc.	Creation of motion picture, audiovisual, videogames and multimedia works	
	Production	Management activities of historical sites and buildings, natural heritage and museums	Library and archive activities	Publishing of books, periodicals and journals Translation activities, news agency and literary agent activities	Publishing of engraving reproductions, Lithography, etc. Photography activities	Production of theatrical presentations (such as theatre, dance, opera or concerts) and other related activities	Production and artistic services for motion pictures and video, recorded music, radio and television programmes, videogames and other multimedia or related works
	Manufacture			Graphic arts and related service activities			Reproduction of recorded video or sound media
	Dissemination and distribution			Dissemination and sale of books, the press and periodicals	Dissemination and sale of Visual arts, art galleries and antiques dealers	Dissemination of theatrical presentations and musicals	Dissemination, trade, rental, exhibition and broadcasting of related products
	Promotion and regulation activities	Promotion and regulation of cultural activities	Promotion and regulation of cultural activities	Promotion and regulation of cultural activities	Promotion and regulation of cultural activities	Promotion and regulation of cultural activities	Promotion and regulation of cultural activities
	Education	Related education such as Conservation or Restoration	Related education such as Library Science or Documentation	Related education such as Literature or Journalism	Education such as Fine Art, Art History, Visual arts, Design or Architecture	Education such as teaching dance or drama	Related education such as Audiovisual Communication or Image and Sound or Music History
Ancillary activities	Manufacture			Manufacture of photographic material	Manufacture of musical instruments	Manufacture of prepared unrecorded media	
					Manufacture of sound or video receiving, recording and reproduction apparatus		
					Manufacture of photographic equipment		
	Trade and repairs				Wholesale of auxiliary cultural articles		
				Retail sale of auxiliary cultural articles			
Other					Repair of culture-related electrical appliances	Artist placement agents	

Source: *Satellite Account on Culture in Spain, Methodology (Base 2008)*

Even though national statisticians who are familiar with System of National Account may wish to see simple tables of Table 3.4 and 3.5, Table 3.2 can show logical processes of how certain items are classified in certain part of the matrix.

Disclosures of required data sources in a table format such as Table 6.1 would be highly valuable for researchers in other nations, and this is highly recommended to follow suit.

Also the concept of supply and use reconciliation is displayed in tables and in diagrams, which would help national statisticians to work on the culture satellite account preparations. The report includes detailed format for Culture Satellite Account in Annex.

The results of the Satellite Account on Culture in Spain indicate that as of 2009, the last available period, the contribution of the cultural sector to the Spanish GDP was 2.8% rising up to 3.6% if the economic activities linked to intellectual property are included.

(4) Culture Satellite Account for Catalonia 2005 (published in 2008) by Ezequiel Baro Tomas at Universitat de Barcelona

Culture Satellite Account for Catalonia (CSAC) was made by the author who utilized a series of primary sources of statistical and accounting data on the Catalan economy, especially the input-output framework recently produced by the Catalan Statistical Institute (or Idescat, its Catalan acronym), as well as other sources, such as the Ongoing Family Budget Survey (which provides detailed figures on household expenditure on culture), the Annual Services Survey (which provides economic information on various sectors of cultural activity), and the Industrial Survey (which provides information on the cultural industry in general and publishing in particular).

There are a body of information (for the most part compiled annually) generated by the Catalan government's Department of Culture and Communications Media (and specifically its Technical Office), of note among which are the statistics about the expenditure on culture of the various public authorities, and the estimation of the gross value added and the employment generated by the main culture industries in Catalonia (books, periodicals, audio-visual, audio recordings) and other cultural fields (performing arts, art galleries, etc.)

The author cites the following economic impacts.

“Cultural current expenditure has meant an additional indirect effect of the economic Catalan production of 802.1 million euros (which is 43.1% more than directly generated production from the cultural current expenditure). The total effects on the gross value added were of 1,265.1 million euros (from which 69.1% were direct and 30.9% induced). The total impact of the current cultural expenditure on employment was of 32,702 fulltime equivalent positions, from which 24,204 are direct, and 8,448 induced. Following a similar procedure, an estimate of the impact of the cultural capital expenditure in Catalonia, has been made (on production, gross value added, employment and Purchases from the rest of Spain and the rest of the world). The amount of this capital expenditure was, during 2005, of 156.1 million euros –at basic prices. The 156.1 million euros of capital expenditure (at basic prices) on culture in Catalonia during 2005 implied a total effect on the activation of domestic production equivalent to 268.5 million euros. This means that the induced effects of that

expenditure on production amounted to 112.4 million euros (that is, 72% of the direct capital expenditure). Capital expenditure on culture in Catalonia represented a total effect on the gross value added of 110.5 million euros during 2005, of which 62.6 million euros were direct effects and 47.8 million euros were induced effects. Total impact of capital expenditure on culture in Catalonia on employment during 2005 amounted to 3,475 full-time equivalent jobs, of which 2,153 were the direct effect of the expenditure, while 1,320 jobs resulted from the induced effects.”

This is an example of an attempt for regional culture satellite account; however, satellite accounts by definition are required to stay away from temptation of impact simulations to generate indirect or induced impacts.

(5) Culture’s Satellite Account, series 2000 – 2007 by IFACCA

International Federation of Arts Councils and Culture Agencies (IFACCA) reported on Columbia’s efforts on Culture’s satellite accounts. The source document is in Spanish but the news release was in English. While the document does not show detailed methodology, production side of the culture sectors are identified and it calculated contribution of Culture to the national GDP on an annual basis from 2000 to 2007. While it does not show the domestic supply and internal culture consumption table to reconcile supply and consumption sides, it shows final consumption and intermediate consumption, indicating that they have done the work along the paths for proper satellite accounts. The resulting tables are shown in a way that relative importance of culture industries to national economy can be easily understood.

(6) Creative Industries Economic Estimates, Department for Culture Media & Sport, United Kingdom

The Creative Industries were defined by 2001 Creative Industries Mapping Document as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”. The report refers to the methodology which comprises three steps. “First, a set of occupations are identified as creative. Second, creative intensity is calculated for all industries in the economy. Third, all industries with a creative intensity above a certain “threshold” are classified as Creative Industries.”

The report does not mention Satellite Account, while it does not include supply and consumption table, which is the core of the Satellite Accounts. The report has extensive details on the production account of the relevant sectors, including list of occupations and industries with references to 4 digit Standard Occupational Classification Codes (2010) and Standard Industrial Classification 2007.

It comes with useful background information covering previous reports, methodology, glossary and Annex.

(7) National Endowment for the Arts (NEA) Guide to the U.S. Arts and Cultural Production Satellite Account – including a Blueprint for Capturing the Economic Value of Arts and Cultural Workers and Volunteers

In the United States of America, the National Endowment for the Arts (NEA) and the U.S. Department of Commerce's Bureau of Economic Analysis (BEA) proposed a system in 2012 for "valuing arts and culture as a distinct sector of the nation's economy", resulting in "the first-ever U.S. Arts and Cultural Production Satellite Account (ACPSA)." In the spring of 2013, the BEA announced that it would begin to consider spending on "artistic originals" (i.e., films, long-running TV shows, theatrical play scripts, books, music recordings, commercial stock photography, and greeting card designs) as capital assets rather than as expenses, which would add more than \$70 billion to the GDP in 2012.

The report mentioned on future recognition of arts/cultural workers (and not just industries) as a critical component of economic value by evaluating Bureau of Labor Statistics occupation codes.

It has detailed description on the identification of culture-related industries in the production side and estimated the size of the culture industry, as the title of their report claims, but it did not go to the demand side data. BEA has been successfully developing and disseminating series of travel and tourism satellite accounts (TTRA) since 1998, therefore they have enough experience and technical expertise in compiling supply-use table for tourism satellite accounts. That may be the reason for the inclusion of the word "Production", and it did not mention if they plan to disseminate the next version which includes the supply-use table to move it towards culture satellite account.

(8) Cultural and Creative Activity Satellite Accounts, Australian Bureau of Statistics 2014

In Australia, the Australian Bureau of Statistics (ABS) has conducted a first study on producing cultural and creative activity satellite accounts for Australia, after the preceding feasibility study concluding it was possible for the ABS to construct Australian cultural and creative activity satellite accounts with a reasonable level of quality using available data.

Following the feasibility study, what they have accomplished includes a clear display of demarcation and thus, "overlaps" between "cultural" and "creative" segments with estimated sizes in each segments, including overlapping portion. Main reason for the difference derives from the inclusion of "computer system design and related services industry, and the manufacturing, wholesaling and retailing industries for clothing and footwear products". The way they present those two sectors are very transparent so readers of the report can see the size of culture, creative and the combined segments respectively.

The report shows summary tables of culture and creative sectors, and it also touches upon volunteer work and imputed value of their services in one of the tables. The report displays full awareness of one of the important purposes of satellite accounts, the ability to compare the results, such as relative share of cultural activity to a national GDP with similar data of other preceding nations by comparing the ratios of cultural activities to GDP of Canada, Finland, Spain, United Kingdom and United States of America.

We cannot agree more with the sentence saying that "the development of international standards, such as those which exist for other types of satellite accounts, would help to increase the level of international comparability in the future. The ABS welcomes opportunities to collaborate towards this objective."

(9) Canadian Culture Satellite Account 2010 by Statistics Canada – Research Paper: Income and Expenditure Accounts Technical Series (Released September 2014)

Canada, one of the forerunners of Tourism Satellite Accounts, developed Culture Satellite Account (CSA), enabling them to measure the economic importance of culture, inclusive of the arts and heritage, and sport in Canada in terms of output, gross domestic product and employment for the reference year of 2010. The report says that it is necessary to identify and extract all the culture or sport activities from within the economy and present in a coherent form – thus they needed a satellite account framework. Canadian CSA reports the economic importance of culture and sport from two perspectives of “product” and “industry”. The report displays logical processes of how they formed a framework, including discussion over domains and sub-domains in a visually friendly matrix form. Description on methodology is highly informative in a way that others can learn easily from their approach. Also the appendices include industries and products coding, as well as comprehensive list of surveys used in the making of Culture Satellite Account, which would be highly useful for those who wish to create Culture Satellite Account for their regions.

It is interesting to note that Canadian study includes education, cultural heritage, natural heritage and sports, which are not always included in other studies. But similar to the way of presentation by Australia, the portions of sports are decomposed from the rest so that size of total cultural sectors without sports can be easily identifiable. When a nation has to cater to certain domestic needs to incorporate certain sector(s), which are not always included in production account of culture, those ways of displaying with disaggregated ratios to show both cases of inclusion and exclusion of certain sector(s) would meet the needs of different stakeholders.

(10) 2009 UNESCO Framework for Cultural Statistics

2009 UNESCO Framework for Cultural Statistics had been eagerly waited for many years because of lack of a single authoritative guidance on the important issue of cultural statistics. 2009 UNESCO Framework for Cultural Statistics was intended as a tool for organizing cultural statistics, built on the 1986 Framework for Cultural Statistics. It intended to introduce standard definitions, so that international comparability will be warranted through studies by different national and regional governments.

2009 UNESCO Framework for Cultural Statistics had made significant development as for the measurement of the economic dimension of culture, due to higher availability of existing economic data and the existence of the many international classification systems, while the 2009 UNESCO Framework for Cultural Statistics admitted that further work would be required in the field of measurement of social dimension of culture, including topics such as culture participation and intangible cultural heritage.

Therefore, there appear to have been decomposition of the Cultural Statistics into economic impact of culture, which could be evolved into more compatible international framework by securing consistencies with other existing data, such as System of National Accounts (SNA), and social impacts of culture, which would have more challenges in measuring impacts to be expressed into quantifiable forms as statistics. The economic impact part of the cultural statistics can evolve into a concept of cultural satellite accounts.

2009 UNESCO Framework for Cultural Statistics advocated use of international classifications in the measurement of the economic dimension of culture in its chapter 3.

“Existing administrative data and sample surveys (individual, business and household) can be used to produce a wide range of cultural data that can help to measure+ the contribution of culture to the national economy in terms of GDP and of trends in both cultural employment and cultural consumption. Economic data, on cultural production and employment, is produced currently by most national statistical offices by re-aggregating common economic statistics from existing economic surveys using the standard international statistical classifications. Data are typically collected from business and enterprise surveys, household expenditure surveys, business registers, earnings surveys, labour force surveys; and censuses. While these data collection instruments may not have been designed specifically for the collection of cultural information, they nonetheless can allow for an analysis of selected cultural and related activities.”

“Many statistical data collection instruments or surveys at national and international levels use these classification systems. Normally, there is a concordance between the international classification systems and the national or regional classification systems such as the North American Industry Classification System (NAICS), the Australian and New Zealand Standard Industrial Classification (ANZSIC) or the Classification of Economic Activities of the European Community (NACE). The North American Product Classification System (NAPCS) and the Classification of Products by Activity (CPA) for Europe can be used for classification by products. Correspondence tables are normally available and should be used in order to make the link between any two classifications¹.

Another widely used economic model is the System of National Accounts (SNA). SNA is also compatible with ISIC 4 and CPC 2 codes. In addition, it uses the Classifications of Expenditure According to Purpose Classifications of the Functions of the Government (COFOG); the Classification of Individual Consumption by Purpose (COICOP) and the Classification of the Purposes of Non-profit Institutions Serving Households (COPNI). “

In this document, CSA has been properly mentioned as below together with a reference to the Convenio Andres Bello (CAB), which indeed made significant contributions to CSA, while not all of their work have been disseminated in English, thus their work may not have been fully acknowledged by researchers in this field.

“It should be noted that evaluating culture only with the above noted codes or SNA data would result in an underestimation of the contribution of culture in the economy. This is one of the reasons why several countries such as Chile and Colombia, have started to develop Cultural Satellite Accounts. For example, the Convenio Andrés Bello (CAB), an international inter-governmental organisation working in Colombia and several other Hispanic countries are currently developing a methodology for the implementation of a cultural satellite account. The satellite account will help to assess the economic contribution of cultural industries and activities to GDP. This approach makes the valuation and integration of non-market cultural products and activities a special challenge. The FCS can serve as a conceptual model for the development of national satellite accounts by encouraging the use of specific classifications, in particular, ISIC and ISCO. This approach has the benefit of allowing for a clearer financial assessment of culture through accounting methodologies. On the other hand, the current Framework takes a broader view of measures of cultural activity and impact than do satellite accounts, which focus on economic impact alone.”

This is a main reason for this study to update the status on CSA after passage of several years since 2009 FCS.

(10-2) 2009 UNESCO Framework for Cultural Statistics Handbook, Measuring the Economic Contribution of Cultural Industries

UNESCO UIS continued to offer supplementary research document to review and assess current methodological approaches to measure the economic contribution of cultural industries in 2012. In the report entitled “Measuring the Economic Contribution of Cultural Industries”, one of the conclusive comments stated that “there is a lack of unique and common platform for discussing the classification of cultural industries, the measurement of their economic impact, and the potential of linking and upgrading multidisciplinary approaches”

That view is perhaps still agreed and shared by many of those engaged in the culture-related industries and research activities. However, since the publication of the report in 2012, exploration of CSA done by Finland in 2009 was joined by some others, as we reviewed, and some of the CSA report such as those by Canada (2014) and Australia (2015) demonstrate that paths for CSA would look more feasible to generate “common platform” which can be embraced by both those in culture-related sectors and those in national statistics offices.

While the materials quoted up to this point are available in English, there are some considerable contributions made by Latin American nations and groups but not well-known to our researchers who do not read Spanish. That has been verified in our review processes by the fact that not all the reports we quoted included extensive quotes of those works not disseminated in English. In the following sections, we will summarize some of the significant contributions towards CSA which were published in Spanish only. Due to lack of availability of those materials in English, we will elaborate a little more in our English translations, including summary of relevant parts of those reports so that non-Spanish speakers can understand the contents of their contributions.

Translated parts will be shown in boxes, such as this.

The first one is a CSA report by Argentine.

(11) La Cuenta Satelite De Cultura (CSC) by Argentina

The Argentine's summary report on Culture Satellite Account, or *La Cuenta Satelite De Cultura (CSC= CSA)* was released in Spanish in 2009 and includes important discussions about the methodology and philosophy behind the creation. Some of the highlights of their description include the following points.

- The goal of developing CSA include followings
 - a. cost of the provision of cultural products;
 - b. National spending on cultural products;
 - c. funding mechanisms consumption of cultural products;
 - d. employment generation and value added by cultural industries.
- CSA was developed through coordination of management of cultural institutions and those who are in charge of national accounts.
- What distinguishes the CSC (CSA) of the remaining economic measures of culture is the development of supply and use table of culture (COUC). There must be intermediate and final use to absorb the total supply of the product concerned.
- Summary of CSA results were demonstrated by the tables, including the followings.
 - Added Value and Value of Cultural Production in thousands of pesos at current
 - Added Value and Value of Cultural Production in thousands of pesos at current prices
 - Comparison of Results of Added Value and Value of Cultural Production with Other Nations

It is noteworthy that the coordination between culture-related institutions and National Accounts staffs has been emphasized and the significant goal of creating supply and use table was clearly mentioned.

[Summary – Excerpts] – Unofficial translation (*underlines are made by the author*)

The SCN is an accounting framework for measuring economic activity as a whole, the income generated by productive activity and its distribution among the various owners of the factors of production, in which the intermediate and final consumers spend, how much of the production is exported how much is imported, how much it is consumed and transferred to other units and abroad, disposable income, saving, use and what financial instruments is reversed, between a very large set of variables. To this end, the 1993 SNA provides a way to organize information by macroeconomic accounts based on concepts, definitions, classifications and accounting rules of international acceptance. This form of organization is what is called the central framework of National.

When you want to analyze aspects or specific fields such as education, health, tourism, environmental protection, information technology and communication, culture, etc., arise additional requirements or which require developing different categories, concepts, ratings and complementary, alternative or opposing the central framework of the SNA accounting frameworks. It becomes necessary then accounts or systems of satellite accounts that extend the analytical capacity of national accounting to certain areas of interest in a flexible way without overloading or distorting the central system.

The CSC is an information system to analyze the economic dimensions of culture, namely:

a. cost of the provision of cultural products; b. National spending on cultural products; c. funding mechanisms consumption of cultural products; d. employment generation and value added by cultural industries.

The aim of this information system is to contribute to decision making and the formulation and evaluation of public and private policies on culture. As information system is built based on the concepts, definitions, classifications and accounting rules of the SNA 1993. Therefore, the CSC, as part of accounting representation of culture, should be carried out through coordinated action Managers of cultural institutions and those who built and used the National Accounts. The Ministry of Culture of the Nation and the National Bureau of National Accounts (DNCN) of the National Institute of Statistics and Census (INDEC) have been working together since 2006 in the economic measurement of culture. In early 2008 an agreement between the Ministry of Culture of the Nation and INDEC to advance the development of the Satellite Culture (CSC) has been formalized. In December of that year the first interim results were obtained. Develop an information system for economic measurement of culture such as the CSC, have a methodology implies that in addition to solve technical and conceptual problems, constitutes a standardized reference allowing international comparison. In this sense, the methodology adopted was that of "Culture Satellite Account. Methodological Manual for implementation in Latin America," prepared by the Department of Culture of the Andres Bello Agreement (www.convenioandresbello.org).

THE GOAL OF CSC

CSC aims to determine: a. activities and products that constitute the cultural field; b. the processes by which they are produced and exchanged cultural products; c. flows of foreign trade in cultural products; d. total spending on cultural products by type of expenditure (household consumption, capital formation, intermediate use, purchases or expenditures of public administrations or NPISHs); e. funding sources, recipients and users of cultural consumption: subsidies, current or capital transfers, and f. offer no monetary information on the supply and demand of cultural products: number of cultural institutions, non-monetary indicators of books, newspapers and magazines, performing arts and music, variety shows, records and DVDs, film, television, monuments, libraries.

What distinguishes the CSC of the remaining economic measures of culture is the development of supply and use table of culture (COUC). The objective is to represent COUC supply and uses of cultural property within the overall framework of an economy to show economic interrelationships of culture with other productive activities, consumption, capital formation and foreign trade. For this, the domestic and imported non-cultural origin of each product or group of cultural products and make up the total supply should be identified. Then there must be intermediate and final use to absorb the total supply of the product concerned. Thus the balance (matching) of supply and use by product is obtained. Achieving balance by product for every product or group of products, COUC is built. The development of COUC, allows estimating the economic aggregates of culture (cultural GDP, consumption, capital formation, etc.) and, simultaneously, check the consistency of these aggregates.

THE PROCESS OF CONSTRUCTION OF CSC

All countries trying to develop a CSC face three situations or scenarios:

a. the scenario is expected to compile a CSC in the near future; b. the scenario that is in the process of compiling the CSC; c. the scenario already has a CSC.

Argentina, clearly, is in the first of these scenarios. Under this situation it is advisable to take as a starting point the information that is already available in the National Accounts. Then the extent necessary, supplement, add or correct estimates. Finally, integrated into the new national accounts estimates. Thus the relationship between CSC and National Accounts becomes a process of rapprochement and permanent progress in the estimates. In this first stage, work should concentrate on:

a. analyze existing information, in particular in the National Accounts, to decide whether additional information should be collected; b. identify weaknesses and deficiencies of the existing information system and needs to complement; c. specify the modifications that are required in the process of data collection and processing; d. assess and relate alternative and complementary sources; e. perform specific investigations that go beyond the actual measurements of the sector in the national accounts in order to deepen the knowledge of the cultural sector is very complex and has many peculiarities.

RESULTS OF THE FIRST STAGE

The results obtained in this stage are those of the first-mentioned scenarios:

a. codification of cultural products according to the nomenclature Central Product Classification (CPC 1.1); b. codification of cultural products as the Mercosur Common Nomenclature (NCM) for foreign trade; c. codification of cultural industries according to the International Standard Industrial Classification (ISIC), Revision 3 (ClANAE 2004); d. Preliminary estimate of the cultural value added at current prices; e. Preliminary estimate of the cultural value added at constant prices; f. implicit price production value and value added; g. volume changes produced cultural products; h. employment in jobs; i. foreign trade in cultural products.

In addition, progress has been made in: a. the estimate of consumption expenditure of households in cultural products on the basis of the results obtained from the Household Income and Expenditure Survey (HIES), 2004-2005; b. the estimate of general government expenditure on cultural products.

SUMMARY OF MAIN FINDINGS

a) Preliminary estimate of the cultural value added at current prices Estimates at current prices implies that the value of production and intermediate consumption are valued at prices of year of calculation; therefore the added value that arises from the difference between the value of output and intermediate consumption, is also valued at prices of year calculation. For this estimate was used as a source of information which is currently available in the Bureau of National Accounts for the estimation of gross domestic product (GDP). This information is derived from a statistical system is not prepared for the development of the Satellite Account of Culture. Accordingly, under these conditions, it can only be roughly estimated cultural added value from the selection of cultural industries explicit in the Methodological Appendix.

b) Preliminary estimate of the cultural value added at constant prices The information source, limitations and the activities included in the estimates at constant prices are the same as the estimate at current prices. The estimate at constant prices implies that the value of production and intermediate

consumption are valued at the prices of 1993 (which is the base year for the calculation of GDP); therefore the added value that arises from the difference between the value of output and intermediate consumption is also valued at 1993 prices.

c) implicit price production value and value added Implicit Price Indices (IPI) are obtained by dividing the current values and constant values. These indices have base equal to 100 in 1993 that said ratio is between the value at current prices and the value at constant prices of 1993. They indicate the variation in prices between 1993 and the year of calculation. Then indexes for production and value Added value and their variations over the previous year (1) are as follows:

Employment in jobs considered the unit of measurement for estimates of employment in the cultural sector is the amount of Jobs (see definition in Methodological Appendix) .

COMPARISON OF RESULTS WITH OTHER COUNTRIES

The following tables provide information of a comparative nature occurs with other countries of the results obtained in some of the studied variables.

It is important to clarify that the information submitted by one or the other countries are not directly comparable. Product statistics in some cases include taxes, others do not, and other valuation not his type is specified. With regard to employment, not all make their statistics taking into account the number of workers or jobs.

Similarly, it was not possible to obtain homogeneous information on the period or year of observation of the variables; and lastly, there are disparities with regard to the concept of culture of each country, leading to differences in cultural industries or activities included in the cultural sector.

While these issues will remain rigorous in comparison, do not prevent even able to observe, albeit approximate and non-biased manner, the international position of Argentina in terms of economic information of Culture presented.

The differences mentioned in the presentation of data and information itself, arise, firstly, due to the different stages or phases in which each country decides to investigate their cultural economic field is located, and on the other, primarily, by lack of methodological uniformity between countries. It is in this sense that seeks to make its contribution the Sourcebook proposed under the Andres Bello.

It is noteworthy that culture satellite account of Argentine mentions the importance of creation of supply and use table (COUC). Also another important description is their reference on the usage of Household Income and Expenditure Survey which will provide them with useful data on the demand side, consumption by household of culture products.

As we see various culture satellite account reports, many nations put more emphasis on the identification of the industry accounts as those which produce culture products (culture commodities). While the production side industry identification will remain important, a path toward comprehensive culture satellite account should include collection of use (consumptions) side data. Therefore Argentine's efforts to utilize household survey would be viewed as highly remarkable.

(12) Cuenta Satélite de Cultura en Chile - Satellite Account of Culture in Chile

Chile's case for the Culture Satellite Accounts is unique in that it first put a priority to identify production side of the activities. In its early stage in 2007, they identified three cultural sectors – music, book and audiovisual. Utilizing National Accounts framework, production of seven cultural sectors, now adding four new sectors of theater, dance, visual arts and photography, are identified.

Description of how they worked on them are available in their report, which was partially translated into English.

[Excerpts– Unofficial translation – CSA Chile]

Creating information systems and the development of statistics and research related to cultural phenomena to diagnose the state of the cultural sector are elements of great importance and value to the development of public policies in the countries that have incorporated culture in its development strategies.

Since the relationship between economy and culture is a relatively new issue in Latin America, the countries of the region identified as one of the priority needs implementation of economic information systems that were reliable, regular and comparable internationally.

Creating a Culture Satellite Account (CSC) emerges as a mechanism to identify the (public and private) contribution generated culture to the economy of a country, through it also fail to distinguish the strengths and weaknesses of the various cultural activities and diversity in supply and demand for its products. This system also makes it possible to measure output, value added (VA), make analysis of the supply and demand of goods and both monetary and non-monetary services, study the income, assets intangible materials, expenses and use of cultural products exports and imports, employment and taxes on the sector.

Developed countries have made significant progress as far as research in this area is. The first part of this paper reviews some cases of countries that have implemented the CSC in order to know the methods of obtaining information and work lines developed. The importance of knowing the international expertise lies in the possibility of having valid when building the system in our country concerning.

In Chile the National Council for Culture and Arts considered the estimated contribution to the economy of culture in order to support both public policy decisions taken in the sector, as the impact of the management by the institution from its beginnings. Indeed, in the latter part of this document, the work undertaken is presented during Introduction 2007, which is a preliminary estimate of the contribution of culture to the economy for three sectors: music, book and audiovisual.

During 2008 we will work on the development of the Satellite Account of Culture that in addition to the sectors already mentioned, consider four new cultural areas: dance, theater, photography and visual arts. Measuring these seven sectors will allow a broader and deeper on the contribution of the cultural sector to the economy in Chile vision and thus advance the generation of information to support, effectively, the arguments about the relevance of culture and arts in the integral development of our societies.

The macroeconomic environment of culture in Chile

There are the information available to estimate the contribution of cultural production and employment in Chile, major components of the approach will be revised production activities, through which the contribution of culture to GDP is measured.

It notes that there is no breakdown as available in developed countries in the case of production, indicating the importance of advancing in the construction of a permanent framework for economic measurement of culture, as offered methodology satellite accounts.

Information on employment in cultural activities

In terms of employment a preliminary look can be obtained at its evolution in cultural activities from census information. It should be noted, however, that among the last population and housing censuses (1992 and 2002) the level of disaggregation delivered is reduced, so that evolution can only be analyzed in terms of these two census reference.

In these shows that total employment related to cultural activities rose from 81.8 thousand people in 1992- 98600 people in 2002, which represented a total percentage growth of 20.5%. This growth was lower than for the total employment reached 26.9%.

However, according to disaggregate growth sub-sectors it shows that the growth of leisure activities and cultural activities grows above the overall average, reaching 35.3%. In return, low growth of the activities of publishing, printing and reproduction of recorded media, which reached only 2.2% in the period is recorded.

When considering the overall incidence of employment in cultural activities have their relative share between the two years considered, fell slightly from 1.80% to 1.71%.

Employment in cultural activities, by sex, 2006 (in thousands and percentages)

Chile: composition of employment in cultural activities by gender, 2006 (percentages)

Preliminary estimate of production of the book, audiovisual and music sectors by 2005

An estimate is conducted specifically for the project measuring the contribution of cultural industries to the Chilean economy, based on information provided by the INE from the National Annual Industry Survey (ENIA) and Services Survey. Following these instruments the value added (VA) producing considered cultural industries (music, audiovisual and book) was obtained.

It is necessary to emphasize the role that future studies channeled into a Satellite Account for Culture (CSC) in Chile to provide systematic information about the production of cultural goods and services in our country. The need for this information system was demonstrated in making this study, since the collection of information was one of the biggest challenges they faced. The indicators presented below should be considered preliminary, because coming from sources with a level of aggregation of information as desirable and reflect the production of only three sectors (book, music and audiovisual) in the field of culture.

The following table shows the contribution to the economy of the sectors considered in the study measured by the VA. To measure the contribution of culture to Gross Domestic Product (GDP), given the available data sources, the production approach was used. From this perspective, the

measurement of productive effort made by the country is performed by calculating the difference between the gross value of production (which reflects the value of total sales of goods and services provided by establishments) and inputs used to produce both corriente³ to market prices.

The estimate presented in the table corresponds to the most conservative assessment can be made about the contribution of the sectors considered in this study to the national economy, since it does not include accounts Other Business and Renting of other machinery, which will be included in the table on page 29. The reason for not including these activities is related to the ratio cultural production these include, for since the information provided by the INE presents a higher level of aggregation to the desired (including data that does not characterize the cultural sector) must make assumptions channeled to extrapolate production sector that interests us.

Alongside the specific estimate for each sector, it presents an account called Other, which includes information corresponding to the three sectors analyzed. As our goal is to get as disaggregated possible estimate on the production of each sector (music, book and audiovisual), this account must be presented as a separate item, as it contains information defined as partnerships with cultural purposes shared by all three sectors mentioned.

Cultural industries: distinction of new accounts

Conclusions

A review of international experience in the measurement of economic contribution was made that the cultural industries make to their countries and an estimate of the impact on the Chilean economy in three cultural sectors: audiovisual, music and book.

The basis for analyzing the development of cultural industries internationally, is based on the idea that it is possible to make comparisons with regard to employment, financing and participation in the sector that support the creation of public policies focused on their development.

As for the national estimate, the collection of information was one of the biggest challenges faced by preparing this study. The indicators presented in this document are preliminary, because they come from sources with a level of aggregation of information as desirable and reflect the production of only three sectors, while the cultural field covers a wider range of components.

Considering the above observations, it is possible to define the participation of the cultural industry sectors as represented in the book, music and audiovisual- is located at preliminary level by about 1.3%. This figure takes on added significance when compared with other sectors of the economy. An interesting example from this perspective is that, according to the estimate made, cultural industries in Chile would have a greater impact on the national economy sectors such as agriculture, fisheries and textiles in the year 20056.

It is also important to highlight the role that the preliminary estimate is in the international context, because from it we can include a comparative analysis of the production effort made economies, whose main conclusion is that, of the countries presented in this study, the contribution of the Chilean cultural sector would resemble that of its French counterpart, which considering exactly the same sectors as the estimate of the Chilean case, this represents approximately 1.6% and 1.8% in July.

In 2008 the work on the estimation of the incidence that cultural industries in the national economy, through the construction of the CSC, instrument, based on the National Accounts methodology followed by the Central Bank will continue Chile, will assess the performance of the three sectors and analyzed (music, book, audiovisual), which will add four new theater, dance, visual arts and photography. The development of this tool is based on the nature of the system that gathers information from several sources, it can achieve key objectives, to evaluate the impact on the implementation of public policies on culture and to have primary data developed specifically to expand the understanding of the sector and its critical potential.

As for Chile's attempt on culture satellite account, emphasis was put on the identification of production accounts of culture. The methodology was to pick up several core sectors of culture and thoroughly review them to measure outputs from those industries and use the data as a proxy to estimate the size of culture as a group or complex.

It would be a general comment but this method will be more prone to either overestimation or underestimation of the culture as an industry, but it is a proper first step which can be followed by next phases toward securing use (demand) side data so that reconciliation of both supply and use sides would lead to more accurate estimation. Chile is not the only nation which used production side approach, as we continue to see other reports.

(13) Documentos de trabajo del Observatorio de Cultura y Economía – Experiencias de la cuenta satélite de cultura en iberoamerica Documento de analisis

Working Paper Observatory of Culture and Economics – Experiences with Culture Satellite Account in Latin America Discussion Paper

The Organization of the Andrés Bello Agreement (CAB) helped Latin American nations proceed with Culture Satellite Accounts, first by presenting a methodological manual for implementation of Culture Satellite Accounts in 2009. That attributed to the development of Culture Satellite Account in multiple nations in the region, leading to publication of Culture Satellite Accounts in 2013 of Argentina, Bolivia, Chile, Colombia, Costa Rica, El Salvador, Spain, Mexico, Peru and Dominican Republic. The following partial translation displays the width and depth of their work in an overview format.

[Excerpts– Unofficial translation]

Since the nineties, Latin American countries have been making various efforts in building cultural indicators and the development of measurement exercises and operations statistics to make visible the contribution of the cultural sector in their economies. In order to support these efforts, the Organization of the Andrés Bello Agreement (CAB) was given the task of developing pioneering research that led to account for the contribution of specific sectors in **Bolivia, Chile, Colombia, Peru and Venezuela**.

In 2009, faced with the need to raise exercises that allow overwhelmingly visible contributions of cultural events on national economies, the CAB presented the first edition of the methodological manual for implementing satellite accounts for Culture in Latin America. A guide had the technical coordination of Ms. **Marion Pinot Libreros** and was made possible with support from the Inter-American Development Bank (IDB) and the Spanish Agency for International Development Cooperation (AECID).

Five years after this effort, the Manual's recommendations have helped design and launch of satellite accounts in several countries in the region; with significant contributions in the years that have undertaken **Argentina, Brazil, Bolivia, Chile, Colombia, Costa Rica, Ecuador, Spain, Mexico, Peru, Uruguay, Dominican Republic and Uruguay**.

Given the need to review these developments and especially the countries offer an instrument to support them in the implementation of public policies, the CAB undertook to review the new requirements of this handbook to raise **an Implementation Guide Culture Satellite Account** that facilitates the formulation, implementation and ongoing feedback from it.

Thus, in the second half of 2013, the Organization invited fifteen countries of the region and several aid agencies to participate in the Bureau of Labor Virtual satellite accounts in Ibero (MTV), in order to identify, of the very institutions of culture and national statistical centers, technical problems that have arisen in the implementation process of CSC and set needs updating.

This document and presents the results of the exercise and presents an analysis of the experiences of the participating countries: **Argentina, Bolivia, Chile, Colombia, Costa Rica, El Salvador, Spain, Mexico, Peru and Dominican Republic** in the virtual table. The technicians of these countries want to thank you for your contributions to this were possible, as well as organizations who joined us: the

Inter-American Development Bank, the Economic Commission for Latin America and the Caribbean, the Ibero-American General Secretariat and the Organization of American States.

An analysis is presented around six areas of interest:

Stages of Implementation of Methodological Advances CSC

Strengths and Weaknesses

Universes and Measurement

Statistical Operations and public policy documents

information Route maps for the implementation of the CSC

About the author of the document

Liliana Ortiz is an industrial engineer from the Universidad del Norte in Barranquilla, with a graduate degree in management and cultural management at the University of Rosario. He worked for nine years in statistical analysis in the Department of Synthesis and National Accounts DANE Colombia responsible for the cultural satellite account. He is co-author of the satellite account methodology of culture of Colombia and author of the publication "Results and Analysis Satellite Account of Culture of Colombia, 2000-2007 Series." He was a member of the 'Task Force' of UNESCO for the development of the Framework for Cultural Statistics 2009 based in Montreal, Canada and member of the peer group of UNESCO for the revision of the Manual on Statistics of Cultural Involvement in 2012. He has lectured as an expert economic measurement of culture and participated in the transfer of the experience of cultural satellite account for the countries of Cuba, Brazil, Chile, Peru, Ecuador, Argentina, Uruguay, Honduras and Spain. Recently, it was the facilitator of the consolidation pedagogical experience of the Satellite Account of Culture, experience that will serve as input for the preparation of the Implementation Guide in Latin America account.

STAGES OF IMPLEMENTATION OF THE SATELLITE ACCOUNTS OF CULTURE IN LATIN AMERICA

In the data collection exercise conducted by the Bureau of Labor Virtual several moments of implementation of the Satellite Account for Culture in Latin America found:

Countries with production implementation and results Countries implementation process and progress in their calculations Countries intending to implement

Countries with Implementation and Production Results

There are 6 countries at the time of implementation with producing results whose economic bases ranging from 1993 (for Argentina), the most distant in time, until 2011 (for Costa Rica), the latest. The years of publication of the latest results, ranging from 2009 (Spain and Uruguay) until 2013 (Colombia and Costa Rica).

It is noted that the exercises undertaken by **Argentina, Chile, Colombia, Costa Rica, Spain and Uruguay** have in common that the economic contributions of cultural activities have been calculated in part, in so far as their indicators do not address all cultural sectors cultural field proposed by the Manual. Also that the indicators are calculated output, intermediate consumption, value added, trade and employment. It should be noted that the employment indicators account for the number of jobs

that contribute to the cultural economic activities, but neither country has implemented the CAB proposed whole methodology to calculate the employment.

Of the 6 countries results have published three supply tables use and 3 analysis of spending on culture. The total of them have published their results in web page, two have published results through press reports (Colombia and Costa Rica) and two have made public presentation of results, through a public event (Costa Rica and Spain).

Each country results in the implementation of the CSC, has formed a team of two people or more. However, the makeup of the group varies in time experience. Some members have over 10 years' experience in this type of measurement equipment and other people have a little less than two years of experience. To summarize, the following table detailing the information described is as follows:

Cuadro 1. Datos de publicación de resultados en la medición de los países con implementación en la cuenta satélite de cultura.

País	Año base económica	Año publicación de resultados	Años/serie resultados	Contribución PIB cultural a la economía nacional
Argentina	1993	2012	2004-2011	3.4%
Chile	2011	2012	2005-2011	1.3%
Colombia	2005	2013	2000-2010	1.8%
Costa Rica	2011	2013	2010-2012	1.4%
España	2000	2009	2000-2009	2.9%
Uruguay	2005	2009	2005-2008	1.9%

Fuente: Convenio Andrés Bello: Mesa de Trabajo Virtual de las Cuentas Satélite en Iberoamérica y publicaciones de cada país.

Cuadro 2. Tipo de Indicadores calculados

País	INDICADORES CALCULADOS								
	Producción	Consumo Intermedio	Valor Agregado	Consumo Final	Comercio exterior	Cuadros Oferta-Utilización	Análisis del gasto	Empleo	Indicadores no monetarios
Argentina	X	X	X		X			X	X
Chile	X		X	X	X		X	X	
Colombia	X	X	X	X	X	X	X		
Costa Rica	X	X	X	X	X	X	X	X	X
España	X	X	X	X	X	X		X	X
Uruguay	X	X	X					X	X

Fuente: Convenio Andrés Bello: Mesa de Trabajo Virtual de las Cuentas Satélite en Iberoamérica y publicaciones de cada país.

Cuadro 3. Tipo de Medición y medios de divulgación

País	TIPO DE MEDICIÓN		MEDIOS DE DIVULGACION RESULTADOS		
	Con cálculo de todos los subsectores	Con cálculo de algunos subsectores	Web institucional	Comunicado de prensa	Presentación pública
Argentina		X	X		
Chile		X	X		
Colombia		X	X	X	
Costa Rica		X	X	X	X
España		X	X		X
Uruguay		X	X		

Fuente: Convenio Andrés Bello: Mesa de Trabajo Virtual de las Cuentas Satélite en Iberoamérica y publicaciones de cada país.

As shown in Tables 1, 2 and 3 countries have their results published methodology and its series generally cover five years. The longer the series of results are Spain (2000-2011) and Colombia (2000-2010) and the shortest, Uruguay (2005-2008). Chile has available the results of 2005. It should be noted that the Colombian series has two associated methodologies, one of 2000-2007, base 2000

and a series of 2005-2010, the base 2005. In addition, Spain has two economic bases on its series, base 2000 (2000-2007) and base 2008 (2008-2011).

Implementation Process countries and progress in their calculations

Among the countries that have begun implementing the CSC are: Brazil, Ecuador, Guatemala, Honduras, Mexico, Peru and Dominican Republic.

The satellite equipment that have been made in these countries have an institutional framework led by the Ministries of Culture and accompanied by the National Institutes of Statistics and the Central Bank, in the case of Honduras and Dominican Republic.

Despite its advances they do not have results that are published, but they do have policy documents, some of them realize the need for cultural information. On the other hand, these countries have identified information available that can be used for the production of the account as statistical operations including surveys, administrative records and sector studies.

One of the most interesting developments are those achieved by **Mexico**, which published its results in the 2008-2011 series, on 21 January, and whose contribution to the national economy is 2.1%. Measurement whose framework the SNA 2008, the MEC of UNESCO, WIPO CAB methodology and methodology; as well as information sources Mexico's national accounts, government accounts and administrative records of the institutions of the cultural sector. It should be noted that this country was not included within countries with CSC for implementation has not released its methodology and has barely begun its analysis in that regard.

Methodological developments

As for the methodological advances that have been made in measurements, shows that countries have made partial estimates of the cultural sectors methodology proposed by the CAB. The country that has spanned more economic sectors proposed by the CAB, is **Spain**. In the case of Argentina, the methodology does not inform about the sectors that were included in the measurement, but some notes on the inclusion of features and activities related to cultural activities take place.

Most countries can do partial comparison of their calculations based on the measurement of the sectors of books and publications, audiovisual, music and found, are common to all. As a summary of the above, the following table is presented.

Table 6. Methodological advances for cultural sectors

Cuadro 6. Avances metodológicos por sectores culturales

País	Contribución PIB cultural a la economía nacional	SECTORES CULTURALES CALCULADOS										Observaciones
		Escénicas y espectáculos	Plásticas y visuales	Libros y publicaciones	Audiovisual	Música	Diseño	Juegos y juguetes	Patrimonio material	Formación cultural		
Argentina	3.4%											En la publicación de resultados no se distingue cuáles sectores se incluyen
Chile	1.4%			X	X	X						
Colombia	1.8%			X	X	X						
Costa Rica	1.4%			X	X							Incluye el cálculo de la actividad de Publicidad
España	2.9%	X	X	X	X	X				X	X	
Uruguay	1.9%	X	X	X	X	X				X		

Fuente: Convenio Andrés Bello: Mesa de Trabajo Virtual de las Cuentas Satélite en Iberoamérica y publicaciones de cada país.

Country

Cultural GDP contribution to the national economy

CALCULATED CULTURAL SECTORS

Remarks

Visual and performing, visual spectacles, Books and publications, Audiovisual

Music

Design

Games and toys Tangible Heritage Cultural Training

Source: Andres Bello: Virtual Work table satellite accounts in Latin America and publications of each country.

Depending on the application of the methodology of the CSC observed in Latin America is still in development and is progressing according to availability of information is permitted. Some of the biggest concerns for measurements, expressed by countries in consultation MTV are:

The lack of adequate information to feed the CSC

Current breakdown of international classifications and national adaptations

The absence of policies that facilitate the production and procurement of information culture

The difficulty in measuring informality and

The exact delimitation of the sector and fuzzy edges of the cultural sectors

Associated with these difficulties, there are some opportunities in the sector and the visibility gained by having a similar to that of other sectors of the economy measure, the possibility of supporting decision-making in the cultural budget and showing the productive structure of the sector.

As these countries experience highlights Dominican Republic whose team CSC has developed a work plan and schedule of activities with the aim of starting the first exploration period in 2014. The economic base to be used is 2008, from of the measurements taken by the Central Bank. One advantage of the CSC in that country is the existence of other satellite accounts (tourism, health

expenditure and expenditure in the water), it is possible to resume experiences arising from these initiatives and initiate the work leading to the creation of the CSC.

Country Strengths Advantages of CSC

Argentina

It has the political will and the support of several institutions with competence in the country on cultural issues. It is continuous and presents results annually. It is comparable with other CSC in Latin America. Their results have been disclosed and are known in the sector. It was important for policy decisions input.

It has allowed visible the cultural sector as other economic sector. He has been input for decision-making in the culture budget. It has gained recognition in the international arena

Colombia

It has the political will and the support of several institutions with competence in the country on cultural issues. It is continuous and presents results annually. It is comparable with other CSC in Latin America. Their results have been disclosed and are known in the sector. They have been important for public policy decisions input. It has strengthened the methodological work on the basis of National Accounts.

Not as expensive to develop their activities against other statistics. It has allowed visible the cultural sector as other economic sector. It has gained recognition in the international arena

Spain

The greatest strength has been the availability of official statistics broad range of operations belonging to the National Statistical Plan of Spain, or not specifically dedicated to culture, providing the information needed for processing, either directly or through specific operations enabling approach the cultural field.

It is, therefore, an operation of high added value, derived from the use of existing official statistical information used for its production, which is characteristic of a synthesis operation, as happens precisely in the National Accounts.

The main advantage of the CSC is highlighting the unequivocal importance of the cultural sector and related intellectual property in the whole of the Spanish economy, providing a set of macroeconomic variables provided through statistical indicators, its production structure

Country Limitations and Challenges with CSC

Argentina

Remoteness availability of information to the base year (1993) On behalf of the considered cultural products considered partial coverage of cultural activities Classification of economic activities

Having methodologies to measure Manage complex sectors generating information on variables such as profit margins less subsidies, gross capital formation, net taxes. improving the quality of data that is

counted; incorporate new information of relevance; and finally position the CSC as a gifted Cultural economic statistical system that serve credibility and consistency is a reference for all the agents involved in the sector.

Colombia

Availability of information, lack of information of informal activities

Encourage the generation of statistics needed for processing, position their results in the sector have methodologies for measuring complex sectors, automate processing (have software for calculation), but not of the CSC of culture. Generally, it is important to have supplemented with qualitative indicators.

Spain

The main limitations are: those arising from the absence of major breakdowns in the estimates provided by the statistical sources used in its preparation; those arising from the difficulties of precisely defining the cultural sector, present in a large number of economic activities; the fact that the translation of the scope of the study to the language used by the statistics, the official classifications, is not always clear or automatic.

Provide continuity the project continuously adapting to: methodological changes in the sources used; base changes in the sources used; new sources of information; new disclosures; changes in official classifications used; Adapting the scope of international standards with the available information.

Source: Andres Bello: Virtual Work table satellite accounts in Latin America.

Its main limitations are related to the availability of information. However, an issue that must be taken into account when proposing technical assistance is to delve into the difficulties facing the availability of information. You may have to propose potential situations that do not necessarily depend on resource allocation or for greater efforts in the management of CSC.

By contrast, for Spain, the large number of statistical operations with which the country makes are other limitations to the development of the measurement of the account. Some of these difficulties are the disaggregation of data of economic activities provided by different statistical sources that nourish the satellite account, the difficulty in delimiting the sector, the unification of the cultural language with the statistical and economic issues, among others.

Among the main challenges facing the bloc they are:

- Encouraging cultural institutions in the generation of statistical operations that produce relevant information for the account.
- Propose the development of methodologies for cultural sectors difficult to measure.
- Automate the processing of cultural information, not only of the satellite account, but also to provide the necessary commitment that requires the analysis of the results.
- Promote changes in classifications and nomenclatures for official production most appropriate to the account information.
- Ensure the sustainability of the account and give continuity to the results.
- Complement quantitative indicators with qualitative indicators.

For the next block occurs Costa Rica, which is differentiated by its experience with the creation of the Interagency Committee on Culture Satellite Account, a body that meets four (4) entities in strategic alliances, with a strategy that has provided technical support and value for money. Account also has a communication strategy that has enabled visibility measurement and disclosure of results.

Moreover, the team has stated that the main limitations stem from the lack of public policy for obtaining the information, the lack of cultural issues in society, lack of awareness of cultural agents on the measurement and its importance, among others.

In that sense, the challenges facing the CSC team in Costa Rica are the measurement of the informal economy, calculating cultural employment information, incorporating more cultural sectors in measuring the sustainability of forming equipment, dissemination of results to all stakeholders, be creative economy unit that is responsible for measurements and investigations necessary to account, among others.

It is one of the two reports which put the current evaluation of Latin American nations' efforts in perspective. What we can see is under the guidance of CAB, nations in the region have started moving towards the same direction of culture satellite account, even though the degrees of achievements varies.

FOR CONSULTATION ONLY

(14) Cuenta Satelite de Cultura (Argentina, Brazil, Chile, Colombia, Peru, Uruguay, Venezuela)
– Culture Satellite Account – first steps toward its construction in the cultural MERCOSUR

The MERCOSUR case demonstrates such benefits of nations using the same rules to generate national data on Cultural Statistics. MERCOSUR, being a regional organization, published a comprehensive overview of the cultural measurement in seven nations of Argentina, Brazil, Chile, Columbia, Peru, Uruguay and Venezuela. The report mainly consists of visual comparisons of various data across six nations with lots of tables and graphs.

While the report mentions about agreements by six nations with a clear path toward common framework for creation of Culture Satellite Account, it is not a display of completed Culture Satellite Accounts yet. It is, as the title correctly indicates, the display of common framework of economic measurement of culture, basically on the production side data, which will be important foundations to build satellite accounts.

For example, the report goes into identifying culture sectors by the name of COD22 and 92, which represent Activities publishing, printing and reproduction of recorded, and Leisure, culture and sports, respectively. It also cover partial consumption side data on government expenditures on culture sectors, as well as covering government investment into the culture sector. The report covers the employment data in the specified culture sector as well, indicating that MERCOSUR wish to lead multiple nations in the region towards the right path for creation of Culture Satellite Accounts. The following summary translation will show that they have strategic goal of establishment of Culture Satellite Account and this is to record the first steps of nations in Latin America toward the goal.

[Excerpts - INTRODUCTION]

In recent years it has been developing a process of increasing appreciation of the implications of the relationship between economy and culture have for the integral development of nations. As a corollary to this recognition, the approach that links development, economy and culture, is being introduced with increasing intensity in the design of the general policies implemented by governments. In this sense, the construction of reliable and rigorous knowledge about cultural phenomena in general and their social and economic dynamics associated, it becomes a must for those who have the responsibility to make decisions on cultural policy tool.

Consider the relationship between economy and culture as a first step entails scoping analysis to which reference is made. On the one hand the activities and products of the cultural field themselves require for their realization of forms of labor, and capital inputs, all inherent in any economic activity characteristics, but at the same time, and here comes the specificity of cultural production, it has the reason for the generation of symbolic content, consequently social and individual hoarding of cultural goods and services redefined or affirms the identity of individuals and groups. So that production and consumption of cultural goods and services not only contribute to the material welfare of society and the growth of the economy, but at the same time contribute to generating dynamics of development through multiple mechanisms.

As a way to capture more clearly the relations between the two realms of reality and quantify the dynamics generated by the sector, the countries of MERCOSUR CULTURAL (1) made a commitment to move forward together in building a platform for economic information circumscribed the culture of each country, to facilitate decision-making, both public and private agents and to provide input for the evaluation and implementation of public policies that lead to job creation, to the correction of faults market, with cash flows from existing cultural capital, etc., while promoting diversity, strengthening the

processes of identity, fair access to cultural products and the development of cultural processes. The most effective tool to address these issues is **the satellite account of culture**.

Culture Satellite Account is a system of measuring economic activities and products in the cultural sector. Satellite adjective refers to its construction revolves around the concepts, definitions, classifications and accounting rules of the System of National Accounts (SNA 1993). The latter is based on a coherent and systematic accounting framework and the system is accepted internationally and used by most countries to measure their economies. However, since there is no specific industry for its aggregate culture that allows detailed analysis and quantification of the information provided in the central framework of the SNA, it is necessary the assembly of said satellite account. To achieve this, it is necessary to perform a specific exercise that allows selecting the cultural activities that are in the general system and structure separate accounts for them.

Overall, the aims pursued with this are, first, to establish a definition and classification concerning the activities and products that will be considered within the cultural sector to be measured. It also provides a structure for ordering the data for the study of productive economic activities and associated consumption and basic social characteristics of production and its uses. It also provides indicators that characterize the supply and demand of such products in order to achieve greater approximation to reality. Another important aim is the breakdown of expenditure on culture according to their uses and sources of funding, namely the direct expense of households as well as public investment in the sector.

As the countries of MERCOSUR CULTURAL have decided to move forward together in building culture satellite accounts expressed above. 17 and May 18, 2006, MERCOSUR CULTURAL organized a Seminar on Cultural Information Systems held in Caracas, Bolivarian Republic of Venezuela. There, the representations of the participating countries agreed to work on the construction of a series of statistical data with a common methodology, which helps illustrate the relationship between economy and culture. This exercise was intended as a first step towards the construction of satellite accounts for culture in each of the countries in the region.

In the following pages a brief regional overview about the relative weight to hold a group of cultural activities in national economies is presented. The selection of indicators shown was made on the basis of information provided by each country (**Argentina, Brazil, Chile, Colombia, Peru, Uruguay and Venezuela**) and its size demonstrates the growing importance that nations attach to building as basic and essential knowledge for strengthening cultural input and safeguarding cultural diversity.

Comparative analysis of the participation of cultural activities in the economies of the region

In the following chart the evolution of the GDP of the seven economies: **Argentina, Brazil, Chile, Colombia, Peru, Uruguay and Venezuela** analyzed appreciated. It is noted that in the early years of this century's economic performance was mixed. Argentina, Uruguay and Venezuela showed declines in the product at the beginning of the period -around 10% in 2001-2002 and then recovered significantly. In contrast, Chile, Brazil and Peru showed persistent increases in their economies. Globally, 2003-2004 from the countries of the region are going through a phase of expansion: its average growth was between 5% and 10% in 2004-2005.

From 2003 it appears favorable macroeconomic scenario for the region has set up even at the expense of the differences in national production structures. Indeed, in the chart below national production structures are compared to assess the participation that each of the sectors has in the national GDP, based on 2003 data.

References: The primary sector includes the activities of agriculture and forestry group; fishing and mining. The secondary sector is composed of manufacturing activities; electricity, gas and water; and

construction. The tertiary sector covers the activities of commerce, restaurants and hotels; transport and communications; financial and business services; Homeownership; personal services and public administration.

While it is not the purpose of this report to analyze in detail the production structure of each country, we must consider that within each of the sectors the contribution made by each of the component activities presents differences. For example in the case of the activities of manufacturing, Brazil exhibited the highest mark, 23% - while the rest of the countries presented values below 20% among the 16% and 19% . The exception is Colombia with a sectoral involvement of industry low 5%.

Participation of the activities 22 and 92

This type of analysis allows us to approach the reality of the cultural sector in terms of language is proposed in the System of National Accounts. Here we analyze the behavior of these industries. "**Activities publishing, printing and reproduction of recorded**" -COD 22- and "**Leisure, culture and sports**" -COD 92 - In the chart which follows the incidence of both branches of the national GDP by 2003. it can be assessed appreciated that in no case exceed 3% of national output. Among the analyzed countries stand Uruguay and Argentina as those economies showing greater involvement of these activities with a brand around 3%. Furthermore Venezuela, Colombia, Brazil and Chile are located who show an interest in these activities to 2% lower.

Like to emphasize that the evolution of the share of these branches in the product remained relatively stable in the period. However, it should be noted the existence of a -leve- divergent trend between the two groups newly identified countries. Indeed, the gap between them seems to be widening from 2002.

In the following two graphs shows the evolution of the impact on GDP of the 22 industries and 92 separately. There trends shows that although some differences are similar for both Argentina and Colombia are a group in which the activities of publishing, printing and reproduction of recorded represent just under a third of the total value added of the sum of the branches 22 and 92. In the case of Brazil and Uruguay the participation level about 40% and in Venezuela reaches 60%. In Chile, with the exception of 2000, the share is 50%. It should also be noted that these structures remained relatively stable over the five years analyzed. In the graph below you can see the national differences in the participation of both branches for 2003.

In what follows we can see if the two branches -the 92- 22 and followed the same evolution that followed the total value added.

In the case of Argentina it is found that in the years of recession cultural activities fell less strongly than the national average, while in the expansion phase increased more than average. Similar behavior occurred in Uruguay and Chile, with the exception of 2000-2001. In the cases of Colombia and Brazil, except for a few years, the added value of cultural activities grew less than the national average rate. Venezuela, meanwhile, shows an irregular trend.

Estimates of culture

The interpretation of culture budgets must take into account the political organization of each country and the degree of centralization / decentralization in budget execution. The proportion of the budget corresponding to national culture in the total budget is 0.24% for Argentina (2005), 0.16% in Peru (2004), 1% in Uruguay (2005), 0.11% in Colombia (2005), 0.20% in Brazil, 0.28% in Chile (2005) and 0.53% in Venezuela.

ANEXO - ANNEX

Then the data provided by countries participating in the seminar in Venezuela and which served as input for building the comparative analysis presented in this report are presented. While not all countries had all the information requested, the numbering of the tabulated from the original proposal in order to facilitate comparative analysis and allow as each country has respected missing information can add to this scheme.

(Six nations data are displayed along the following schemes)

Table 1: GDP and its Annual Changes

Table 2: Group Activities of 22 and 92 and their participation in GDP

Table 3: Inter-annual variation of Group 22

Table 4: Inter-annual variation of Group 92

Table 5: Inter-annual variation of Group 22 and 92 together

Table 6: Value Added at Constant Prices by Industry

Table 7: Percentage Contribution to the GDP of each industry

Table 8: National Budget and Culture Budget

Table 9: Public Budget Executed by Jurisdiction/Department

Table 10: Public Budget Executed by Jurisdiction/Department in culture by per capita

Table 11: Proportion of the National Budget in Culture aimed at Permanent Human Resources

Table 12: Proportion of the National Budget in Culture aimed at Basic Culture and General services

Table 13: Proportion of the National Budget in Culture aimed at Investment (infrastructure, cultural programs, culture plans)

Table 14: Number of Permanent Workers in the National Public Administration for Culture

This is another overview of the status of culture satellite account in Latin America, and their first steps toward the goal are discussed. This report is emphasizing production account identification, and makes comparisons of nations by using data on two sectors outputs, activities publishing, printing and reproduction of recorded" -COD 22- and "leisure, culture and sports" -COD 92 -.

(15) Cuenta Satelite de Cultura 2008, Culture Satellite Account 2008 – 2011 (Mexico)

Mexico created Culture Satellite Accounts 2008-2011 using the same procedures. The report is a summary of what they have done, and thus lacks enough level of information on how they developed culture satellite account. Without full methodology description, it is difficult to verify the contents, while Mexico appears to have followed major sources of guidance such as those from UNESCO, CAB and WIPO in addition to their utilization of System of National Accounts.

The following is a translation of the short report of 11 pages long about what they have accomplished.

[Excerpts - Summary]

Culture Satellite Account 2008-2011

The National Institute of Statistics and Geography (INEGI) and the National Council for Culture and the Arts (CONACULTA) presented for the first time in the country the Satellite Account of Culture in Mexico 2008-2011 as part of System products National Accounts of Mexico. This is in a framework of inter-agency cooperation. With the spread of these results it is possible to identify the economic contribution of the cultural sector in the economy, by measuring the flows generated by the economic activities associated with cultural practices, with the Gross Domestic Product (GDP) of culture and staff dealt with the main indicators.

A series of statistical tables is comprised of a lot of information by activity for the period 2008-2011, it is presented in current values.

As shown in the following table, in terms of Gross Value of Production for the year 2011, an amount of 562,748 million pesos was recorded; of this total intermediate consumption it accounted for 32.5% while the gross value added is equal to 67.5%. In relation to national GDP, the corresponding ratio to GDP of the culture was 2.7%, this amount is 379,907 million pesos. Moreover, it is noted that the country's cultural sector generated 778,958 paid jobs held. Then, these results show for the 2008 series - 2011:

With this information the statistical basis for specific studies on the sector of culture, as a reference for decision-making in public policy, among other uses and studies that can be made from this information sit.

OVERVIEW

INEGI presented for the first time in the country the Satellite Account of Culture in Mexico, 2008-2011 as part of products System of National Accounts of Mexico. With the spread of these results it is possible to identify the economic contribution of the cultural sector in the economy, by measuring the flows generated by the economic activities associated with cultural practices, with the GDP of culture and occupation major indicators.

The statistical tables including integrated by accounts of production, primary income generation, supply and use table, users and beneficiaries expense and funding, and paid jobs held, which are presented by groups of activity for period 2008-2011, at current prices.

Importantly, to develop Cultural Satellite Account of Mexico, besides taking as a reference the System of National Accounts 2008 (SCN 2008), (we) considered the international recommendations of the United Nations for Education, Scientific and Cultural Organization (UNESCO, for its acronym in

English), the Andrés Bello Agreement (CAB) and the World Intellectual Property Organization (WIPO, for its acronym in English).

The economic sector of culture is defined as a set of products and social and individual activities based on creative and symbolic aspects transformed through a process of creation, production, transmission, use, preservation and training, goods and services. They do not consider those activities developed individually or in a small group of family and friends by not thereby transferring symbolic content that is a feature of the activities that make up this core sector.

Taking as starting point the year 2008, shows that the proportion of GDP of the culture was 2.7%, and remained largely unchanged during the study period until 2011. It should be noted that even if the trend is constant, the amounts in millions of pesos is growing, as it is 320,478 million pesos in the year 2008, 379,907 million pesos in 2011.

GDP of culture goods and services

The composition of GDP by type of goods and services that make up the cultural sector can observe that the value added of crafts as well as the generation of goods and services offered household and cultural trade are larger and together they account for more than half of the contribution to the sector. It is also necessary to indicate that the item "Other goods and services", with a share of 9.4%, comprising a significant number of cultural goods and services separately may not have broad representation and production including: Other audio and video equipment ; Equipment transmitting and receiving radio signals, musical instruments; Accessories for visual arts and design; Cinema; Theater companies, dance and performing arts groups; Artistic education; Sporting events; Promoters of Performing Arts, holiday items (disks, musical instruments, projectors, etc.); Car sites (theaters, auditoriums, stadiums, etc.), among others.

GDP share of culture sectors of the economy

The following graph shows the participation in 2011 the GDP of the culture in the various sectors of economic activity according to the NAICS 2007. The largest share was observed in the Services sector #71 cultural, sports and other recreational leisure services, 44.0%; followed by the sector #51 of information in mass media with 16.6%, and industry #54 Professional, scientific and technical services with 10.4 percent. In all the other economic activities the ratio is less than 5%.

Chart 3 GDP OF CULTURE IN THE SECTORS OF THE ECONOMY, 2011 (PERCENTAGE SHARE)
Source: INEGI

Remunerated jobs held

The jobs held remunerated the cultural sector stood at 778,958 units in 2011, while the total jobs held in the country amounted to 41,083,618 units; representing a share of the cultural sector 1.9 percent.

The results obtained in relation to equivalent jobs paid in culture-related economic activities are described. From the perspective of the general areas in the following graph it shows that the field of Crafts and traditional toys are the most important area which corresponds to jobs, with 43.0%; followed by the trade in cultural products, with 18.6%; Design and creative services, with 8.6%; Books, prints and press with 6.6%; Audiovisual media, with 6.4%; Performing Arts and Entertainment, with

6.0%; Governance in cultural activities with 5.7%; Visual arts and photography with 2.6%; Heritage (historic sites and national parks) with 1.5%; finally, music and concerts provide 1.0%.

Figure 4 jobs held PAID IN THE FIELD OF CULTURE, 2011 (PERCENTAGE DISTRIBUTION)

Source: INEGI

National Survey of Cultural Consumption of Mexico 2012

In relation to the results from the National Survey of Cultural Consumption of Mexico 2012, it had as one of its objectives to gather information about the assistance by households in cultural activities and the use of Internet for cultural reasons that complement the ENIGH and Satellite Account, allowing deepen and diversify the knowledge of the sector.

According to this survey, households conducted in 2012, expenses in the amount of 122,269 million pesos for the purchase of cultural goods and services not considered in the ENIGH, representing 3.8% of its total consumption of goods and services. This expenditure is higher than that performs the same household for electricity or telephone services. Below is information on the number of assists made by households during 2012 is presented.

Table 1 ASSISTANCE TO SITES AND CULTURAL EVENTS, 2012 (thousands of times)

Number of assists to selected cultural events during 2012

Selected sites and cultural events Festivals 632 647

Traditional Festivals 140 907

Trade and artistic and cultural festivals 79 709

Courses and cultural workshops 36 800

Source: INEGI

Also highlights that 31 million people used the Internet at least once in the year for cultural reasons. By age block, it was observed that most of the users were young people of 12-29 years.

Methodological note

For the development of the Satellite Account of Culture in Mexico besides taking as a reference the System of National Accounts 2008 (SCN 2008), considering the international recommendations of the United Nations Educational, Scientific and Culture (UNESCO, for its acronym in English), the Andrés Bello Agreement (CAB) and the World Intellectual Property Organization (WIPO, for its acronym in English).

From that review characteristic and related goods and services related to the field of culture (103 kinds of economic activity which are characteristic activities 71 and 32 related activities) they were identified.

The results of the Satellite Account taken as sources of information to measure these activities and the size of the sector, the following: information the System of National Accounts of Mexico, public accounts and administrative records of institutions considered part of the sector and information derived from the 2012 National Survey of Cultural Consumption.

Finally, the information presented in this release is only a sample of the wealth of information provided by the satellite account of the culture of Mexico 2008-2011, which can be found on the Internet site of the Institute www.inegi.org.mx .

With an access to summary document, it is challenging to comment in details. It appears that Mexico's culture satellite account is following the guidance of CAB, UNESCO and in compliance with the System of National Accounts.

It is noteworthy that they used the result of survey called "National Survey of Cultural Consumption of Mexico 2012" to measure expenditure side data on cultural activities, including the usage of internet for cultural reasons. Collection of data on demand (use) side is a necessary second step and Mexico followed the path. Assuming that CAB has been guiding Latin American nations to compile proper culture satellite account, it was likely that CAB had provided such advices to collect household expenditure data.

(16) Hacia la Cuenta Satelite en Cultura del Uruguay – Medicion Economica Sobre El Sector Cultural
Towards the Culture Satellite Account in Uruguay - Economic Measurement on the cultural sector

Uruguay published a detailed report on the measurement of the cultural sectors in 2009. The report is over 270 pages and goes into measurement of specific culture sectors. Uruguay went to identify the culture-related sectors, namely, (1) book and publications (2) recorded music (3) visual arts (4) performing arts (5) audiovisual (6) museums (7) libraries and archives, and (8) cultural education.

[Excerpts– Unofficial translation]

The economic dimension of Culture in Uruguay

Culture is the way in which a society is identified and expressed, being a necessary element to reach their full potential, with all that that implies. But it can also be important as an economic activity, as a generator of income, employment and foreign exchange. The first on Culture Satellite Account work in Uruguay aims to shed light on this aspect of culture.

Towards a Culture Satellite Account in Uruguay

This work is part of a process that the country has experienced in recent years. Uruguay has been an advanced country regarding research in Economics of Culture. The study "Culture employs" by Luis Stolovich in 1997 marked a milestone in the work from the field of economics in the world of culture. Also in the 90s Claudio appeared several publications on cultural industry Rama (Rama 1992, 1994, 1996 and 1999), and in 1999 an investigation of Hugo Roche spread on the implementation of the methodology of WTP by SODRE (Roche, 1999). In 2001, Sandra Rapetti published "Passion for Culture" (Rapetti, 2001), an investigation into the management, financing and the issue of cultural organizations in Montevideo. That same year was released a study by Carlos Casacuberta and Hugo Roche on careers and the labor market of the musicians in Uruguay (Casacuberta and Roche, 2001).

With regard to the quantification of the size of production, note in 2002 Luis Stolovich research, Graciela Lescano, José Mourelle and Rita Pesaro, which is disclosed by the book "Culture capital" (Stolovich et al 2002). In this publication the size of the Uruguayan cultural production are analyzed according to data from 2000. They argue that at that time the Uruguayan families allocated about 4.4% of the consumption of cultural goods and services expenses, which involved some \$ 654 800 000. At the same time it stated that the production value of the cultural complex amounted to 2.8% of GDP for 2000.

With regard to cultural consumption have been conducted national surveys, whose first editions dating from 2002 and 2009 through the University-based Observatory of Cultural Policies in the Faculty of Humanities and Education at the University of the Republic (UDELAR) which they ended in the publication "Imaginary and cultural consumption". At the same time the report was made "Culture Experiencing Poverty" in 2006, with the results of a survey of populations in settlements in Montevideo.

The creation of the Department of Creative Industries (DICREA) within the framework of the National Culture (DNC) in 2007 which has among its objectives the development and systematization of information on the cultural sector in our country, institutionalized in the public sector an area of reference to develop and analyze cultural information.

DICREA under the Cultural Information System (SIC), which systematizes and analyzes information from the cultural and creative sectors, is to generate an economic analysis, the key players and relieve map each cultural sector in our country was created. Also creative clusters in Uruguay, as Audiovisual Uruguay, Conglomerate Design, Editorial and Cluster Conglomerate Music have developed economic information on each of these sectors.

Uruguay not only has advanced to quantify information on the cultural sector. Within the Cultural Mercosur Cultural Information System of MERCOSUR (SICSUR) quantified information regarding the GDP (Gross Domestic Product) Cultural, public budget executed in culture and trade culture, trying to generate information with a methodology common to all participating countries to compare and manage to have a regional vision.

Several countries in the region have moved towards structuring satellite accounts as in the case of Colombia, Chile, Argentina and Ecuador. Other countries such as Brazil, Peru, Bolivia and Central American countries are working on their implementation.

In Uruguay, through international cooperation project I lived Culture, Creative Industries Department in partnership with the University of the Republic, and more precisely with the Faculty of Economics and Administration, began work on the implementation of the Culture Satellite Account in 2009 resulting in this first report.

The culture within the System of National Accounts

What we mean by the Culture Satellite Account? Satellite accounts are integrated within the System of National Account, which is a coherent, consistent and integrated set of macroeconomic accounts, which quantify for a certain period of time the production, generation, distribution and use of income and accumulation set. They are called satellite accounts because they are designed as satellites to the system of national accounts. Countries have focused broadly to establish satellite accounts in areas that were not traditionally surveyed and for which a specific methodology such as tourism is required, the environment, health or culture.

Therefore, the Culture Satellite Account can be described as a set of accounts based on the methodological principles of national accounting, which shows the different-offer and demand-economic parameters of an interrelated culture for a given time period .

Although the economic and social importance of cultural activities is virtually unquestioned, there is no consensus about how to define, i.e., what activities should be considered within this sector and which, despite its affinity should not be treated as cultural industries or cultural complex belonging to a particular country. As a result, there is no single criterion for calculating the value of cultural industries in each country and, therefore, make its contribution to Gross Domestic Product (GDP). However, the purpose of this work is a pragmatic approach, whereby a precise definition of culture should be considered. Integrating culture to achieve SNA position it as an economic sector over with all that that implies: comparisons with other sectors and countries compare the weight of cultural sectors at the country level and visualize their evolution.

There is no definition of culture that allows entering the sector in the System of National Accounts easily. In this study the methodology developed by the **Andres Bello Agreement (CAB)** was used, which takes a broad definition of culture is not limited to the fine arts and classical concept associated with the word "culture". It is not the purpose to dwell on definitions of culture, but if the definition of culture by UNESCO as a "set of human activities and products whose raison d'etre is to generate a symbolic processing" is used, we continue with a definition of culture It implies a universe of vast activities and products.

That's why for this first investigation was decided to focus on particular sectors starting with those most industrialized sectors (cultural and creative industries), such as audiovisual, music (recorded music) and the sector of books and publications. To these they were added the **Performing Arts** (including theater, dance and live music), **the Visual Arts, the sector of the Museums, Libraries and Cultural Education.**

You can see that these selected sectors are part of the cultural sector. Missing important areas of cultural life such as **artistic creation** (with the association of the use of that artistic creation in copyright and are having increasing importance in business development), the (graphic, interior design, textile , architecture, landscaping, web, etc.), games and toys, natural heritage, immaterial² heritage, handicrafts and so on.

Each country relieves sectors considered within the cultural sector to add to the Culture Satellite Account. Thus, some countries have incorporated the architecture or the Software or Telecommunications relieve within the universe. That each country makes different definitions of what is meant by cultural sector involves a methodological problem when making international comparisons. So it is always convenient to explain the methodology used and released as cultural sectors, thereby avoiding confusion with regard to what is measured.

Limitations to the study object

This work is conceived as a process in constant construction and improvement. Data and results presented are not intended to be conclusive information or to end the debates around the cultural industry and creative industries on production and employment they generate. This information is intended to draw some conclusions at the same time raises future lines of work to continue to put more light on how the Uruguayan produce and consume cultural goods and services.

Apart from the goods and services that are present in the value chain for the sectors in which the study focused, was not taken into account "**related cultural goods**", ie, those goods necessary for the production and consumption of goods and cultural services, such as audio equipment, televisions, cameras, film rolls and so on. With the advancement of new technologies these related goods have been greatly expanded (i-pods, computers, cell phones, tablets). Of course they are not always used to produce or consume culture, which adds an important methodological problem.

The core of this work are the creative activities taking place in the cultural sectors; the creative heart of certain activities. There is the focus of study. The indirect effects produced by these cultural goods and services are not quantified. For example, when a person attends a show usually does not spend only on the input but makes expenditures on transportation, food and so on. These -derrames- indirect effects of the consumption of cultural goods were not quantified in this research. The same applies to the workplace: these are the jobs directly produced by the creative activities of cultural sectors surveyed not taking into consideration the creation of indirect jobs.

Another limitation as to subject matter, are the changes occurring increasingly rapidly, such as new ways to produce and consume culture through new technologies and the Internet. The use of new technologies to quantify cultural aspects is central today. On this point each study methodology and molding will have to go to better understand reality. Therefore, the definition of the cultural sectors to be considered in this type of study must be modified and therefore a constant observation of reality is needed. According to the Central Bank of Uruguay Telecommunications sector it represented in 2009 2.6% of GDP. This sector should be added as cultural sector and other sectors to join? What percentage of spending by Uruguayan telecommunications and Internet is part of the cultural consumption? New contributions and research to answer these questions is needed. For this study it sought to quantify the use of the Internet for consumption of cultural services. This was done using

data from the telecommunications sector and surveys of Internet users who download or streaming declare cultural content as the main use.

It was intended not measure the market value of these discharges or losses that they cause to the producing sectors. However, it is a first approach to the assessment of the phenomenon in the context of the CSC. To have a dimension of the phenomenon, the sector recorded music using the Internet to download music represents 45% of the production value of the sector and surpasses in importance to the production of sound recordings. It is clear that the estimate made for Internet use in cultural services was not added to the results obtained, it was developed as a contribution to measure the phenomenon and continue to deepen in future studies.

Results and comparisons

Between 2005 and 2008, according to estimates by the DICREA for Cultural Information System of MERCOSUR (SICUR) was obtained as a result that these industries accounted for an average of 2% of GDP. **To make an approach to the cultural GDP takes into account the SICSUR Groups 22 and 92 of the International Standard Industrial Classification (ISIC), groups 22 and 92 is composed of the following activities classification being:**

22 - Publishing, printing and reproduction of recorded

92 - Recreational, cultural and sporting activities

For the years 2005 to 2008, the Value Added Bruto³ was obtained at constant 2005 prices in both groups (see Table 1).

³ GVA = GDP for the whole economy.

Table 1: Gross value added at constant 2005 prices

Table 2: Group 22 and 92 percent of total GDP (in %)

These figures for Uruguay, ranging from 2% of GDP in 2005 to 1.88% for 2008, are relatively close to that of the countries of the region. According to the Cultural Information System of MERCOSUR, for 2000 the sum of these two industry groups stood at 2.46% in Argentina, 1.72% in Brazil, and 1.48% in Chile.

For the study presented here on introducing the culture in the system of national accounts, the methodology is more rigorous than taking these two industrial groups. In turn, this methodology was not applied to the full set of cultural activities, but to the areas described above. Therefore we applied a rigorous methodology but certain sectors against a more flexible approach but it gives us some idea of the economic importance of the cultural sectors and allows a regional comparison due to methodological simplicity.

In the presented study, information was obtained ever relieved where within each sector are presented in detail: As generated in production (turnover), what was the contribution value, how many jobs were created, what part of the value is hand construction and many other variables that are made explicit for further analysis.

The main findings of these sectors account for about 500 million dollars were billed for 2009 being almost a point of GDP total economy (0.8%). That movement of money generated over half value is generated within the same sector. In turn, the audiovisual complex is the cultural sector with greater economic weight explaining 0.45% of the GDP of our country (see Table 3).

Table 3: cultural sectors surveyed, its contribution to GDP and jobs held, 2009

These sectors compared with some of the Uruguayan economy get that provide more than "Manufacture of textiles and apparel" with 0.7% and "Forestry, logging and related service activities" with 0.6% 4. When compared to a traditional sector "Production, processing and preserving of meat and meat products" which contributed in 2009 to 1.4% of GDP, these five cultural sub-sectors contribute half of what brings this economic sector.

We can see the comparison of these 5 cultural sectors with the contribution to GDP of other sectors in the gráfico5 on the following page:

Economic sectors and percentages in GDP

If we incorporate to the analysis the Telecommunications and Information Technology, Crafts and Design, the cultural sector GDP reaches more than 3 percentage points of GDP (see Table 4).

Table 4: Economic sector, contribution to GDP and jobs held

As we noted not all production of Telecommunication and Information Technologies sector is creative production so if we incorporate the entire industry we are overestimating the cultural sector and if we are not incorporated sub estimated.

In terms of employment, the 8 surveyed sectors in 2009 generated almost 20 thousand jobs. Keep in mind that this figure may be underestimated due to zafrales jobs that exist in these sectors, for example in the advertising audiovisual production where most productions are performed in verano. For ECLAC8 in 2010 and taking a broad definition cultura, 39 000 job positions cultural exceed 2% share of the employed labor force is generated.

It remains to know what work is being generated in these sectors, that is, the type of rating has the workforce; if young people are part of the workforce, the role of gender variable, the existing levels of informality and precariousness.

If we compare the results of the research to the sectors here relieved with countries that used the same methodology such as Spain, Chile and Finland, we can see that the audiovisual sector is a higher percentage than in Chile and Finland and beyond Spain with an 0.79%. For the publishing industry, books and periodicals, in Uruguay represents a fifth of what it represents the sector in Spain, where the sector is the most developed worldwide. In Recorded Music sector it contributes less to GDP than the rest of the countries compared, and Art and Photography we are situated above and below Chile Spain and Finland; so with the field of Performing Arts (see Table 5).

It is interesting to compare to Uruguay with countries of similar per capita income, such as Chile and countries where the per capita income triples as in the case of Finland and Spain. In Chile the weight of the cultural sectors in the total economy is very similar (0.80% and 0.92% for the sectors studied), differing over Finland (1.62%) and Spain (2.35%). In theory, the higher the level of income is greater cultural consumption (they are goods and services with a high income elasticity). The higher level of income alone does not explain the greater relative weight of these sectors, such as higher income levels could be used to consume imported cultural goods and services not generating the development of these sectors within the economy. The difference in economic weights probably has multiple causes, among which we could list the historical importance of these sectors (as in the case of Spain) or different active policies for cultural development (Finland) as well as causes of historical processes in different countries.

Table 5: Share of GDP added value of cultural activities (We should quote this table)

Cuadro 5: Participación en el PBI del valor agregado de actividades culturales

AÑO DE REFERENCIA	2006	2009	2006	2009
PAÍS	FINLANDIA	ESPAÑA	CHILE	URUGUAY
ARTES PLÁSTICAS Y FOTOGRAFÍA	0,06%	0,27%	0,02%	0,04%
AUDIOVISUAL	0,39%	0,79%	0,42%	0,45%
ARTES ESCÉNICAS	0,20	0,17%	0,01%	0,09%
MÚSICA GRABADA	0,03%	0,04%	0,09%	0,01%
LIBROS Y PUBLICACIONES PERIÓDICAS	0,94%	1,04%	0,38%	0,21%
INB PERCÁPITA EN PPA (año 2008)*	37820	32060	13430	12440
TOTAL	1,62%	2,35%	0,92%	0,80%

Fuente: Elaboración propia

** INB per cápita por paridad del poder adquisitivo (PPA). El ingreso nacional bruto por paridad del poder adquisitivo es el ingreso nacional bruto (INB) convertido a dólares internacionales utilizando las tasas de paridad del poder adquisitivo.*

REFERENCE YEAR

COUNTRY

2006FINLAND

2009SPAIN

2006CHILE

2009URUGUAY

VISUAL ARTS AND PHOTOGRAPHY 0

Another important result is evident from the study is that the cultural sector is a deficit of more than \$ 40 million for 2009. This figure is explained by the complex audiovisual matters U \$ S 67 million in that year, their amount mostly explained by the payment of allowances of foreign television signals. In turn, the exports by the audiovisual sector amounted to US \$ S 23 million for the year, explained mainly by advertising audiovisual production services.

Public investment in culture: cultural budget Uruguay

The budget is a tool for planning economic activities in a given period of time. For the public sector it is not only a management tool but it is evidence of how society defines and prioritizes their decisions.

Uruguay's culture satellite account report shows that they chose identification of culture production account as their methodology. They chose audio visual, music, books and publications, visual arts, museums, libraries and cultural education as sectors which produce culture (commodities).

That makes this report interesting is an inclusion of several candid expressions of their thoughts, scattered in the report. They pose a question whether artistic creation, games and toys, natural heritage, intangible heritage, handicrafts should not have to be included in the production accounts of culture.

The report also questions that they did not take into account “related cultural goods”, which are goods necessary for the production and consumption of good and cultural services such as audio equipment, televisions, cameras, film rolls..

It appears that they used a phrase “indirect effects”, in a context in a sentence saying “the indirect effects produced by these cultural goods and services are not quantified”. While this usage may indicate some sort of input-output modeling results, what they meant was “when a person attends a show, usually does not spend only on the input but makes expenditures on transportation, food and so on.” What this really means is that they are interested whether total expenditure made by culture consumers, which are demand side data, should be captured, instead of neglecting consumers’ expenditure on non-cultural products. That indeed would be the valid argument to capture culture consumers’ expenditures which would be made on multiple industrial commodities, in the form of a column vector as final demands.

Their thoughts appear to be consistently in support of an idea of supply-use reconciliation when they questions whether total outputs of the telecommunication sector should be captured as culture output or just a part of it. This is related to a question of whether a ratio of culture industry ratio should be introduced and used to extract culture specific commodities should be extracted out of total commodities output, which is highly relevant argument for a concept of satellite account.

(17) Cuenta Satelite de Cultura: revision de experiencias internacionales y. reflexiones para su elaboracion – Uruguay (Academic Review Paper)
Culture Satellite Account: review of international experiences. Reflections for processing

This is a summary report on Culture Satellite Account for **Uruguay** but unlike the previous one “Hacia la Cuenta Satelite en Cultura del Uruguay” which was made by the Ministry of Education and Culture of Government of Uruguay, this is made by two faculty members, Fanny Trylesinski and Carolina Asuaga at University of the Republic. Therefore it looks like an overview of the Culture Satellite Account in the world, written in Spanish and published in Quantum Vol.V No.1 in 2010. The explanations of historical context and background have been well-written and do not overlap with the Uruguay government’s report; its summary in English will be quoted below. The English translation will provide non-Spanish readers with a depth and width of accumulated efforts on measuring cultural activities in Uruguay, showing some of the reasons for Latin America’s historical leadership in the field of culture satellite accounts, which has not been well acknowledged outside of the Spanish-speaking world.

[Excerpts - Summary]

Implementing a Culture Satellite Account (CSA) is a pioneering feature to measure the economic impact of the cultural sector. The accumulated experience in this issue comes from South America, being Chile and Colombia the first countries to have one. In 2009, Finland and Spain presented their own CSA for the first time. The few experiences in developing a CSA were conducted mainly by official agencies without a great academy presence, without a great academy presence. That is the reason for the lack of academic documents on the subject at the moment of beginning with the implementation of the CSA for Uruguay. This article summarizes the released background, describing the current state of art referring to cultural statistics, and primarily Satellite Accounts of Culture implemented in Colombia, Chile, Finland and Spain, in order to facilitate the work for other academics and professionals interested in the research and development of Culture Satellite Accounts

1. INTRODUCTION AND SCOPE

This research, conducted at the University of the Republic, comes in the wake of the interest of the project "Strengthening of the cultural industries and improve access to cultural goods and services Uruguay" I lived called Culture to implement Satellite Account of Culture in Uruguay. As it develops throughout the work, statistical information globally in the cultural sector is scarce. Also, measuring the economic sector through the implementation of a Satellite Account of Culture is a pioneer theme, and unusually, accumulated experience is primarily in South America, being **Chile and Colombia the first countries to have a Satellite Account of Culture.** **In 2009, Finland and Spain** have their satellite accounts. While other South American countries have also made progress on the issue, the Satellite Account of Culture

Uruguay will be among the first in the world, being the fifth or sixth, depending on the progress of the other South American countries. Upon starting the implementation of the Satellite Account for Culture in Uruguay, a lack of academic papers on the subject it is observed, as the few countries that have ventured into the creation of a Satellite Account of Culture, have from government agencies without further presence of academia. That prompted the preparation of this document, in order to synthesize in an academic journal history relieved, facilitating the work of other academics and professionals interested in research and development of satellite accounts.

The article is divided into five sections, the first being the introduction and scope of work. In the second the background are addressed in cultural statistics, both globally and in Uruguay. The third section develops the concept of satellite accounts under the System of National Accounts 1993 (SNA 93), and briefly explains the Methodology Manual for Developing a Satellite Account of Culture prepared by the Andres Bello Agreement. The fourth part shows the scant history of satellite accounts implemented Culture Colombia and Chile, and in 2009 Finland and Spain. In the last section the final reflections, the authors understand considerations relevant to the time to start implementing a Culture Satellite Account is exposed.

2.2 Background of the quantification of culture in Uruguay

Uruguay has been a leading research about Economics of Culture country. Perhaps the last years of the 90s were the periods of greatest production of studies addressing the culture with the methodological arsenal of the economy, highlighting the work of the research team led by Uruguay concerning the deceased Luis Stolovich today with the appearance in 1997 of the book "Culture employs" (Stolovich et al, 1997). Also in the 90s Claudio various publications on cultural industry Rama (Rama 1992, 1994, 1996 and 1999) appear, and in 1999 an investigation of Hugo Roche is broadcast on the application of the methodology of WTP by SODRE (Roche, 1999). In 2001, Sandra Rapetti published "Passion for Culture" (Rapetti, 2001), an investigation into the management, financing and the issue of cultural organizations in Montevideo, and that same year a study by Carlos Casacuberta spreads and Hugo Roche on careers and the labor market of the musicians in Uruguay (Casacuberta and Roche, 2001). Finally, the contributions of Gustavo Buquet from Spain, finished definitively consolidate the prestige of the academic environment in this new discipline. As for the quantification of the size of production, note in 2002, Luis Stolovich research, Graciela Lescano, José Mourelle and Rita Pesaro, this is disclosed by the book "Culture capital" (Stolovich et al 2002)

This publication analyzes the dimensions of the Uruguayan cultural production according to data from 2000. They argue that at that time the Uruguayan families allocated about 4.4% of the consumption of cultural goods and services expenses, which meant about \$ 654.8 million. With regard to cultural consumption, in 2009, it introduced the Second National Report on Consumption and Cultural behavior, conducted by The University Observatory of Cultural Policies filed in the Faculty of Humanities and Education at the University of the Republic, and integrated by researchers Susana Dominzain Rosario Radakovich and Sandra Rapetti (Dominzain et al, 2009). The report presented the main characteristics of cultural consumption of the largest Uruguayan, and compared with the results obtained from research conducted in 2002, Imaginary and Cultural Consumption. First National Report on consumption and cultural behavior Uruguay 2002, but this second instance information expands delving into the reasons related to the non-attendance or non-consumption of certain cultural activities. The report describes the musical tastes of Uruguayans and attending concerts; is reading books, newspapers and weeklies as well as assistance to libraries. The concurrence of Uruguayans live entertainment, among which are found both Carnival, like theater, dance and opera are also analyzed consumption of radio, film and television, as well. With regard to the arts, we analyze whether the Uruguayans attend museums or art exhibitions, possession of works of art and / or reproductions, whether they attend classes in painting or artistic activities practiced. This report also provides data on the use of Internet and computer use. With regard to cultural, on research conducted in 2003 by Andrea Carriquiry called Cultural Infrastructure Survey, approximately fifteen hundred institutions across the country are relieved: libraries, museums, cinemas, theaters and other venues, canals air

television, subscription television operators, AM and FM radios, periodicals, audiovisual producers, music publishers and labels recording studios, among others (Cariquiry, 2003).

In 2007, the Ministry of Education and Culture (MEC) conducted the first national census of Museums, Uruguay being one of the few South American countries that have this type of survey. The study provided a snapshot of the situation of museums in Uruguay, without establishing causal relationships between variables. Other highlights the progress made by the Cultural Information System (SIC), created under the project lived Culture, the report "Culture in numbers" showing an interesting and detailed analysis of certain sectors of the cultural field analysis.

3. THE SATELLITE ACCOUNTS UNDER THE NATIONAL ACCOUNTS AND THE SATELLITE ACCOUNT OF CULTURE

3.1 The satellite accounts within national accounts

3.1.1 The System of National Accounts 1993

System of National Accounts 1993 (SNA 93) consists of a coherent, consistent and integrated set of macroeconomic accounts, balance sheets and tables based on concepts, definitions, classifications and internationally accepted sets of accounting rules. It is a complete and detailed record of economic activities taking place within an economy and of the interaction between the different economic agents. The system is built around a sequence of flow accounts linked and related to the different types of economic activity performed in a given period: production, generation, distribution and use of income and accumulation. In addition to these balances flow accounts that record the value of the stocks of assets and liabilities held by institutional units or sectors at the beginning and end of the period presented. Each flow account relates to a particular kind of activity and introducing balancing balances, defined residually as the difference between resources and total registered jobs on both sides of the account. This balancing item from one account is maintained as the first item in the following account, making the sequence of accounts an articulated whole. Balancing items usually contain the net result of the activities covered by the accounts in question and are therefore of great interest economic indicators and analytical scope, such as the Value Added Disposable Income and saving. On the other hand all the variations over time, affecting the assets or liabilities held by institutional units or sectors are recorded. One of the salient features of the System 93 is its flexibility as far as allowing you to select and implement parts of the system and not everything, or apply classifications of institutional units, asset transactions and how to adapt to the availability of data and the special circumstances of different countries.

3.1.2 Satellite Accounts under the SCN

The SCN 93 incorporates satellite accounts in order to "expand the analytical capacity of national accounting to certain areas of social concern in a flexible way without overloading or distorting the system central". Satellite accounts are, firstly, related to the central framework of national accounts but, on the other hand, "referring more specifically to a given field or subject, they are also related to the system of specific information in that field or topic." Therefore, it allows providing us with additional information on certain aspects, using complementary or alternative concepts, expanding the coverage

of the costs and benefits of different activities and linking the analysis of physical data with the monetary accounting system.

The System of National Accounts 2008 defines two types of satellite accounts:

1) The first group involves a rearrangement of the central classifications and the possible introduction of additional elements. They may have some differences but do not modify the SNA concepts significantly. The main reason for developing this type of account is to shed light on some areas of concern without overloading or unbalance the standard system. Many of the items on display in satellite accounts would be invisible in the central accounts and aggregates appearing in global variables. This type of account is used in areas of **tourism, environmental protection expenditures and culture**, for example.

2) The second type of satellite analysis is mainly based on alternative concepts to the SNA. This may include another definition of the limits of production, an expanded consumption, capital formation or asset item. In this second type of account the emphasis is on these alternative concepts. This type of account is used to investigate new areas, such as the role of volunteer work in the economy. Satellite Accounts may include certain aspects of both types. In some of the areas mentioned above there have been significant methodological advances. So, manuals Tourism Satellite Accounts and Environmental Protection are in their second version. Health Satellite Account is in a first version but under active review.

For the purpose of compiling a satellite account corresponding to a particular area of activity is typically follow a series of steps.

a) Determining the products of interest. The first step is to identify the specific products of the area: characteristic products and related products. The first are typical of this area. For example, sound recording services are a typical product of the music industry. For its part, related products are those whose uses are interesting because they are clearly covered by the concept of expenditure in a particular field, without being typical thereof, or by nature or because they are classified in broader categories of exemplar products: leasing services videos / DVDs, are audiovisual- a related product sector.

b) Measurement of production. For characteristic products Satellite Account should show how they are produced, what kinds of producers are involved, what kind of work and fixed capital used. For related products there is no particular interest in production conditions, and they are not typical for the field of study.

c) Identification of application components or national spending. The components of uses or expenses are: consumption of specific goods and services, capital formation in specific goods and services, specific current transfers, transfers of specific capital.

d) Identification of the users or beneficiaries. It is about who is using the goods and services or benefit from the transfer involved. You can try to: market producers, producers for their own use, non-market producers, and government as a collective consumer, households as consumers and rest of the world. In most household satellite accounts as consumers they are the main user or beneficiary.

e) Identifying sources of financing. Because users do not always bear the expense themselves, it is desirable to try to analyze the units that ultimately do.

As with the central framework, it is useful to develop a series of **supply and use tables** for characteristic products and related products of interest and characteristic products processors. This can be extended to cover income generation and non-monetary data concerning employment and product. The data measuring physical units or other non-monetary are essential components of a satellite account, thus providing information to enable better analysis of monetary data.

3.2 Culture Satellite Account: Methodological Manual of the Andrés Bello

Since 1999, the **Andres Bello Agreement (CAB)**, an intergovernmental international organization which includes 12 countries in Spanish speaking nations, has carried out a determined and persistent to strengthen information management and knowledge of the economic and social dimensions of culture, together with the cultural institutions of countries of the region and other international organizations. The CAB has conducted workshops and seminars, technical assistance and promotion, and publication of studies on the subject. The CAB has built in several stages, a methodological manual on the implementation of the Satellite Account of Culture whose main purposes are:

- Determine the principles for selecting practices, and products that make up the cultural field and establish definitions and classifications following the concepts and analysis inherent part of SNA 93.
- Determine the mechanisms of production and exchange of products.
- Determine the trade flows affecting cultural products.
- Determine the total expenditure on culture as object, nature and beneficiaries; procurement of goods and services that directly benefit households; intangible assets such as original works used in manufacturing processes of cultural products; cultural typically used in manufacturing processes of cultural and non-cultural inputs; direct expenditures of public authority in cultural administration and management, etc.
- Establish the different processes by which cultural consumption is financed.
- Provide indicators to a characterization of the supply and demand of nonmonetary cultural products -indicators and classification according to the contents of products-related economic variables presented in the CSC.

On page 97 the delimitation of sectors and subsectors that make up the cultural field for the CSC as the Methodological Manual presents CAB.

4. International experiences of research

Existing records in the world in the creation of a Satellite Account for Culture shows that the experiences are scarce. In the literature review completed, only it has been able to identify four countries that have in currently Culture Satellite Account: **Colombia, Chile, Finland and Spain**. There are, however, many countries have not made regional satellite accounts. In Spain, for example, they have been developed or are being developed, Culture Satellite Accounts for the region of Murcia, Catalonia, the Canary Islands and Andalusia, among others. Among the countries that are currently

implementing the bill, South American nations are highlighted, perhaps under the influx of the progress made by the Convention Andrés Bello in the field and agreements under the **Cultural Mercosur**. **Cultural Mercosur** is an entity that covers the bloc and other invited countries, and in 2006 performed a simple exercise of regional economic measurement as a first step towards the implementation of tourism satellite accounts, to publish with the name "Satellite Account Culture: first steps to build on the cultural Mercosur ". Notably, countries that make up the Cultural Mercosur have decided to move forward together in building Cultural Satellite Accounts.

In May 2006, the **Cultural Mercosur** organized a seminar on Cultural Information Systems held in Caracas, Bolivarian Republic of Venezuela. There, the representations of the participating countries agreed to work on the construction of a series of statistical data with a common methodology, which helps illustrate the relationship between economy and culture. This exercise was intended as a first step towards the construction of satellite accounts in each of the countries in the region. We should also mention the **Cultural Information System Mercosur (SICSUR)** approved by the Ministers of Culture of Mercosur in December 2008. The SICSUR is a database that contains cultural statistics, cultural map, foreign trade, law, documents and publications. It covers a wide range of cultural activities: cinema; performing arts; crafts; museums, archives and libraries; publishing and promoting books and reading; media, etc. The SICSUR is part of the Cultural Mercosur is composed of **Argentina, Bolivia, Brazil, Colombia, Chile, Ecuador, Paraguay, Peru, Uruguay and Venezuela**.

Cultural statistics section presents results of different measurement exercises on the cultural economy of the member countries of SICSUR, advances in Satellite Account of Culture of the region and other statistical series specifically designed production and cultural consumption. **Argentina** has also made progress in building the Culture Satellite Account. The Ministry of Culture of the Nation and the National Bureau of National Accounts (DNCN) of the National Institute of Statistics and Census (INDEC) have been working together since 2006 in the economic measurement of culture. In early 2008 an agreement was concluded between the two institutions to advance the development of the Satellite Account of Culture. In December of that year the first interim results were obtained. The methodology of the **Andres Bello Agreement (CAB)** was adopted, and even at an early stage taking as a starting point the information is available in the Music National Accounts has been roughly estimated the cultural value added (INDEC, 2009). Regarding **Brazil**, the Brazilian Institute of Geography and Statistics, IBGE, and the Ministry of Culture of Brazil, they conducted a pioneering exercise culture statistics, which can be constituted as a basis for the development of a Satellite Account of Culture that country (CAB, 2008).

4.1 Culture Satellite Account of Colombia

Concerning the Culture Satellite Account, Colombia presents in 2006 its first results. In August 2009 the National Administrative Department of Statistics DANE discloses a document¹³ containing the 2000-2007 series corresponding to the results, showing the behavior of the Gross Domestic Product of cultural activities and the production account and generation income. Macroeconomic aggregates, classified by economic activity Cultural and certain indicators of components -Production and imports Offer and Demand -Consumption Intermediate, Final Consumption and exports-cultural products are also discussed. In that document the behavior of the Gross Domestic Product of cultural activities compared to the total GDP of the economy is analyzed; and a brief analysis of this behavior is performed, detailing the results of the contributions of cultural economic activities. The paper

concludes with several indicators of supply and demand by product (DANE, 2009). These first estimates were made based on the 2000 and constituted "an exploratory measurement exercise with emphasis on production" (Ortiz, 2010). The activities were: **Publishing, Broadcasting of Radio, Television and Cable, Advertising, Photography, Research and Cultural Development, Recreation and Cultural Services -Production and Exhibition Film, Radio and Television Theatre, Artistic Services, Private Organizations for Culture**, among others, **museums, art education and government services producing cultural goods and services**.

Production accounts and generation of income from culture were prepared based on two methods:

- a) estimates derived from the national accounts
- b) direct estimates of cultural activities.

In developing the CSC the main obstacles encountered were concern about the quantitative information: insufficiently disaggregated nomenclatures, lack of basic information, data scattered and unable to statistical use. To this it is added a problem of human resources assigned to the task (Ortiz, 2010). Currently, it is conducting a redesign of the CSC based on the UNESCO statistical framework and methodological guidelines of the CAB. This review puts more emphasis on spending and financing beneficiaries and in the manufacture of non-monetary indicators-employment, attending shows, books read, etc., but of course without leaving the production approach.

4.2 The Satellite Account of Culture in Chile

Chile is another country that has made significant progress in obtaining Satellite Account of Culture, where the National Council for Culture and the Arts is promoting this joint initiative with the Central Bank of Chile. In 2005, statistical information of certain sectors -Industry Book, Music and audiovisual- is relieved, and in 2007, through the construction of the CSC, was intended to confirm the data obtained in 2005, adding theater, dance, Photography and Visual Arts (NCCA, 2007). That year a first measurement of production and of cultural employment was also performed using secondary sources (Aspillaga, 2010). The following year the first survey of cultural production based on traditional production surveys but adds some specific questions for the sector on the types of public -funds income, private contributions, among others, it took place. It is based on this survey that new estimates of GDP are made, and finally, in 2009 other variables-consumption demand of households and government are incorporated and imports for the purpose of processing **the supply-demand adjustments**. The tables presented and under development are **the production accounts and generation of income and supply and use tables**. The classification used is as follows:

Audiovisual, Visual Arts, Dance, Photography, Music, Publications, Radio, Theatre

4.3 The Satellite Account of Culture of Finland

The Culture Satellite Account Finland whose project was launched at the beginning of the year 2007 was presented in early 2009 and is the first of its kind developed in Europe. This is the first version that will be developed and improved in the future, as the authorities allowed. It is not cultural activities that take place outside of the selected as cultural industries were included. Production that remains outside the boundary defined by the SNA as also excluded **production made through voluntary work**, which is likely to achieve a significant extent in the cultural field. The difficulties encountered in

the definition phase of activities stemming from both operational problems for the classification of industries used in the SNA to the area of culture, as well as the fact of existing industries with cultural and non-cultural production or the that cultural activities are part of a larger whole. Industries considered in the CSC in Finland are: **artistic, theatrical and concert activities; Libraries, archives, museums, etc .; business art and antiques; production and distribution of books; newspapers, periodicals and news agencies; production and distribution of films and videos; manufacture and sale of musical instruments; sound recording; radio and television; printing and related activities; advertising; industrial and architectural design; photography; amusement parks, games and other entertainment; manufacture and sale of electronic entertainment, organization of cultural events; education and cultural administration; sports industries.**

The variables calculated by the CSC in Finland are:

- Value Added by cultural industry
- Employment by cultural industry
- Hours worked by cultural industry
- Exports of goods and cultural services
- Consumption and private spending on cultural industry
- Government consumption Cultural industry

These variables are presented in tables in several cases covering the period 1995-2005. In these the importance of the sector in the economy and containing sample surveyed variables and their relation to the same macro-level. Such is the case of Value Added, the participation in foreign trade, participation in private and public consumption and employment.

4.4 The Satellite Account of Culture of Spain

The first estimates of the contribution of the cultural sector and those related to intellectual property to the GDP Spanish were released in 2007 by the publication of the Ministry of Culture "The economic value of culture in Spain ". The proposal Satellite Account of Culture in Spain that was presented in November 2009 has been preceded and the basis of this research.

The sectors considered within the cultural sector were:

- Heritage
- Archives and libraries
- Books and press
- Visual Arts
- Performing Arts
- Audiovisual and multimedia

Previous cultural sectors to be added, solely for the purpose of obtaining certain additional macroeconomic variables covering all activities related to intellectual property, information and advertising. It is not considered advertising as a strictly cultural activity, since their aim is not the creation but the sale of a product. Their exclusion from the nucleus of cultural activities is in any case an issue that may be subject to discussion, as it is recognized the artistic quality of some commercials.

In addition to the identification of sectors in each activity they were analyzed, distinguishing the following phases: Creation: activities related to the development of art, such as those made by artists, authors and freelance ideas. Production activities designed to define the cultural product or service. The conjunction of building activities and production get what might be called primary goods and services, can be reproduced for consumption. Manufacturing: activities for primary series played in cultural property. Unlike the production phase in the manufacturing stage no value to the cultural content of the good is added.

Dissemination and Distribution activities necessary for the product resulting from the previous phases reach the user or consumer, such as by intermediaries responsible for marketing and distribution of cultural-sale products wholesale and retail, rental, distribution of films in cinemas and so on.

Promotion and regulation: activities of cultural promotion and regulation of public administrations. Educational activities: teaching activities related to culture.

Ancillary activities: auxiliaries to the phases of creation, production, dissemination and distribution activities, while not producing cultural goods and services in the strict sense, generally have a doubt cultural connotation or allow obtaining products that facilitate the use and enjoyment of cultural goods and services-for example, the manufacture of MUSICAL instruments. The delimitation of the cultural sphere uses a dual dimension and plasma in a transverse relation between six sectors and seven steps designed to position the business activities of each sector depending on their situation in the different stages of the production, reproduction and distribution of cultural goods and services.

With respect to macroeconomic variables considered as a priority, from the perspective of supply, it was the various components of production account: intermediate consumption, gross value added at basic prices, output at basic prices and the contribution of culture to GDP of the Spanish economy. Chained volume indices for GDP associated with the object of study sector also developed. In the above variables on employment indicators, namely indicators of employee remuneration and equal employment estimates in terms of accounting added. From the point of view of demand it is to reach an estimate of the main components of GDP: final consumption expenditure, gross capital formation and net exports.

5. CONSIDERATIONS FOR THE DEVELOPMENT OF A CULTURE SATELLITE ACCOUNT

Uruguay has begun the process of creating a Culture Satellite Account, and certainly in the short term, other South American countries be venturing in this process. In February 2010, the seminar "Towards the implementation of the Satellite Account of Culture in Uruguay" was held in Montevideo. The format of the workshop was closed, and was attended by the responsible of the Satellite Account of Culture of Colombia and Chile respectively, responsible for cultural UNESCO statistics in Canada, as well as various experts and academics at the local level both in the area of economic statistics and the cultural sector.

One of the issues raised at the seminar had to do with how to approach the process of developing a CSC. In that sense, it was concluded that given the complexity of the sectors involved, it is not advisable to cover all the areas proposed by the Andres Bello simultaneously. The scarce and scattered basic statistical information, the lack of statistical culture of the agents' involved and even ignorance of the value chain of certain areas, hamper the parallel development of various sectors.

That is why, without losing sight of the overall goal, it is recommended that in successive instances estimates sectors, according to what happened in countries that already have Satellite Account of Culture. This allows gain experience, overcome the obstacles that arise and advance the awareness of the actors in the cultural area of the usefulness of the preparation of the CSC. When opting for the various sectors, it is advisable to consider the following:

- The existence of previous studies that contain an adequate description of the production chain of the sector.
- The awareness of the various actors on the issue of economic statistics sector.
- Some basic information relieving the team of the need for new quantitative surveys.

The four countries have implemented CSC have opted for different sectors. **Colombia and Chile**, countries with more experience, have advanced over the years, including sectors gradually. **Spain**, which, already stated introduced its CSC in November 2009, has not estimated the impact economic intangible heritage sector and as San Fermin fiestas, Semana Santa in Seville, Las Fallas, among many others. The road is complex, and limited experiences, but certainly should move forward.

(18) Cuentas Satelites de Cultura - Manual Metodologico para su implementacion en Latino America
Culture Satellite Account - Methodological Manual for Implementation in Latin America

For those who do not read Spanish, this document may have been out of the radar screen. Though it was published in 2009, not many documents of CSA made references to this comprehensive manual for CSA. This document, however, has been consistently referred in all the CSA materials made in Latin American region, indicating that this document has been the main guidance for preparation of CSA in the region.

By looking at the table of contents, we can see highly comprehensive nature of this manual. Chapter 1 is an introduction followed by Chapter 2 **Definition of Cultural Fields and Identification of Products**. Chapter 3 is about **Cultural Activities and Cultural Production Activities**. Chapter 4 covers **Characteristic Products and Activities**, and Chapter 5 covers **Production and Production Processes Characteristics and Cultural Activities**. Chapter 6 covers the highlight of the CSA, **Supply Use tables of Cultural Products**, and Chapter 7 covers **Analysis of Expenditure and Finance of Cultural Activities**. Finally Chapter 8 discusses about **Employments** and Chapter 9 talks about **non-monetary indicators**. The manual has 231 pages, including various tables which can be used as templates, available in the accompanying DVD.

While there are evidences that not all CSA studies in English referred to this Manual, this may be a best-kept secret explaining why multiple Latin American nations were able to produce CSA with many of the appropriate features. By reading through summary of the unofficial translation of introduction, we can learn

[Excerpts from Introduction]

The creation of information systems, the development of statistics and research that approach to cultural phenomena and allow demonstrate its different manifestations are actions useful for the design of policies in Latin American countries that have incorporated culture in its development strategies and decisions of the agents who are part of it.

Conduct studies, build indicators, develop conceptual frameworks and design platforms and information systems culture is certainly a task of great difficulties and challenges in the conceptual, methodological and what operating mechanisms. It is known that the cultural phenomenon is complex and has many dimensions that are interrelated. As the studies raise about being developed in recent decades, transmissions symbolic content and ways of life are expressed, relate and confront social, political and economic.

One line of action in the field of information and cultural knowledge is the approach to economic phenomena. Beyond the limitations of economic science to address cultural issues, analysis tools and economic measurement may be an important dimension to understand this and identify their relationship with the other uncharacteristic fields of culture instrument. In the development of cultural activities and expressions it is given a combination of labor and capital and goods and services are produced. Own flows of the economy as the value added generated, is produced and accumulated tangible and intangible assets and they are engaged in market and non-market in which decision-making processes are given versus resource allocation. Therefore, the conceptual tools of economics and economic measurement techniques can be applied and can be useful for understanding.

The application of economic analysis tools to the field of art and culture dating back to the late sixties of the twentieth century where a movement is becoming more visible, achieving greater levels of depth and consolidating a current is observed own research on the subject. They realize it the creation of the International Association of Cultural Economics (ACEI), the development of a journal (Journal of Cultural Economics), the publication of books on particular subjects of the economy of culture and series of articles They try to give relevance to the state of the art in this field. More and more countries from the political classes and the academy perform measurements and studies of this kind.

In the last ten years, the Spanish-speaking countries have been conducting studies on the economics of culture. Several of these investigations have shown the economic impact of culture on value added, employment and foreign trade. There have also been studies that investigate what is behind these effects by analyzing the supply chains of the sectors that make up the cultural field and diagnoses have become economic measurement of supply and demand. These studies have been promoted by the cultural institutions, by the copyright societies in the countries and international organizations.

Since 1999, the **Andres Bello Agreement (CAB)**, an international intergovernmental organization which includes twelve countries of speaking, one has conducted a determined and persistent to strengthen information management and knowledge of the economic and social dimensions of culture together with the cultural institutions of countries of the region and other international organizations. He has conducted workshops and seminars, technical assistance and promotion, and publication of studies on the subject. Bolivia, Chile, Colombia, Cuba, Ecuador, Spain, Mexico, Panama, Paraguay, Peru, Dominican Republic and Venezuela Actualmente are acceding Argentina and Uruguay and efforts are being initiated in Brazil.

Under the program Economy and Culture has conducted regional, national and sectorial economic and social research diagnosis of cultural industries, the tangible heritage and performing arts; a first approaches on cultural participation, such as the characterization of employment, consumption and cultural diversity, and an analysis of economic incentives to culture in member countries. Likewise, it has led to the strengthening of cultural information systems of the countries of the region and proposed methodological frameworks such as the measurement of festivals. These lines of action have emerged suggestions for policy and legislation, which have begun to consider in state institutions, cultural industries and artistic communities.

One purpose of the CAB in this program has been to provide a common methodology for measuring economic culture, which is technically rigorous and conceptually, it can be applied and that is the information base for the development cultural policies. Several studies on the economics of culture, both promoted by the CAB and by other institutions and international organizations showed difficulties in measuring what prevented from reaching general conclusions. Since these topics are relatively new on the agendas of the countries of the region they have not yet been developed reliable information systems and periodic cultural activities. Therefore, it was identified as one of the priority needs implementation of economic information systems cover these features and additionally count with high rates of credibility.

For this, the CAB has been building a methodological manual on the implementation of the Culture Satellite Account, measurement platform that interfaces with the System of National Accounts, such as in other sectors such as tourism, the environment and health. Satellite Account of Culture will establish baselines, historical data and reference points from which you can design, monitor and evaluate future projects to support cultural activities that expand access to culture so that will uncover its economic importance, identify the mechanisms of public and private funding, quantify and diagnose the workforce, identify the strengths and weaknesses of the various cultural activities and address issues such as diversity in supply and demand for its products.

The implementation of satellite accounts in the countries of Latin America has been a process that has been brewing for about four years. In Colombia, in collaboration between the National Administrative Department of Statistics and the Ministry of Culture of Colombia, a first measurement of production activities considered characteristics was performed, using the tools of the System of National Accounts, as a first step in the development of a Satellite Account of Culture. The results of this exercise were published in 2007.

The National Council for Culture and the Arts and the Central Bank of Chile, have also performed measurements of the production of some activities that make up the cultural field. They are currently in the process of implementing surveys that cover the universe of some cultural industries.

The Brazilian Institute of Geography and Statistics, IBGE, and the Ministry of Culture of Brazil made a pioneering exercise culture statistics, which can be constituted as a basis for the development of a Satellite Account of Culture in this country. **Cultural Mercosur**, an organization that encompasses the countries of this bloc and other invited countries, conducted in 2006 a simple exercise of regional economic measurement as a first step in the implementation of cultural satellite accounts.

Although these initiatives have had a consistent methodological and technical support, an aspect of vital importance to formalize this type of measurement lies in the need for a common methodological reference. Address this need and in the absence of specific recommendations in this field, the Andres Bello has focused on developing a common framework for member countries. In early 2005, with the initial financial support from the IDB, a basic document around which three meetings with the participation of specialists in culture, representatives of cultural institutions of member countries, experts on the economy of culture, national accounts experts were held was prepared high level and international agencies in January 2006 completed the first phase of the project which resulted in a preliminary version of the methodological manual.

From the debates of the last of these meetings, and in particular the contribution made by these experts on National Accounts and the experience gained in developing manuals satellite accounts in other areas, the need is evidenced a second version of this proposal.

The second phase aims to obtain a new version of the document manually started in August 2006 under the coordination of Pinot Marion, a consultant with extensive international experience and recognized in national accounts and satellite accounts and the permanent support expert Department of Culture CAB.6

In order to highlight the progress made, the CAB held a meeting from 20 to November 23, 2007 in Bogota, Colombia, headquarters. Delegates from national cultural institutions and departments responsible for national accounts of the countries of Latin America have been making economic measurement of culture and have expressed interest in implementing satellite accounts, as well as delegates from international organizations.

After this encounter, adjustments were made and the manual is published in this edition it was prepared. It is expected to be an input for current and future measurements made by the countries of the region and also serve as a reference for those conducting studies both from the public sector, private and academic on the economic dimensions of culture. It plans to actively equally articulate the cultural institutions of member countries and international organizations to create a joint strategy and achieve the support of the United Nations.

The manual contains an introductory general chapter (Chapter 1) and a second chapter that the standard definition of culture, makes the definition of the cultural field and sets its segmentation. This chapter provides a reference for the rest of the document. In chapters 3 and 4, classifications, both cultural productive activities as deepen cultural products, and its contents are set in terms of international classifications of activities and products recommended for use in systems of economic

statistics (ISIC rev 4 and CPC ver 2.0, respectively). Chapter 5 is devoted to the production from the perspectives of both cultural products considered as the cultural productive activities. In particular, it addresses the issues of valuation and its consistency with other systems of economic representation and economic contribution of culture. Chapter 6 introduces-use supply of cultural products, table and insists on the importance of monitoring imports and exports of cultural products that are consistent with the principles established for this framework. Chapter 7 is devoted to describing how spending on culture and its financing is represented in the Satellite Account of Culture. It can be considered the most important within the system. Chapter 8 deals with employment issues from the perspectives of both labor supply and demand. On the demand side, it stresses the importance of differentiating cultural occupations of non-cultural occupations. Finally, Chapter 9 proposes, for most subsectors, the establishment of non-monetary indicators as essential complements to understand the economic dimension of culture. In chapters where relevant, a section introduces measurement problems

The methodological manual by CAB has gained a status as one of the most referred documents, together with UNESCO FCS in Latin America. It looks appropriate to cover all important topics to compile culture satellite account.

It clearly includes the important chapter (chapter 6) which covers supply-use table, which would be the core of culture satellite account. It covers definitions of culture and other important concepts in chapter 2, followed by chapter 3 and 4 about classifications of accounts on the production side. Chapter 7 covers expenditures and chapter 8 covers employment issues, and the chapter 9 covers non-monetary indicators. These contents would sound very familiar and appropriate to those who have been involved in the compilation of other satellite account such as tourism, and thus these would be considered natural to those who are in charge of system for national accounts.

(19) Guia Metodologica – Para la Implementacion de las Cuentas Satelite de Cultura en Iberoamerica
Methodological Guide – For Implementation of Culture Satellite Account for Latin America

Convenio Andres Bello (CAB) produced the Methodological Manual for Latin America in 2009, which had been the only confirmed manual for Culture Satellite Account in the world. Just by the time this study is completed, CAB published a new Methodological Guide, which is to supplement the Methodological Manual. The Guide states their perceptions on the various studies on culture satellite account and makes a statement of goals to develop culture satellite account.

Within the Latin American region there appears to be more cohesive consensus than before to support the development of culture satellite account at each national levels. Similar to the contents of Methodological Manual by CAB, a new Guide is made in a way for the developers to maintain high compliance with System of National Accounts, indicating that these documents must have been made by those who were highly familiar with the System of National Accounts.

The Guide clearly refers and emphasizes important components of satellite account characteristics. For example, an issue of how to reconcile supply and use of culture products in a nation, is more balanced than some of the previous culture satellite account reports from Latin America where identification of production account culture was once thought to be enough to measure culture as an industry.

Here are some examples of excerpts from the body of the Methodological Guide.

[Excerpts from their Introductory Statement]

The experiences of cultural mapping, design and consolidation of information systems, mapping and atlas of cultural infrastructure are evidence of the deployment which took the cultural research in the first decade. In the midst of these discussions and from the experience gained by the Group of Latin American experts who participated in the studies carried out in the culture programme and economy, the Andrés Bello agreement served as meeting place for institutions, scholars and artists from the Member countries will propose two specific challenges: (i) in the short term, the region should advance in the formulation of a common methodology for measuring economic culture that are consistent with the particularities and needs of the Latin American context, it allowed to establish baselines, historical series and reference points for the design, execution and evaluation of cultural policies, under the same standards of measurement in other traditional economic sectors; (ii) in the medium term, the valuation of the symbolic nature of culture from a scenario such as the Latin-American should transcend the macroeconomic indicators, to account for the social and cultural contributions of our cultural development in its broader sense.

With these clear objectives and without losing sight that the big first step meant to provide macroeconomic indicators relating to employment, balance of payments, the taxes, spending on culture and its financing and contributions to the gross domestic product (GDP), the Andrés Bello agreement undertook at the beginning of the year 2005 a regional strategy for the construction of a proposal for measuring embodied in document satellite account of culture. Methodological manual for its implementation in Latin America was made with the support of the Inter-American Development Bank (IDB) and the Spanish Agency of international cooperation for development (AECID).

During this first phase, representatives of countries, experts in Sociology of culture, economy, culture and national accounts raised the foundations of the document; subsequently coordinated by Marion Pinot of Libreros, Convention held three regional meetings that the proposal for feedback. Not in vain,

the manual published in 2009 was the result of the debate and the experience of countless technicians who contributed to its construction and, in a short time had a wide acceptance because it precisely respond to the great challenges that that moment is posed different operators in the sector.

Five years after being published, the guidelines arising from the CAB were welcomed in the processes of measurement of Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Spain, Mexico, Paraguay, Peru, Dominican Republic and Uruguay; also they have oriented the generation of information base in Bolivia, Honduras, Guatemala, Cuba, Panama and Venezuela, countries in which the methodology can be applied subsequently.

Latin America is today positioned as the leading region in the development of the satellite account of culture (CSC) thanks to the multiple efforts articulated between countries and regional cooperation agencies to consolidate them in their cultural information systems, allocate significant financial and human resources to feed the system with statistical information, and work for their recognition as initiatives that transcend time.

Like few issues in the cultural sector, the accounts have a role without precedent in the regional agenda. Its promotion was spurred in the 15th Conference Ibero-American culture, held in Salamanca in 2012; It was evident in the Decision 782 2013 of the Andean Community of Nations, who designed the programme of "Harmonizing statistics and accounts satellites of culture"; It was reiterated in the 41st ordinary meeting of Heads of State and Government of the countries of the Central American integration system, held in Costa Rica in 2013, and; consolidated during the year 2014 as a priority of State policies, when according to the recommendations of the Seventeenth Ibero-American Conference of culture of Mexico, the heads of State and Government from 22 countries in the region decided to combine their efforts to promote its implementation, in the framework of the Latin-American Summit XXIV in Veracruz in December of the year 2014.

The Guide for satellite accounts implementation of culture we are presenting today is the result of an effort to offer a methodological proposal renewed, accompanied by a series of technical guidelines that will facilitate the design and implementation of the plans of work to put up. It's a tool that responds to the needs of those who work for the sustainability of the exercise today, since the institutions of culture and national statistical centres, and that over the past two years joined us in the formulation of this guide through their active participation.

The technicians of the CSC of the countries in the region, international organizations as IDB, the Economic Commission for Latin America and the Caribbean (ECLAC), the UNESCO Institute for statistics (UIS), the Organization of Latin-American States (OEI) and the Organization of American States (OAS), their active participation in the table of Virtual work of the satellite accounts in Latin America allowed us to identify technical problems occurred in the process of implementation of the CSC; preparing the document consolidation of experiences of the satellite account of culture in Latin America and ensure that the international meeting for the update of the methodology of CSC, held in February 2014 in Costa Rica with the support of the Ministry of culture and youth of that country, identified ten key recommendations for the implementation of the accounts.

This document called Roadmap for the implementation of satellite accounts define actions and specific steps to guarantee human and technical resources, financial and technical medium and long term and, in that sense, we are sure will become an essential tool of public policy. Its development and validation by 15 countries in the region is one of the main innovations of Block III, Tools for the implementation of satellite accounts. Additionally, it strengthens the text with minimum and recommended for the design of satellite accounts, the result of a coordinated work with ECLAC and the Statistical Office of UNESCO actions Conditions

in an effort to guide the cultural authorities and institutions responsible for the System of National Accounts on three minimal conditions and four Recommended Actions before starting the implementation process of CSC.

[Objectives of the Culture Satellite Accounts]

The objectives for which tourism satellite accounts are:

1. To characterize the cultural field, establishing its borders, limits and taxonomy.
2. Identify cultural products, activities that generate them, determining their use and the mechanisms of production, exchange and consumption.
3. Establish and analyze spending and cultural consumption, according to their purpose, nature and beneficiaries.
4. Provide information on the supply and demand of cultural products, incorporating monetary and non-monetary information.
5. Determine the trade flows of cultural products.
6. Identify relevant monetary and non-monetary indicators for the explanation of economic variables set in measuring the cultural field.
7. Determine the development and contribution of the economy of culture in the national economy.
8. Promote the generation of basic statistics for strengthening cultural sector measurements.
9. Promote the integration of economic calculations related to culture within the central framework of national accounts on cultural information.
10. Serve as a source of information for the formulation, monitoring and evaluation of public cultural policies.

CHAPTER 5 BALANCES supply and use of cultural products content

The balance supply and use of cultural products

The supply and use tables of culture products

The external trade in cultural products

Introduction

5.1. The aim of the supply and use balances is to represent the supply and use of cultural property within the overall framework of an economy. It focuses on the economic uses of products classified according to the main economic concepts: intermediate consumption, household consumption, capital formation, among others; not just those produced by residents, but also those imported. If you want to understand the culture in its entirety, it is necessary to take into account the relations worldwide, which manifest themselves economically through imports and exports of goods and services.

5.2. These tables allow us to visualize the origin and destination of cultural products. Provide elements for analysis, which must of course be supplemented with non-monetary data.

5.3. A more advanced presentation of these balances is to incorporate the supply and use tables, where not only the total supply of cultural goods and services derived from production and imports is shown, but the activities that produce them are also shown. Similarly, they are presented, the global intermediate consumption of cultural goods and services as activities that consume them.

5.4. Its purpose is to reveal the economic interrelationships of the various cultural sectors with other sectors and other activities, interrelations that are manifested in various ways: first production in certain branches of non-cultural activities can also provide a secondary basis cultural goods and services (as explained in the previous chapter); then for intermediate consumption as cultural products

can be used as inputs by other cultural productive branches, but also by other non-cultural production sectors (e.g. product design and decoration or technical books and magazines)...

5.19. An important step is to work properly assign economic uses of cultural goods and services. To make this work, you should refer to Chapters 6 and 14 of the 2008 SNA.

5.20. A particularly sensitive component is to identify the nature of the gross fixed capital formation, it can be confusion about its meaning. According to the SNA 2008 to 10.11:

"Fixed assets are produced assets that are used repeatedly or continuously in production processes for more than a year. The distinguishing feature of a fixed asset is not that it is durable in a physical sense, but it can be used repeatedly or continuously in production for a long period of time, which is set over a year. Some goods, such as coal, can be very durable physically but do not constitute fixed assets because they can be used only once. Among fixed assets not only the structures, machinery and equipment, but also cultivated assets such as trees or animals that are used repeatedly or continuously for other products such as fruit or dairy products are included. Products of intellectual property as original art or computer programs used in the production process "is also included.

CHAPTER 6 ANALYSIS OF CULTURAL SPENDING AND FINANCING

Content

Concepts and definitions related to cultural spending on culture expenditure categories

Introduction

6.1. At this point, the Manual culture considered from the point of view of the activities involved in the production of cultural products: producing agents, qualified in different ways according to the industries they belonged were presented; the organization of production, formal / informal, market / non-market and production costs and the value added generated settled. This added value is relevant to represent the economic importance of the culture of a country from the standpoint of production.

6.2. While analyzing production processes and their influence on the income generated in an economy can help justify policies to promote the production culture is not an indicator of its impact on the cultural life of the residents of a country and its development: As already noted, it could be the case of an economy where books are published, films are made, all exported, employment and income are generated, but no effect on consumption and cultural development of its people....

Spending by the different economic operators, characteristic goods and services, national origin or imported

6.21. The characteristic products previously defined cultural field. The list, according to the CPC classification, Revision 2, is in Table 3.4. for distinctive products.

6.22. According to the agents who enjoy them and their economic uses, they are subdivided into the following classes:

(1.1) Final Consumption (1.2) Intermediate consumption (1.3) fixed capital formation (1.4) Change in inventories (1.5) Net acquisition of valuables

-----[box 6.3] -----

A simplified numerical example should reveal the procedure: Suppose the service provided by a museum whose total operating costs are worth 100. The proceeds from tickets is 10.

Initially, the record will be the following:

Production value of museum services (not market)

At cost value 100

Final consumption expenditure of households 10

Value of final consumption expenditure of government (not individual product market) 90

Households are actually true beneficiaries of this service for its full value. For this reality appears, the SNA proceeds in a second phase (calculation of adjusted disposable income) to reassign it using the following procedure:

Production value of museum services (not market) 100

Value of actual final consumption of households 100

Value of social transfers in kind from government to households (government spending, household income) 90

Be deemed to actual final consumption of households is 100, a value that is equal to the total value of production of no individual market services; the part they do not disburse its own resources (90) are considered "funded" via social transfers in kind received from the service producing entity.

----- End of Box 6.3. -----

This relative new document (2015) appears to be positioned as a compilation guide to supplement more formal Methodological Manual made in 2009. Compilations guide includes more practical examples to address frequently asked questions, and Box 6.3 is a good example for such purpose.

It has Chapter 5 covering balancing supply and use of cultural products, and it surely re-confirms the CAB's intent to make culture satellite account more comprehensive and similar in structure with other satellite account such as tourism, so that any national statisticians would feel familiar to learn about the culture satellite account with their prior knowledge on System of National Accounts and Tourism Satellite Accounts.

The fact that it often refers to SNA 2008 verifies that the Methodological Guide was compiled by the team who have been very familiar with System of National Accounts, which raises the comfort levels of national statisticians.