

Research Article

Operationalization of the Local Culture and Arts Council (LCAC) in the Municipality of Guinobatan: An Assessment

Evelyn C. Oliquino

College of Arts and Letter, Bicol University, Legazpi, Philippines

Correspondence should be addressed to *Corresponding Author; ecoliquino@bicol-u.edu.ph

ABSTRACT

The study employed qualitative-descriptive method and made use of the Systems Theory of Organizations by Kantz and Khan anchored on Creative Economy Model of Economic Growth. The objective was to determine LGU Guinobatan's extent of compliance to DILGMC2017-133, titled Creation of Local Culture and Arts Council. Three-point Likert Scale was utilized to find out the compliance to the identified dimensions. Guinobatan is a first-class municipality in Albay, conveniently situated near growth areas: air and land accessible with progressing amenities and nature sights ideal for tourism cultural experience. LGU Guinobatan is moderately compliant to the composition of LCAC, accomplishments of programs and plans and members' relevant trainings. However, it posted fair compliance to the sustainability plan and involvement of grassroot communities. The study recommends to strengthen the functions of Guinobatan Culture and Arts Council through: Appreciation of geographic, historical, cultural and socio-economic town's asset, converting viable/sustainable tourism and cultural programs; Ordinance institutionalizing organizational structure, budget allocation for development conservation plans and programs; Demonstrate strong political will in creation and implementation of sustainability plan; Bottom-up approach in tourism and heritage planning/programming.

Keywords: Plans, Programs, Profile, Good governance, Extent of Compliance, Creative economy, Cultural heritage

1. INTRODUCTION

An assessment of the status of operations of the Local Culture and Arts Council (LCAC) in Guinobatan, Albay, the "birthplace of General Simeon Arboleda Ola, a revolutionary leader, hero of the Philippine Revolution and last general to surrender to the American forces in 1903", in compliance to the provisions and requirements of Memorandum Circular (MC) 2017-133 of the Department of the Interior and Local Government (DILG). The MC empowers Local Government Units (LGUs) to create and maintain a functional LCAC which shall oversee all initiatives, plans and programs on culture, arts and related fields. The MC's issuance is in line with the Philippine National Development Agenda and the Seal of Good Governance, and the Sustainable Development Agenda, which all recognize culture as an essential pillar in people-centered development.

The study objectives were: 1.) Present a profile of the Municipality of Guinobatan in terms of: Location, History, Demographics, Economic Status and Literacy Rate; 2.) Analyze the extent of compliance of the LGU – Guinobatan to MC 2017-133 in terms of: Composition of the LCAC, Plans and Programs, Extent of Accomplishment vis-à-vis its plans and programs and corresponding budget allocation, and Relevant Trainings and Work Experience of Members; 3.) Analyze what plans for sustainability of the LCAC and its programs are in place, including during times of calamities and pandemics; 4.) Determine the extent of involvement of grassroot communities including vulnerable sectors in the plans and program of the LCAC; 5.) Draw out and analyze the issues that hinder or facilitate the full implementation of the plans and programs of the LCAC in terms of: Organizational Structure, Legislative Support, Plans and Programs, Strategic Allocation of Resources, Resource Inventory and Management, Artistic Development and Support to Artists and Cultural Workers, Promotion and Marketing, Audience Development, Involvement of Stakeholders and the Grassroot, and Others; and 6.) Propose possible strategies and interventions that may be adapted to assist the LCAC in the implementation of its plans and programs.

2. MATERIALS AND METHODS

The study made use of the qualitative-descriptive method of inquiry into the set-up and compliance of the Guinobatan Culture and Arts Council (GCAC) of the LGU of Guinobatan. Literature and documents such as plans and programs, legislative issuances, organizational chart and profile of council members were investigated and analyzed. To find out the relevant trainings and work experience of members, a questionnaire was developed and distributed. A SWOT template was used to elicit insights and information on the factors which impact on and affect the different dimensions and areas of the overall plans and program from among members of the GCAC. A three-point likert scale was used to find out the level of compliance of the GCAC along these identified dimensions, with 3 being highly compliant, 2 - moderately compliant, and 1- compliant. Prior to the conduct of the actual study, in addition, unstructured interview was conducted to ferret out more information that would help answer the study objectives. The researcher tapped the endorsement of the Department of Interior and Local Government or DILG-Albay Province to ensure full cooperation of the respondent LGU. Proper coordination with the Office of the Mayor and the LCAC was likewise done.

3. RESULTS AND DISCUSSION

The general objective of the study was to determine the status of the operations of the GCAC by looking into its compliance to the requirements of the MC 2017-133. Specifically, it aimed to accomplish the following objectives: 1.) Present a profile of the Municipality of Guinobatan in Albay in terms of: a. Location, b. History, c. Demographics, d. Economic Status, and e. Literacy Rate; 2.) Analyze the extent of LGU-Guinobatan to MC 2017-133 in terms of: a. Composition of the LCAC, b. Plans and Programs, c.) Extent of Accomplishment vis-à-vis the plans and programs and corresponding budget, d.) Relevant Trainings and Work Experience of Members; 3.) Analyze what plan for sustainability of the LCAC and its programs are in place, including during times of calamities/pandemics.; 4.) Determine the extent of involvement of grass root communities including vulnerable sectors in the plans and programs of the LCAC.; 5.) Draw out and analyze the issues that hinder or facilitate the full implementation of the plans and programs of the LCAC in terms of: a.) Organizational Structure, b.) Legislative Support, c.) Plans and Programs, d.) Strategic Allocation of Resources, e.) Resource Inventory and Management, f.) Artistic Development and Support to Artist and Cultural Workers, g.) Promotion and Marketing, h.) Audience Development, i) Involvement of Stakeholders and the Grassroot, and j.) Others.; and 6.) Propose possible strategies and interventions that may be adapted to assist the LCAC in the implementation of its plans and programs.

Profile of LGU-Guinobatan. Location. The Municipality of Guinobatan in Albay Province is approximately 17 kilometers from the City of Legazpi, and is 510 kilometers from Metro Manila, the capital of the Philippines. It is clustered in the third congressional district of the province. Geographically the town is bordered by a number of municipalities: Camalig on the east, Jovellar on the South, Pio Duran on the south-west, and Ligao on the north-west. On the north-east, the town shares with Malilipot, Santo Domingo, Daraga, Tabaco and Legazpi, a common point in the crater of Mayon Volcano. It has 6 partly urban barangays and 38 rural barangays.

History. The Franciscans considered Guinobatan as a barrio or Visita of Camalig. But from 1672 to 1678 when the Christianity gained foothold in the place, it was subsequently recognized as a permanent Visita (settlement) and designated as Christianity's outpost and is known as, "birthplace of General Simeon Arboleda Ola"

Demographics. Based on the population census of 2020, Guinobatan has over 85,000 residents. The population density was 350 inhabitants per square kilometre (910/sq mi).

Economic Status. Guinobatan is 1st Municipal Income class with 25.61% Poverty Incidence (2018) with a Revenue of Php 273.4 million pesos (2020).

Literacy Rate. Census as of 2015 registered 99.24% Literacy Rate for 10 years old and over.

Extent of Compliance of the LGU-Guinobatan to the requirements of the MC 2017-133

Composition of the LCAC. LGU Guinobatan has its annual plans and programs related to tourism, culture, creative industries, and the development, promotion and marketing and protection of the cultural assets of the town. However, no created ordinance, and only a resolution was the basis, though already expired, but there was the existence of a loosely organized culture and arts Council. There are 18 Members of the Local Culture and Arts Council comprised of the mandatory members such as the Local Chief Executive, the Tourism/Cultural Officer, the Local Planning and Development Officer and Budget Officer, and the Chair of the Legislative Committee on Culture and the Arts, and the 13 sectoral representatives.

Plans and Programs. The office conducts quarterly meeting to thresh out matters important to its programs and functions. In terms of organizational composition, the office was found to be moderately compliant to the requirements of MC 2017-133. Likewise, on the basis of its plans and programs, Guinobatan was found to be moderately compliant despite the existence of a resolution only, in order to continue with the planned programs. No cultural development plan was initiated because of the high turnover of personnel due to change in the administration.

Extent of Accomplishment of the LCAC vis-à-vis its plans and programs and corresponding Budget Allocation. Guinobatan has achieved a moderate degree of accomplishment, that at least 50% of the targets, are accomplished with the corresponding budget allocation.

Table 1
LGU GUINOBATAN'S
 Budget Allocation and Utilization for the Conduct of Arts and Cultural Programs from 2015 – 2021

Year	Budget Allocation	Budget Utilization	Remarks
2015	Php 7,455,400.00	Php 7,088,259.08	Budget not fully utilized
2016	6,449,991.73	6,225,429.86	Budget not fully utilized
2017	8,845,286.00	7,550,907.06	Budget not fully utilized
2018	5,980,000.00	5,798,529.37	Budget not fully utilized
2019	5,498,000.00	5,326,789.36	Budget not fully utilized
2020	350,000.00	225,080.00	Budget not fully utilized
2021	640,000.00	360,845.00	Budget not fully utilized

It can be gleaned based from the data supplied by the Budget Office and the Accounting Office, the budget intended for the conduct of Arts and Cultural Programs from 2015-2021 were not fully utilized. The reason behind as explained by the designated head, has other functions to deal with, considering the high turn-over of assigned personnel in GCAC because they are on coterminous appointment. At the invasion of the Covid-19 Pandemic (2020-2021), the funds for culture and arts were not scrap off, but was lowered compared to the non-Pandemic years, and yet was not fully utilized. The unutilized budget for culture and arts programs and some other funds of the LGU has been realigned to other projects and health needs caused by the COVID-19, thru a Resolution.

Relevant Trainings and Work Experience of Members. The designated head of the Guinobatan Culture and Arts Council has the relevant work experience, education and trainings to enable him to function effectively in his position, however he has other functions like PESO Manager and Youth Development Officer. Other members of the council have their own expertise and work experiences to the council, but are still needing more advance trainings in cultural and heritage works - in particular, trainings on utilization of the cultural resource inventory, and festival management and development, creative industry development, audience development for more culturally-nuanced activities and projects.

As part of the strategy for the fulfillment of the plan, the LGU had resorted to outsourcing funds for the implementation of identified projects and activities such as infrastructure support. However, the two-year COVID Lockdown and the occurrence of natural calamities had forced the LGU to deviate needed funds to other pressing concerns. Despite these, the GCAC has on-going projects like cultural mapping, and the Tourism Office is on for the identification of possible areas for cultural tourism destination/development.

Plans For Sustainability, including during times of Pandemics and Calamities

There is no Sustainability Plan identified or crafted. The invasion of the pandemic made it more difficult to continue with the plan of identifying possible areas for cultural tourism destination/development.

Extent of Involvement of Grassroot and Vulnerable Sectors in the Plans and Programs of the GCAC

There was no clear indication that there was a bottom-up approach to planning and programming by the GCAC. The grassroot communities are engaged in the conduct of the activities but do not necessarily have a direct or indirect input into the process of crafting the tourism and cultural program of the municipality. Their level of involvement is limited to the occasional festivities. Involvement of vulnerable sectors were also not factored into the plans and programs hence, is fairly compliant.

Issues that Hindered /facilitated the full implementation of the plans and Programs of the GCAC in terms of:

1. **Organizational Structure.** There is the presence of a semblance of Culture and Arts Council, however it is a loosely organized council due to expired resolution. No Municipal Ordinance has been passed by the Sangguniang Bayan to institutionalize the existence of the Local Culture and Arts Council. A number of members are new due to the high turnover of employees because of the change in Administration. However, these new members with fresh perspectives can be a very viable opportunity for the formal organization of the LCAC.

2. **Legislative Support.** The present administration of the LGU-Guinobatan has the awareness of the need for a strong legislative support, considering that the resolution for the culture and arts programs has already been expired. It seems that there is a continuing disregard for local artists. An ordinance is timely needed to give due recognition to local artists.

3. **Plans and Programs.** The Plans and Programs centered on discovering sites for tourism destination. While there is a plan crafted for the entire municipality, there is no clear indication of the participation of the barangay in the formulation of the plan. At the barangay level, there is no separate budget allocated for the culture and arts program. The funds allocated in the municipal level are not adequate. Whatever funds are available are usually diverted to other projects deemed more important. Ordinance clearly delineating funds for cultural programs needs to be enacted, so as to compel the grassroot communities to develop their own distinct heritage programs and projects, creation of livelihood and job opportunities, and preservation of sites by designated government agencies.

4. **Strategic Allocation of Resources.** LGU-Guinobatan has identified key priority areas for funding. These are: 1.) Improvement of Access, Connectivity and Support Infrastructure, 2.) Improvement of Tourism Products and Services Standards, and 3.) Improvement of Tourism Institutional Governance. In the first area, funding for construction of access road circuits

important to tourism were outsourced. Frontline service providers were provided trainings and orientations under the second area. In the third area, the tourism office designated has other two major functions, being the PESO Manager and Youth Development Officer. The plan has not been fully implemented yet because of the change in administration with new visions and programs. Other priority areas like intensive trainings for rescuers, construction of a community college, and construction of typhoon-proof museum and cultural center are yet to be addressed.

5. Resource Inventory and Management. Guinobatan has a cultural inventory submitted to the NCCA. There was a donation of artifacts to museum not covered by deed of donation encouraging donors to take them back and loss of artifacts. In this aspect, the trust of donors is compromised. The process of proper documentation and donation is necessary and the utilization of cultural heritage for various uses would be helpful.

6. Artistic Development and Support to Artists/Cultural Workers. There is the presence of cultural artists and workers and the availability of on-call artists yet no organized group was identified. Due to no funds provided and no recognition/accreditation is instituted, these artists have no opportunities for their artistic growth hence they resorted to work elsewhere. There is the potential of organizing cultural and artistic groups through the LCAC backed up by the ordinance.

7. Promotion and Marketing. The presence of modern multi-media and social media platforms is one of the essential tools in promotion and marketing of what Guinobatan has to offer, as reflected in their website and Facebook Page. However, the Culture and Arts programs are not backed-up by research and public consultation in planning and development, so it tends to be coterminous with the Local Chief Executive. Aside from that, no sustainability and maturation of culture and arts programs/festivals and has no distinct brand has been identified. The LGU Guinobatan is working on institutionalizing the brand identity by engaging in research, consultation and in planning and development.

8. Audience Development. Audiences are mostly from education and government sectors and there is limited participation of other sectors and stakeholders. The creation of Culture and Arts Programs and activities to cater to other sectors are not fully explored. The opportunities identified are: Profiling of audience thru LCAC and Barangay Culture and Arts Council; Livelihood and tourism opportunities out of disaster may increase the participation of the community and can lead to creating a sense of ownership, belonging and pride of the place.

9. Involvement and Participation of Stakeholders and Grassroot. No specific budget identified for culture and arts programs and activities. The grassroot was neither involve and did not participate in the planning and programming of activities for culture and arts. Sidelineing of culture and arts programs and activities and earmarking of funds to non- Culture and Arts activities. Alignment and allocation of budget should be covered by legislative measures in order to safeguard the funds intended for culture and arts.

Possible Strategies and Interventions may be adapted to assist the GCAC in Implementation of its plans and programs.

In coordination with the National Commission for Culture and the Arts and established LCACs, DILG, DOT, TESDA, CHED, DepEd, KWF, and academic institutions like Bicol University, the following strategies may be adapted to assist the GCAC in the implementation of its plans and programs; Conduct of Trainings and Workshops on the identified related Trainings that need to be acquired by the cultural workers specially prospective members of GCAC, culture based planning and development, legislative action, entire community mobilization, conduct of inventory of cultural resources through cultural mapping, utilization of cultural resources and strengthening the organizational structure. The LGU Guinobatan has expressed verbally the intent to be the recipient of Extension Work provided by Bicol University.

4. CONCLUSION

1. The Municipality of Guinobatan represented by the LGU-Guinobatan is conveniently situated in Albay, being near growth areas like Ligao City, Camalig, Pio Duran and Jovellar; accessible by land, and air, with progressing amenities and interesting nature sights ideal for tourism and cultural experience. In terms of location, socio-economic status, history and culture, it has what it takes to become a first-class tourist destination.

2. The LGU-Guinobatan has moderately complied with the requirements of the MC2017-133 in terms of composition of its culture and arts council. The LGU posted a moderate compliance when it comes to the accomplishments vis-à-vis its plans, due to the pandemic and occurrence of natural calamities. It was also moderately compliant in terms of the relevant trainings of members.

3. LGU-Guinobatan has no Sustainability Plan identified or crafted and the invasion of the pandemic made it more difficult to continue with the plan of identifying possible areas for cultural tourism destination/development.

4. The crafting of the plans and programs for tourism and cultural heritage of LGU-Guinobatan did not indicate a bottom-up approach involving grassroot communities and the vulnerable sectors. The participation of these sectors in the planning and programming for tourism and heritage is not considered.

5. Factors which facilitated the operations of the GCAC were: Presence of a semblance of Culture and Arts Council though loosely organized council due to expired resolution, effective use of modern means of communication and social media to market and promote the tourism and cultural program of Guinobatan, proposed linkage with culture agencies. Factors which posed hindrance to the operations of the GCAC were inadequate funding due to diversion of funds for other projects and activities deemed more urgent and essential especially during times of pandemics and calamities; lack of compensation and continuing education and training program for cultural workers and artists, high turnover of employees due to change in administration, absence of indication of a bottom-up approach to planning and programming to include inputs from the grassroot and vulnerable

sectors, and the lack of strategies for developing alternative markets and audiences for its tourism and heritage programs.

6. There is an immediate need for the institutionalizing the creation of a training and education program for the GCAC and other stakeholders on areas such as: cultural resource inventory utilization, culture-based governance, sustainable festival management for cultural workers and artists, audience development, development and management of interactive museum, development and management of arts and culture-based industries.

ACKNOWLEDGMENT

I wish to thank Bicol University, the Bicol University President Dr. Baby Boy Benjamin D. Nebres III, the Bicol University Graduate School through Dr. Maria Jane B. Mascariñas and Dr. Roldan Cabiles, Bicol University College of Arts and Letters headed by Dean Dr. Adrian B. Aguilar and BU Research and Development Management Division for the opportunity to work on this research. Thank you also to the Local Government of Guinobatan, for extending the necessary information and insights for this study. I extend my appreciation to my friend Dr. Shirley N. Maloles and my colleagues, who have been supportive and provided a stimulating academic environment. Above all, thank you to God Almighty.

REFERENCES

- [1] ASEAN. Overview-ASEAN, One vision, one identity, one community. Retrieved from
- [2] <https://asean.org/asean-economic-community/initiative-for-asean-integration-iai-and-narrowing-the-development-gap-ndg/overview-2/> on June 7, 2020
- [3] Agda, Gina. (2014). Pamaypay Festival of Bascaran, Daraga, Albay. Unpublished Master's Thesis. Bicol University.
- [4] Alejo, Nida S. (2014). Lambat Festival of Pio Duran, Albay, A Tool for Socio-Cultural Development. Unpublished Master's Thesis. Bicol University.
- [5] Angara, Sonny M. (2018 August 30). A Creative Economy in the Philippines. *Business Mirror*. Retrieved from <http://businessmirror.com.ph/2018/08/30/a-creative-economy-in-the-philippines/> on March 30, 2019
- [6] Baldeo, Karla Mir. (2019 November 10-11). Culture-Sensitive Governance. Lecture Series. Arimbay, Legazpi City.
- [7] Baluncio, Angela. (2002). Sarung Banggi Festival. *Philippine Minda News*.
- [8] Beaubien, Brad M. (2000) Community Festivals and Social Capital. An Unpublished Master's Thesis. USA <https://core.ac.uk/display/5005522> June 2, 2020
- [9] CCP Chair Urges Artists to Innovate to Survive Pandemic. Retrieved from <https://news.abs-cbn.com/life/05/04/20/ccp-chair-urges-artists-to-innovate-to-survive-pandemic> June 29, 2020
- [10] Chua, Michael. (2019 Aug. 24). The Manila Times. Yorme on History. Retrieved from, <https://www.manilatimes.net/2019/08/24/opinion/columnists/yorme-on-history/604849> June 29, 2020
- [11] European Economic and Social Committee (EESC). 'Culture, Cities and Identity in Europe.' Retrieved from
- [12] <file:///C:/Users/wpfw/Documents/DPeA%20Research/Culture%20cities%20and%20identity%20in%20europe.pdf> on June 3, 2020
- [13] Friol, Romeo P. (1983). The Effects of Fiestas to the Economic Life of the People of Presentation: Their Implication to Education. An Unpublished Master's Thesis. Naga College. Naga City.
- [14] Gaouette, Terry A. (2020). Cultural Ecotourism: A New Model for Urban Economic Development in Milwaukee - A Case Study. Milwaukee Public Museum. Retrieved from <https://www.csu.edu/cerc/researchreports/documents/CulturalEcotourismNewModelForUrbanEconomicDevelopmentMilwaukee.pdf> on June 2, 2020
- [15] Historic City of Vigan. Retrieved from <https://whc.unesco.org/en/list/502/> June 29, 2020
- [16] How the Japanese Art of Kintsugi Can Help You Deal with Stressful Situation. Retrieved from <https://www.nbcnews.com/better/health/how-japanese-art-technique-kintsugi-can-help-you-be-more-ncna866471> June 28, 2020
- [17] Katz, Daniel and Khan, Robert, (1966). Systems Theory. Systems Theory – Organizational Development. Retrieved from <https://organisationdevelopment.org/five-core-theories-systems-theory-organisation-development/> on June 4, 2020.
- [18] Kong, Lily. (2007) Cultural icons and development in Asia: Economic imperative, national identity, and global city status. *Political Geography-POLIT GEOGR.* 26.383.404. 10.1016/j.polgeo.2006.11.007
- [19] Labad, Lutgardo. (2012). Cultural Resource Management. Lecture Series. Bicol University Graduate School.
- [20] Makabenta, Yue. (2017 January 10). "Creative Economy: A New Paradigm for PH Development." *The Manila Times*. Retrieved from <https://www.manilatimes.net/2017/01/10/opinion/columnists/topanalysis/creative-economy-new-paradigm-ph-development/306115/306115/> on May 31, 2020
- [21] Mendoza, Julio. (1996). Flores de Mayo of Ogod, Donsol, Sorsogon. An Unpublished Master's Thesis. Bicol University.
- [22] Ministry of Industry, Communications and the Arts. Economic Contributions of Singapore Creative Industries. *Economic Survey Of Singapore First*

- Quarter 2003. Retrieved from [ile:///C:/Users/wpfw/Documents/DPeA%20Research/singapore%20Creative%20Industries%20contributions%20to%20devt-httpwww.ico-d.orgdatabasefileslibrarysingapore.pdf](file:///C:/Users/wpfw/Documents/DPeA%20Research/singapore%20Creative%20Industries%20contributions%20to%20devt-httpwww.ico-d.orgdatabasefileslibrarysingapore.pdf). on June 4, 2020
- [23] Mirabuena, Ronnie M. (2019 November 10-11). Culture-Sensitive Governance Lecture Series. Arimbay, Legazpi City.
- [24] Natividad, Allan V. (2014). Santa Clara Festival of Tigaon, Camarines Sur. Unpublished Master's Thesis. Bicol University.
- [25] Nebres, Baby Boy Benjamin III De la Pena. (2008). Street Dancing in Camarines Norte: The Cultural Workers' Experience. An Unpublished Dissertation. Bicol University.
- [26] PEZA. Retrieved from <http://www.peza.gov.ph/index.php/eligible-activities-incentives> June 28, 2020
- [27] Philippine Government-NCCA. Memorandum Circular No. 2017-133: Local Culture and Arts Councils. Retrieved from <http://gwhs-stg02.i.gov.ph/~s2govnccaph/memorandum-circular-no-2017-133/> on January 30, 2020
- [28] Philippine Government. Philippine Development Plan 2017-2022. Retrieved from <http://pdp.neda.gov.ph/> on June 7, 2020
- [29] Prentice, Richard and Vivien Andersen. (2003). Festival as creative destination, *Annals of Tourism Research*, vol 30, issue 1, January 2003, P 7- Retrieved from <https://www.sciencedirect.com/science/article/abs/pii/S0160738302000348> on June 2, 2020
- [30] Rex, Renato R. (2004). The Katalingkasan Festival of Libon, Albay. An Unpublished Dissertation. Bicol University.
- [31] Singapore artist and Creatives Respond to Non-Essential Survey Claims. Retrieved from <https://www.bandwagon.asia/articles/singapore-artists-creative-industry-respond-to-non-essential-survey-claims> June 29, 2020
- [32] Stern, Mark J. and Susan C. Selfert. Cultivating "Natural" Cultural Districts. Policy Briefs. Retrieved from https://repository.upenn.edu/siap_revitalization/4/ March 23, 2020
- [33] Streeten, Paul. (2006). Culture and Economic Development. Chapter 13 in *Handbook of the Economics of Art and Culture*, vol. 1, pp 399-412 from Elsevier. Retrieved from <https://econpapers.repec.org/bookchap/eeartchp/1-13.htm> on June 7, 2020
- [34] UNESCO. Data for Sustainable Goals. Retrieved from www.unesco.org/culture/documents/FCS-handbook-1-economic-contribution-culture-en-web.pdf on June 5, 2020.