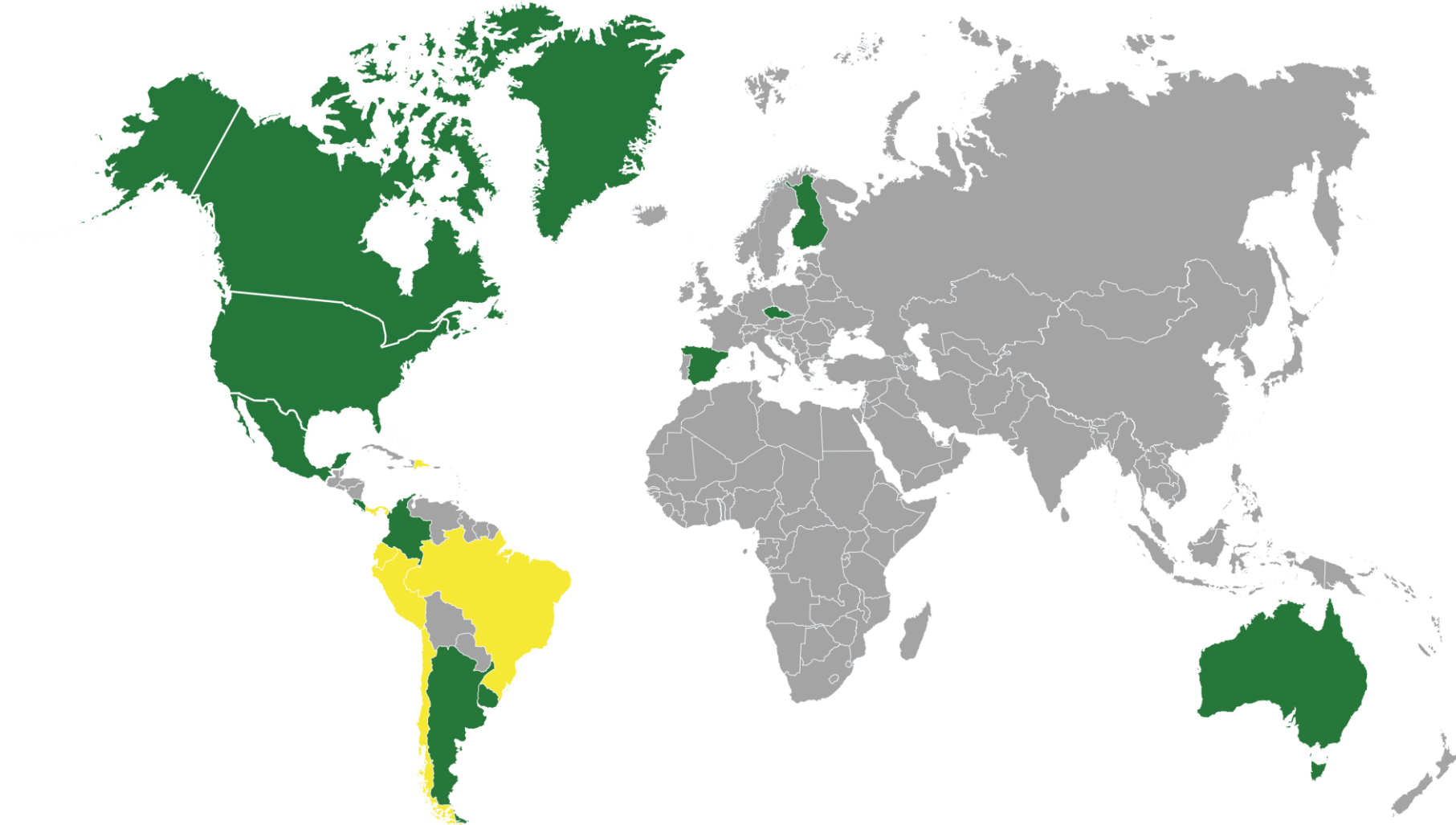


# Culture Satellite Accounts: Countries' Lessons and Challenges for the Cultural Economics Field

*Diana Marcela Rey, Ph.D.*



# Implementation of the Cultural Satellite Accounts



# CSA as field of Cultural Economics

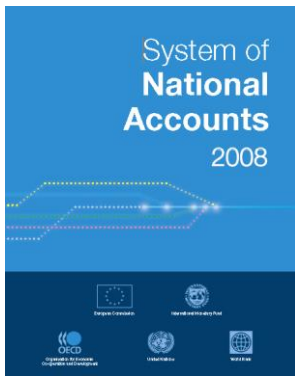
There are only two analytical articles:

- Czech Experience in Using CSA: Wadim Strielkowski, published by the *Czech Journal of Social Sciences, Business and Economics* in 2012.
- Measuring Cultural Value in Canada: From National Commissions to a Culture Satellite Account by Claire McCaughey, Nancy Duxbury, and Adam Meisner included in the review *Cultural Trends* in 2015.

# Content

- The process of implementation
- Differences of the scope of measurement
- Common obstacles and challenges for Cultural Economics

Why the interest?



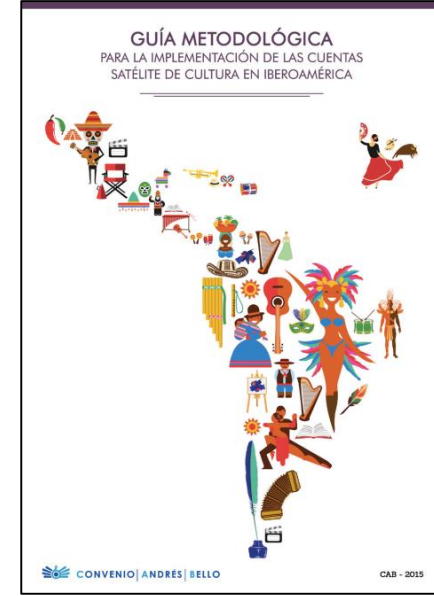
The SNA provides a framework for recording the flows and stocks to provide a picture of the cultural economy and its links to the rest of the world, to respond:

***who does what, with whom, in exchange for what?***

# Implementation process

First Phase:  
Pioneers of  
CSA (2006–  
2012)

Pioneers	Country	First results	Start the process	Last Result	Year Base
	Spain	2007	2006	2016	2010
	Finland		2007	2017	2007
	Chile		2006	2012	2011
	Australia	2008	2006	2014	2009
	Finland		2007	2017	2007
	Colombia		2002	2017	2005
	Argentina		2008	2017	2004
	Uruguay	2009	2009	2009	2005
	Canada	2012	2008	2014	2010





## Second Phase: Learning for the First Experiences (2012–2017)

Pioneers	Country	First results	Start the process	Last Result	Year Base
Learning for the experiences	Czech Republic	2012	2009	2014	n/a
	Costa Rica		2012	2013	2011
	USA	2013	2012	2013	2011
	Mexico	2015	2013	2015	2008

# Differences and commonalities

Variables and indicators	Argentina	Australia	Canada	Colombia	Costa Rica	Finland	Mexico	United States	Uruguay	Spain
<b>Museums</b>	X	X	X	X		X	X		X	X
Historical sites		X	X	X		X				X
Archives	X	X	X	X		X	X			X
Festivals		X	X	X					X	X
Traditional cooking							X			
Botanical gardens		X	X	X		X				
Zoological gardens		X	X	X		X				
Nature reserves		X	X	X		X				
Performing arts	X	X	X	X	X	X	X	X	X	X
Art gallery		X	X			X				X
Photography	X		X	X	X	X	X	X		X
Crafts		X	X				X			
Sound recording	X	X	X	X		X	X	X	X	X
Music publishing	X	X	X	X		X	X	X	X	X
Broadcasting	X	X	X	X		X	X	X	X	X
Books	X	X	X	X	X	X	X	X	X	X
Newspaper	X	X	X	X	X	X	X	X	X	X
<b>Library</b>	X	X	X	X	X	X	X	X	X	X
<b>Film</b>	X	X	X	X	X	X	X	X	X	X
<b>Video</b>	X	X	X	X	X	X	X	X	X	X
Radio	X	X	X	X	X	X	X	X	X	X
Television	X	X	X	X	X	X	X	X	X	X
<b>Games</b>			X	X		X	X	X		X
<b>Design</b>	X	X	X		X		X	X		X
Architecture	X		X		X	X		X		X
Advertising	X		X	X	X	X		X		X
Sport			X							
Manufacture of musical instruments			X				X	X		X
Fashion		X								
Cultural Education	X		X	X	X	X		X	X	X

# Sequence of accounts

- The 2008 SNA gives recommendations on the sequence of elaboration to be followed:

Production

Expenditure and funding

Supply and Use Table (SUT)

Non-monetary indicators







# Measurement of SUT Table

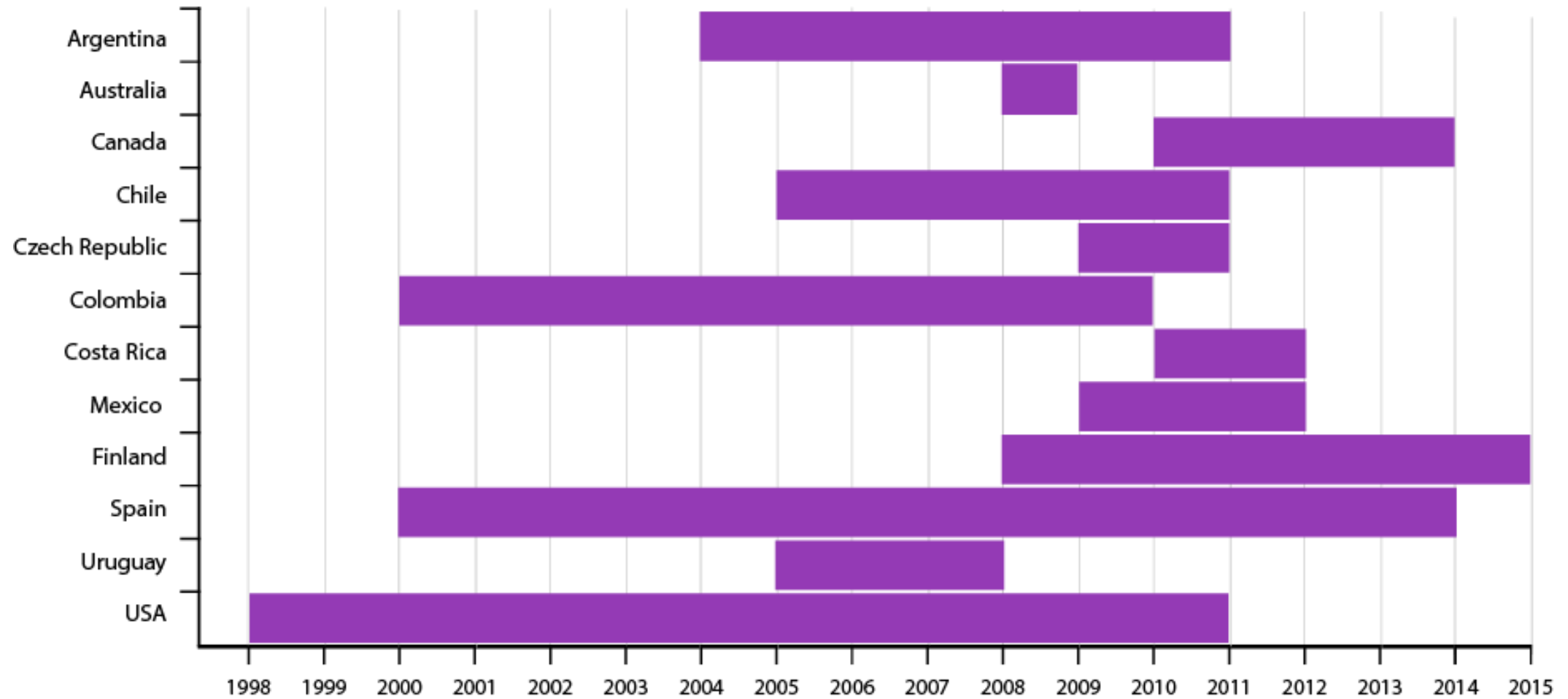
The supply includes domestic production and import.

The uses considered in the 2008 SNA are the following:

- Intermediate consumption
- Final consumption expenditure
  - By households
  - By government
  - By Non-profit Institutions Serving Households
- Capital formation
  - Gross fixed capital formation
  - Change in inventories
  - Acquisitions less disposal of valuables

Variables	Argentina	Australia	Canada	Colombia	Costa Rica	Finland	Mexico	United States	Uruguay	Spain
Exports and Imports of cultural products	x		x	x	x		x		x	x

# CSAs series available by country





# Common obstacles

1. Scope of measurement

2. Systems of information. All countries have in common the following problems:

- Lack of representativeness of the cultural sector in national statistics
- Limitations to include informal activities
- Represent the digital economy

# Challenges for the Cultural Economics Field

- Measurement of the cultural heritage

Indicator 11.4.1: total expenditure (public and private) per capita spent on the preservation, protection and conservation of all cultural and natural heritage.

- Treatment of Cultural Practices

- Classification of the beneficiaries of culture, especially amateurs and professionals.

# Conclusions

1.



2.



3.





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