

Julius Bär
FOUNDATION

CULTURE AS AN
ECONOMIC FACTOR

JULIUS BAER FOUNDATION

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50
YEARS

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FOREWORD

When we talk about culture, we might touch on many different aspects of this multifaceted theme – from famous artists and works to renowned institutions or the funding of cultural activities. Yet rarely do we think about the cultural sector as an important economic factor.

Quite wrongly so, as this study on ‘Culture as an Economic Factor’ proves: In 2013 alone, the 61 publicly funded cultural institutions of the City of Zurich produced services valued at almost 300 million Swiss francs – more than 1,300 jobs were part of or associated with the cultural sector. What’s more, numerous tourist businesses and retailers also profited from the 1.7 million visitors to cultural institutions. These are impressive figures and aptly highlight culture’s economic significance for society.

The high value added by the cultural
sector makes it an important
economic factor for the City of Zurich.

Julius Baer’s affinity with this theme has more than one aspect. On the one hand, as an enterprise founded and based in Zurich, we are a participant in local economic activities. On the other hand, providing support for art and culture has been an important part of our Group’s social commitment ever since Julius Baer was founded. Forging a link between these two perspectives – the rational and the emotional – was already important to us 30 years ago. Back then we commissioned the first study on ‘Culture as an Economic Factor’, which attracted a lot of interest.

On the occasion of the Bank's 125th anniversary and the 50th anniversary of the Julius Baer Foundation, we would like to draw attention to this topic once again – not least because this aspect of cultural creativity has been somewhat neglected in the past years and because it has changed significantly over the course of time. I would like to take this opportunity to thank the research institute, BAKBASEL, for conducting the study and the City of Zurich for cooperating so constructively.

I hope that this study will enable you to view your next visit to a concert or a museum from a new perspective. We hope it will make for stimulating reading!



Boris F.J. Collardi
CEO of Bank Julius Baer and
Chairman of the Julius Baer Foundation

A handwritten signature in black ink, appearing to read 'B. Collardi'.

EXECUTIVE SUMMARY

Culture as an economic factor

The cultural institutions of the City of Zurich are currently being funded to the tune of more than CHF 200 million. The Canton and the City of Zurich are the leading contributors. That is the cost side of culture. However, the diverse range of cultural programmes also creates benefits for the city, and the entire region, which exceed the individual benefits for the 'consumers of culture'. Culture is also an economic factor: In 2013, the 61 publicly funded cultural institutions of the City of Zurich 'produced' cultural services worth CHF 296 million. (The cultural services correspond to the sum of proceeds from ticket sales and various incidental revenues as well as public and private subsidies.) Linked to this were CHF 212 million in gross value added and 1,360 full-time jobs.

Secondary effects: How regional enterprises benefit from cultural industries

Numerous enterprises domiciled in the city and the rest of the canton profit from the economic activities of the publicly funded cultural institutions in the City of Zurich. On the one hand, regional enterprises are involved as suppliers along the entire value chain of the production process. In 2013, the publicly funded cultural institutions received third-party services of more than CHF 84 million. Local trade and the city's industry and commerce also benefit from the fact that part of the wages and salaries, amounting to approximately CHF 160 million, flow back into the local economic cycle in the form of consumer spending.

Spillover effects: Visitor spending on local tourism

In 2013, the publicly funded cultural institutions of the City of Zurich registered 1.7 million visitors. Other local tourist bodies will often benefit from those attending cultural events, especially if the event is combined with a shopping spree or a prolonged stay in Zurich, which in turn results in spending in hotels and restaurants. Consequently, the cultural industries trigger spillover effects in the regional tourist industry that benefit not only local restaurants, hotels, boutiques or jewellery shops, but also various enterprises along the value chain of these businesses.

Based on an extensive survey of around 5,000 visitors to 10 different event venues of publicly funded cultural institutions in the City of Zurich, it was calculated that people attending events of publicly funded cultural institutions spend an aggregate CHF 122 million on private consumption outside these cultural institutions on the day of their attendance. If one includes only those visitors who explicitly stated that they had travelled here to attend this particular cultural event, that private consumption amounts to CHF 59 million.

Macroeconomic impact analysis

On the basis of a regional input–output model, the analysis quantified how strongly the regional economy as a whole profits from the secondary and spillover effects of the cultural industries. The most significant core findings of the impact analysis are:

- Overall, the economic activities of the cultural institutions in the City of Zurich are linked to a value-adding effect worth CHF 291 million. The direct effect for the cultural institutions amounts to CHF 212 million. Therefore, every value-adding franc of the publicly funded cultural institutions triggers a value addition of 37 cents at other local enterprises.
- Every second job at a publicly funded cultural institution leads by implication to an additional job being created at another local enterprise. Overall, the activities of Zurich's publicly funded cultural institutions result in the creation of 2,016 jobs.
- The interconnection of supply and commuting networks between the city and the rest of the canton also allow enterprises beyond the city limits to profit. They account for an additional CHF 23 million in gross value added, and for an additional 219 jobs.
- Each visitor to a publicly funded cultural institution generates CHF 60 in value addition at other enterprises within the Canton of Zurich.
- For each subsidised franc going to the cultural institutions, a value addition of 50 cents accrues to enterprises in the Canton of Zurich outside its cultural sector.

Outlook

At present, the City of Zurich is profiting from the general boom in urban tourism. Above-average rates of growth in urban tourism can be expected to continue in the coming years. What's more, the dynamics of the local population's spending on culture is gaining momentum. Both effects also benefit the publicly funded cultural institutions. Projections have led to the conclusion that the gross value added by the publicly funded cultural institutions will increase annually by an average of 1.2 per cent until 2019, amounting to a value of CHF 228 million in 2019.

Culture is a part of the economy – but culture is more than an economic factor

This analysis shows that publicly funded cultural institutions are linked to tangible economic effects, and that regional enterprises outside the cultural sector also benefit from cultural industries. Yet in spite of this economic relevance, it is worth remembering that culture is more than an economic factor. Culture is of significance for society as a whole.

Table 1: The results of the impact analysis at a glance

Gross value added (CHF m)	City of Zurich					Canton of Zurich			
	Direct effect	Indirect effect (cultural institution)	Induced effect (cultural institution)	Spillover effect on tourism (Visitors trav- elling with a cultural aim)	Total	Indirect effect (cultural institution)	Induced effect (cultural institution)	Spillover effect on tourism (Visitors trav- elling with a cultural aim)	Total
Opernhaus Zürich	106	0	11.0	5.5	123	6	15.4	5.7	133
Schauspielhaus Zürich	33	4	3.6	2.8	43	6	5.1	2.9	47
Tonhalle-Gesellschaft Zürich	25	2	2.8	1.6	32	2	3.9	1.6	33
Kunsthau Zürich	10	3	1.1	8.0	22	4	1.5	8.4	24
Theater am Neumarkt	5	1	0.5	0.2	6	1	0.6	0.3	7
Theaterhaus Gessnerallee	3	1	0.3	0.8	5	1	0.5	0.9	5
Moods Jazz Club	3	0	0.3	0.7	4	0	0.4	0.8	4
Zurich Film Festival	2	2	0.3	1.9	7	3	0.4	2.0	7
Kunsthalle Zürich	1	1	0.1	0.6	2	1	0.2	0.7	3
Others	21	10	2.2	7.8	41	12	3.1	8.2	44
Total	212	24	23	32	291	37	32	33	315

Employment (FTE*)	City of Zurich					Canton of Zurich			
	Direct effect	Indirect effect (cultural institution)	Induced effect (cultural institution)	Spillover effect on tourism (Visitors trav- elling with a cultural aim)	Total	Indirect effect (cultural institution)	Induced effect (cultural institution)	Spillover effect on tourism (Visitors trav- elling with a cultural aim)	Total
Opernhaus Zürich	625	3	59	62	749	45	109	64	844
Schauspielhaus Zürich	184	34	20	30	267	51	36	32	302
Tonhalle-Gesellschaft Zürich	168	14	15	17	215	18	28	18	231
Kunsthau Zürich	89	20	6	87	202	30	10	91	220
Theater am Neumarkt	34	4	2	3	43	5	5	3	47
Theaterhaus Gessnerallee	25	7	2	9	42	8	3	10	46
Moods Jazz Club	7	2	2	8	19	2	3	8	21
Zurich Film Festival	15	15	2	20	51	20	3	21	29
Kunsthalle Zürich	6	4	1	7	17	6	1	8	8
Others	207	82	14	107	410	100	25	111	444
Total	1,359	185	122	350	2,016	285	224	366	2,235

Source: BAKBASEL

* FTE: full-time equivalent employment

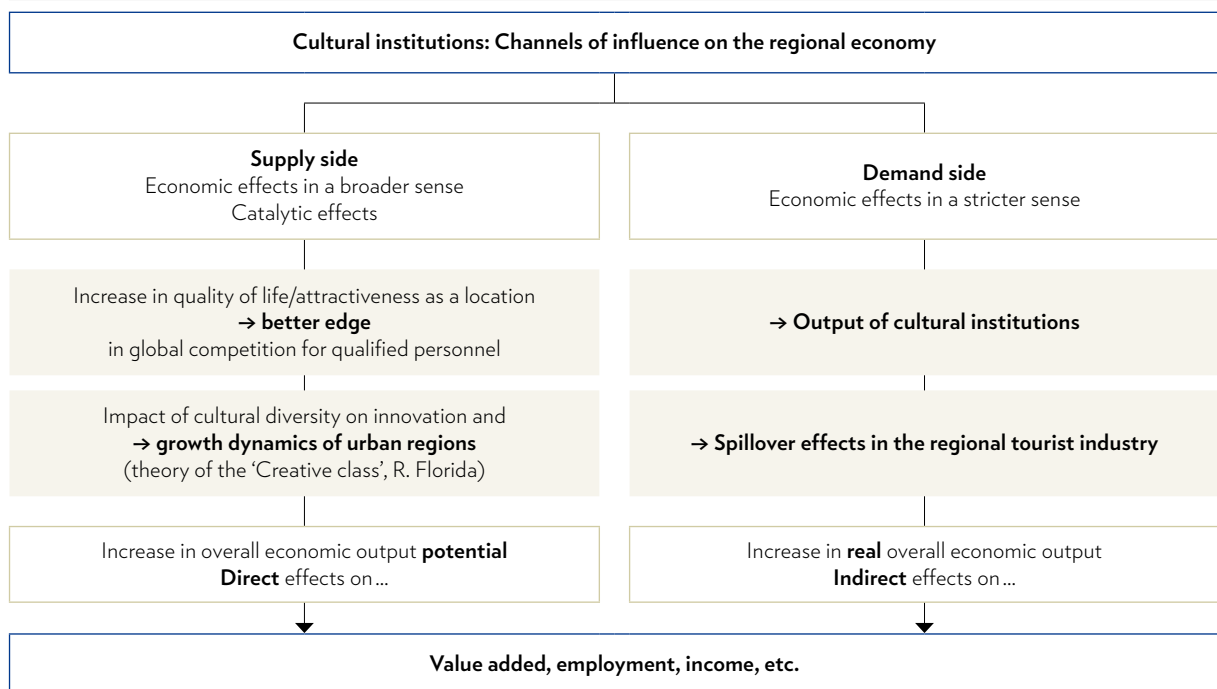
1 INTRODUCTION

The cultural institutions of the City of Zurich are currently being funded to the tune of more than CHF 200 million. The Canton and the City of Zurich are the main contributors. That is the cost side of culture. However, the diverse range of cultural programmes also creates benefits for the city, and the entire region, which exceed the individual benefits for the 'consumers of culture'.

The immediate economic consequences are manifest in the economic output of the cultural institutions, and associated jobs and incomes, and in the demand-side effects that the cultural industries have on the region. Regional suppliers (stage construction, electricity, heating, repairs, etc.) benefit as much as local trade and other commercial enterprises (including their employees' consumer expenditure). Another direct and positive economic effect of the culture on offer arises from the fact that visitors to cultural institutions will often spend on additional consumption that benefits local tourism, e.g. when a visit to the opera is combined with a shopping trip or is part of a longer stay in Zurich, with associated spending in hotels and restaurants.

Apart from these demand-side impulses, the cultural industries also influence the economy on the supply side. For instance, a first-rate choice of cultural programmes clearly enhances the quality of life and the attractiveness of Zurich as a location. Therefore, the cultural variety becomes one of the factors that make the City of Zurich attractive not just to highly qualified professionals from all over the world, be it for financial or work-related reasons, but also because it makes it an excellent place to live. This in turn benefits local enterprises by giving them an edge in the global competition for qualified employees – a factor that will surely gain in importance given the ever-increasing shortage of skilled employees in the future.

Another transmission channel between culture and economy is discussed in the context of the 'Creative Class' theory (Richard Florida, American economics professor). Those who support the theory of the creative class argue that the settlement of 'creative professional groups' generates important impulses for the innovative power and economic drive of an urban region. If cultural diversity in a region leads to a greater attraction of creative people and to increasing innovative ability, then culture also contributes indirectly to the safeguarding or enhancement of the growth potential for the economy as a whole. It has to be noted, however, that this approach has not been empirically substantiated.

Graphic 1: Transmission channels: Culture's influence on the regional economy

Source: BAKBASEL

Culture is therefore a part of the economy and has undisputed effects – be they direct or indirect – on other players in the regional economy. Yet in spite of this economic relevance, culture is more than an economic factor. After all, cultural products and artefacts also hold intangible assets and benefits that go far beyond the notion of direct utilisation. Culture offers its very own possibilities for action and reflection, both for individuals and the community. It also has an educational aspect and therefore holds significance for society as a whole. Consequently, cultural institutions also have an important role to play in the Humboldtian model of holistic education. This is because, according to Humboldt, education in the sense of a 'holistic development of all potentials' requires a 'versatile and diversified environment that ideally engages all potential strengths'.¹

Consequently, public funding for culture is usually justified less for reasons of economic necessity (culture as an economic or location factor) than from an educational policy and sociopolitical perspective. Yet the question of 'how (un)economic' publicly funded cultural institutions are, and how much public funding is justifiable in view of the limited resources of public budgets, is an ongoing topic of debate. This study aims to lend more objectivity to such debates.

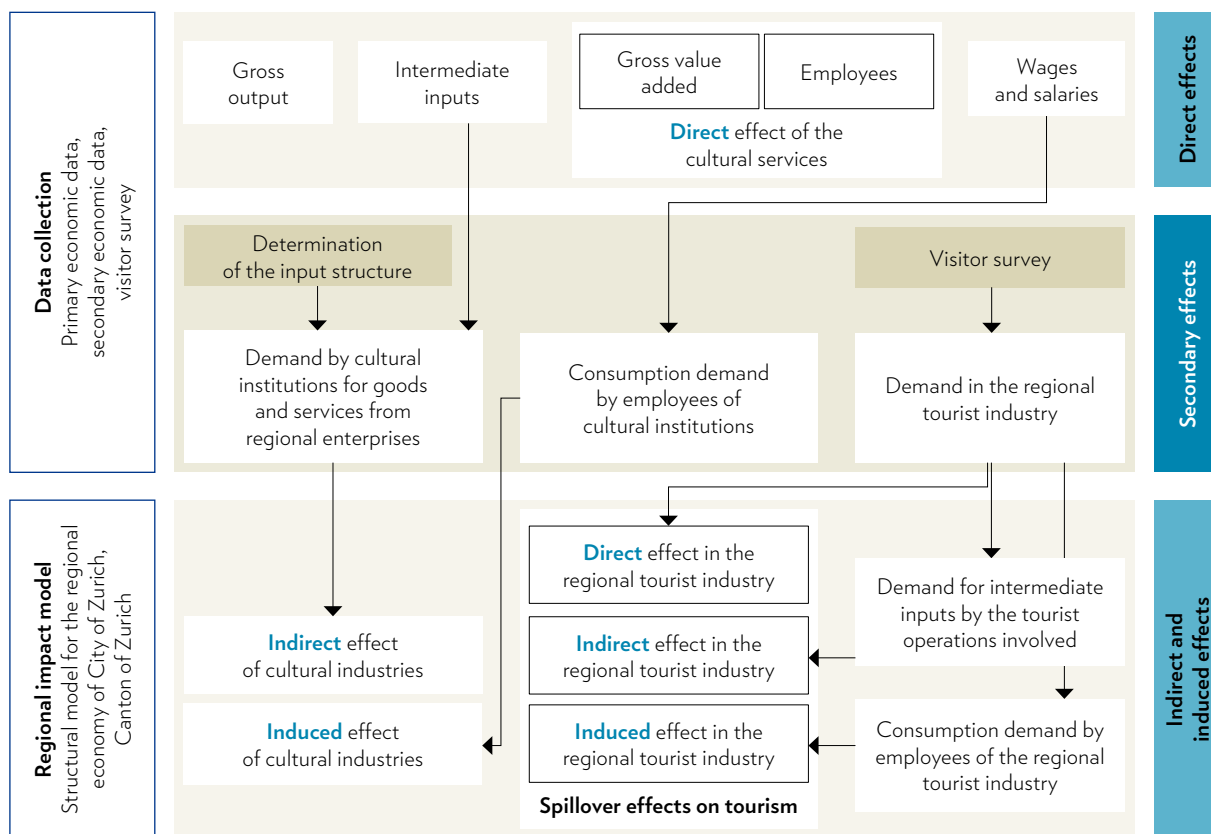
The main focus of the analysis is on the direct demand-side effects as mentioned above. The central macroeconomic question then is how much added value and how many jobs in the City and Canton of Zurich are directly linked to the economic activities of the city's subsidised cultural institutions.

¹ Education theory after Wilhelm von Humboldt, as discussed by Hans-Christoph Koller in «Grundbegriffe, Theorien und Methoden der Erziehungswissenschaften» (Basic concepts, theories and methods of educational sciences).

Extensive primary data was collected for this purpose: Firstly, the study analysed data from the cultural institutions' revenue and expenditure accounts. Secondly, it analysed the payment flows between the cultural institutions and their suppliers of goods and services. Thirdly, in order to assess the spillover effects in the regional tourist industry, it carried out an extensive survey among visitors to the most important (publicly subsidised) cultural institutions of the City of Zurich.

The different types of primary data provide a detailed picture of all relevant payment flows ensuing from the activities of the cultural institutions and from the demand-side effects in the local tourist industry. On the basis of a regional input–output model, the regional economic effects of these payment flows can then be calculated in terms of gross value added and jobs.

Graphic 2: Design of the analysis



Source: BAKBASEL

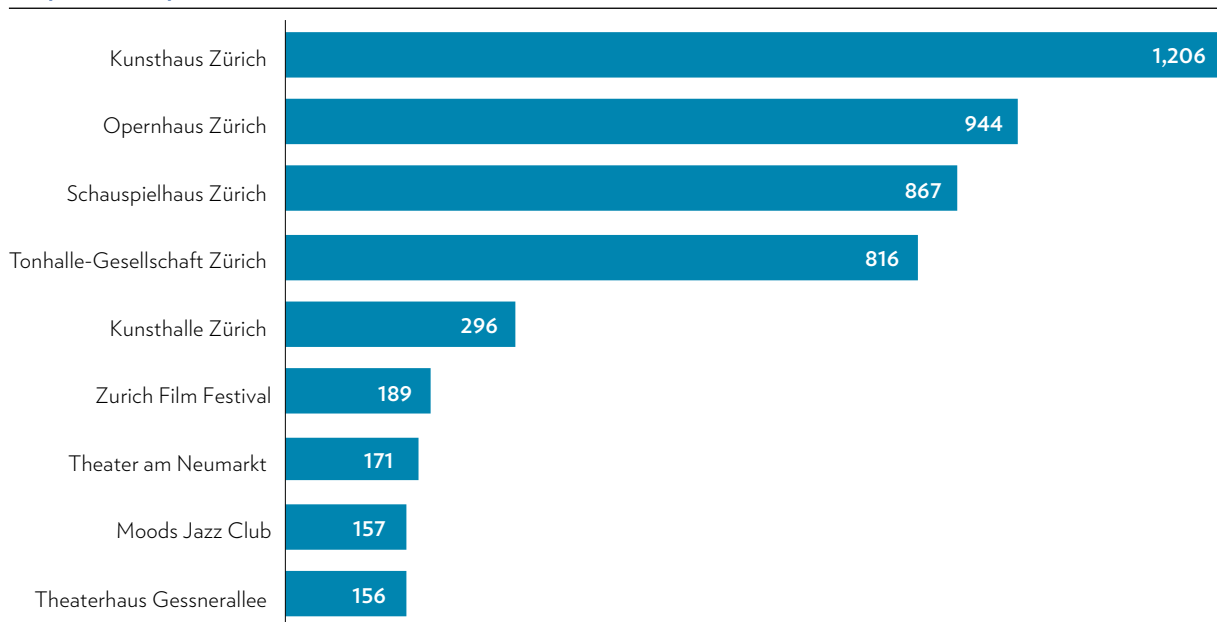
2 RESULTS OF THE VISITOR SURVEY

Between April and November 2014, interviews were conducted with around 5,000 visitors to 10 different event venues of Zurich's publicly funded cultural institutions. The visitors were asked, among other things, about their spending patterns, where they came from, the length of their stay, their type of accommodation or their reason for coming to Zurich. The following overview presents the salient results of the visitor survey.

2.1 SAMPLE

The cultural institutions chosen for the interviews were divided into two groups. The first group represents the main cultural facilities comprising the Kunsthaus (art), Opernhaus (opera), Schauspielhaus (theatre) with its Pfauen and Schiffbau venues, and the Tonhalle (symphony hall). The second group represents the smaller and, above all, medium-sized cultural institutions, i.e. Kunsthalle (contemporary art and events), Zurich Film Festival, the Neumarkt and Gessnerallee theatres, and Moods (jazz club). Graphic 3 shows the sample size for each cultural institution.

Graphic 3: Sample



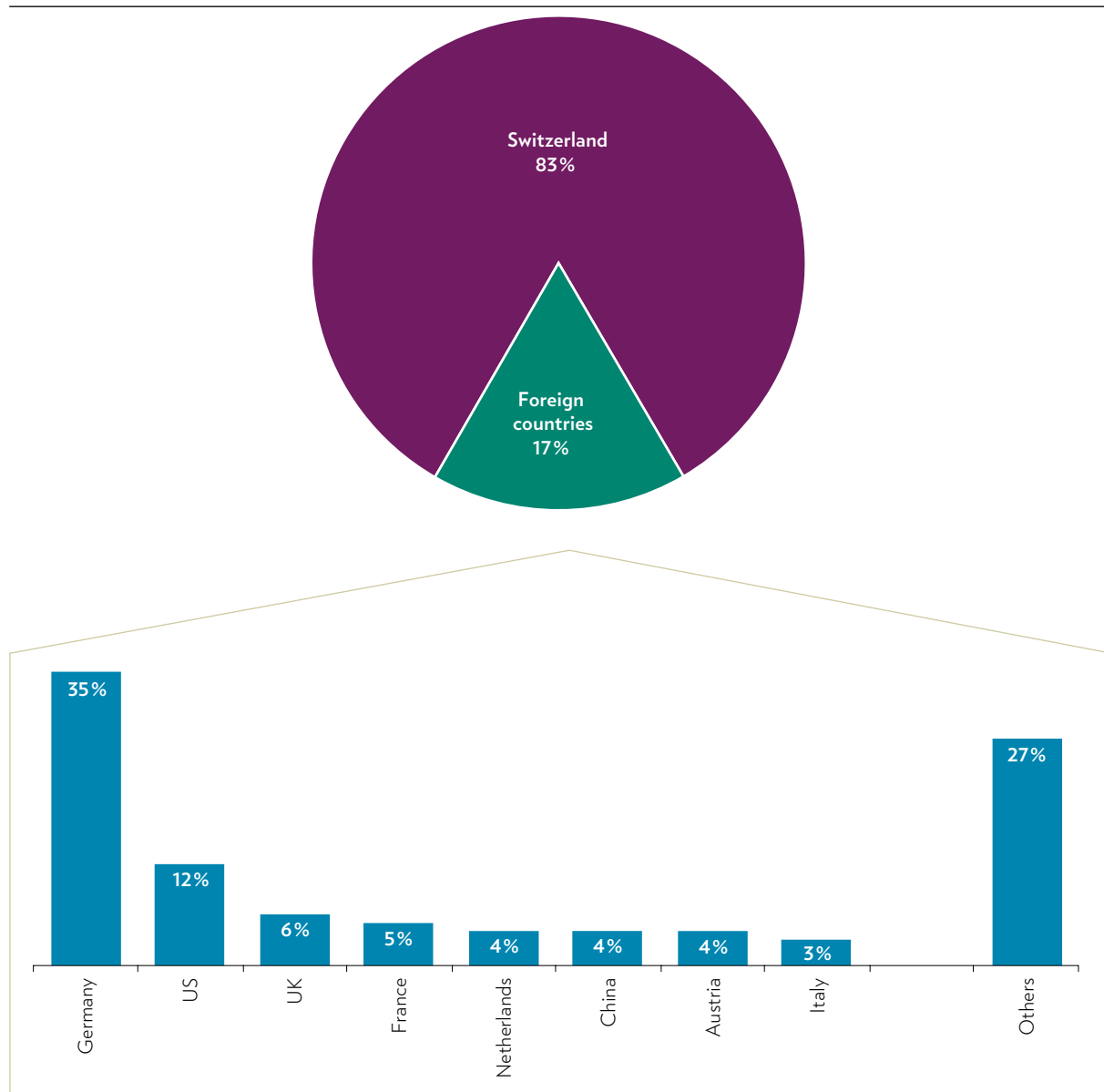
Source: BAKBASEL

2.2 EVALUATION

Evaluation by country of origin

Of the sample group of visitors, 83 per cent are resident in Switzerland. Of those living abroad, the main group hails from Germany, followed by the US. Almost half of the foreign visitors come from those two countries.

Graphic 4: Countries of origin

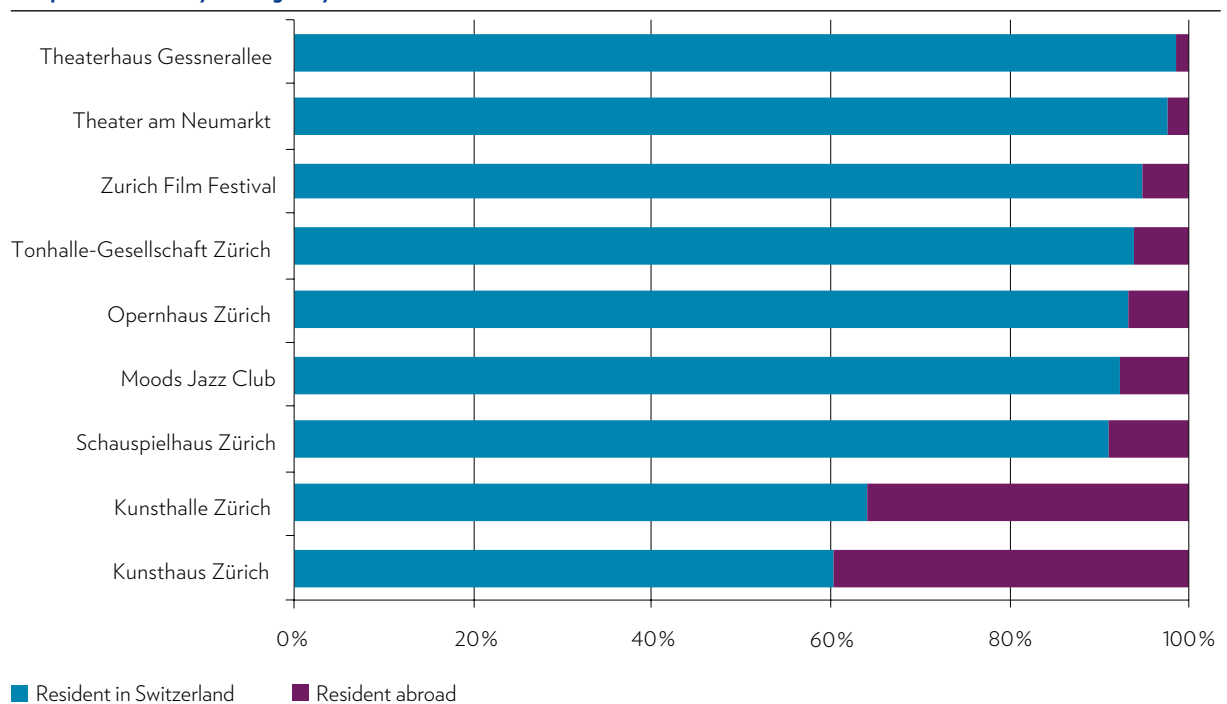


Source: BAKBASEL

Evaluation by country of origin and cultural institution

What is noteworthy is the remarkably high proportion of visitors from abroad in the case of the Kunsthalle and the Kunsthaus. This is mainly explained by their respective programmes. Both institutions strive to appeal to an international audience, as is reflected in their visitor data.

Graphic 5: Country of origin by cultural institution

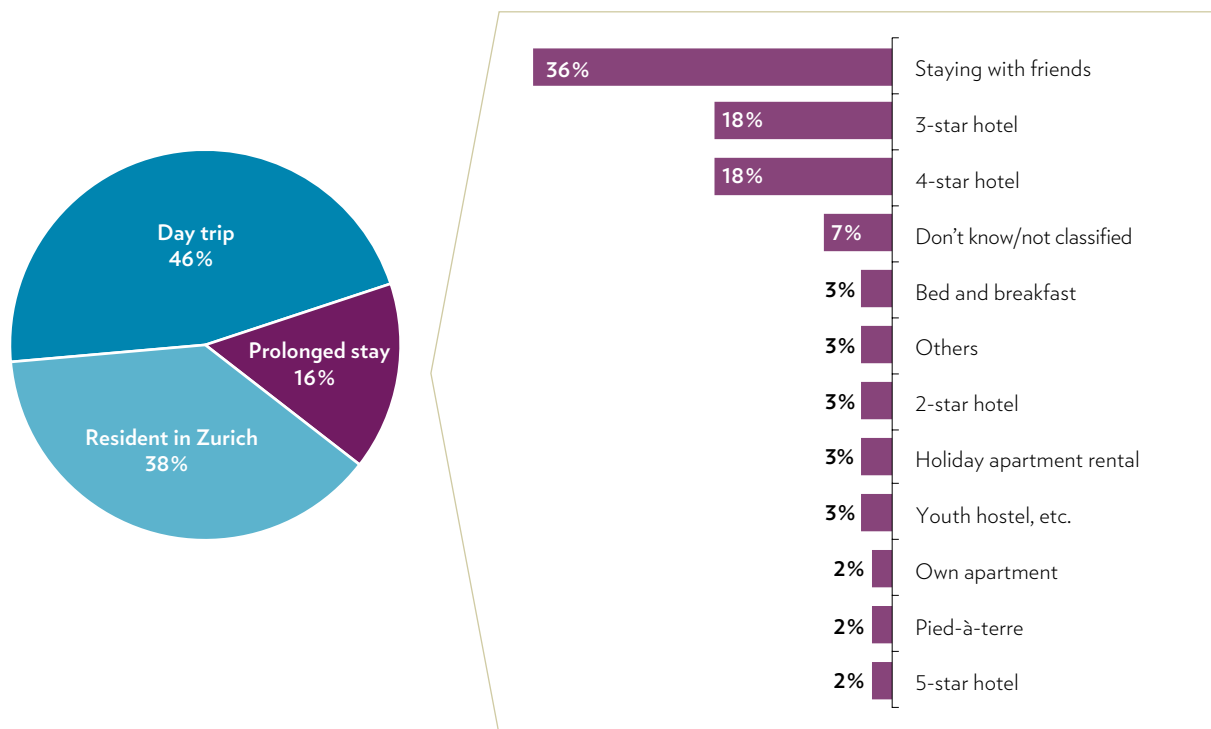


Source: BAKBASEL

Evaluation by length of stay and type of accommodation

If one looks at how long each visitor stays, the day-trippers constitute the largest group (46 %), followed by the visitors resident in the City of Zurich (38 %). Tourists who have come to Zurich for a longer stay constitute the smallest group, with around 16 per cent. More than a third (36 %) of the visitors that are staying longer are staying with friends, while 18 per cent are each staying in 3-star and 4-star hotels.

Graphic 6: Length of stay in Zurich and type of accommodation

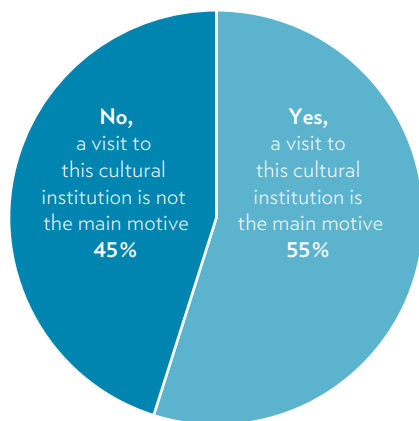


Source: BAKBASEL

Evaluation by travel motive

More than half the visitors interviewed (55 %) indicated that a visit to this particular cultural institution was the main reason for their stay in Zurich.

Graphic 7: Main motive

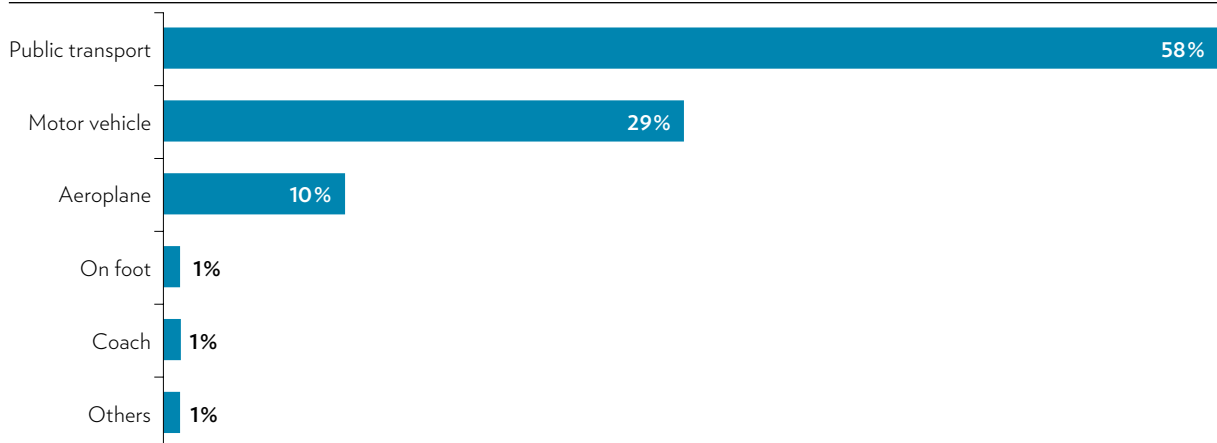


Source: BAKBASEL

Evaluation by type of travel

Of those visitors coming from outside the City of Zurich, 58 per cent arrived by public transport. This value reflects above all the choice of transport made by the day-trippers, who outnumber the longer-term visitors by a clear margin. In this group, the most frequently named means of transport after public transport is the aeroplane (29 %).

Graphic 8: Means of transport to Zurich



Source: BAKBASEL

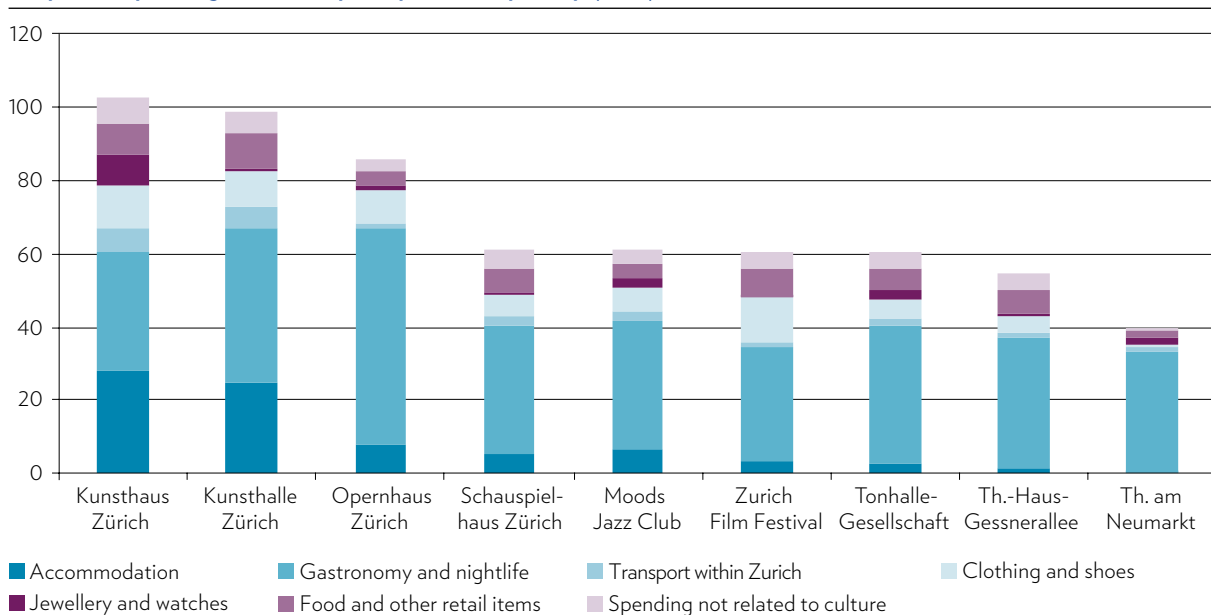
Evaluation by spending per day per visitor

With an average consumption expenditure of approximately CHF 100, visitors to the Kunsthaus and Kunsthalle differ markedly from those to the other institutions. The visitors to the Opernhaus follow with CHF 86. The consumption expenditures of the visitors to the other cultural institutions average approximately CHF 60. The high values for the two art establishments stem from markedly higher expenditures on accommodation and transportation, which in turn reflects the markedly higher share of international guests. Irrespective of the cultural institution, the visitors spend the bulk of their money on gastronomy and nightlife.

Evaluation of spending by travel motive

When differentiating spending according to the travel motive, most of the institutions show little variation. Overall, respective statistical tests show no significant differences between the two groups (in relation to total spending). The Opernhaus is the only exception here. Among its visitors, those who explicitly named a visit to the Opernhaus as their primary travel motive spent significantly more than those who indicated another reason for travelling but who also visited the Opernhaus during the course of their stay.

Graphic 9: Spending on consumption per visitor per day (CHF)



Source: BAKBASEL

3 RESULTS OF THE MACROECONOMIC IMPACT ANALYSIS

In 2013, the 61 publicly funded cultural institutions of the City of Zurich ‘produced’ cultural services worth CHF 296 million. Linked to this were 1,360 jobs and CHF 212 million in gross value added. Numerous enterprises domiciled in the city and the rest of the canton profit from the economic activities of the publicly funded institutions in the City of Zurich. For one, regional enterprises are involved as suppliers along the entire value chain of the production process. Local trade and the city’s industry and commerce also benefit from the fact that part of the wages and salaries, amounting to approximately CHF 160 million, flow back into the local economic cycle in the form of consumer spending. Finally, regional tourism benefits from visitors’ spending in hotels, restaurants, cafes, bars or local retail shops.

3.1 DIRECT EFFECTS

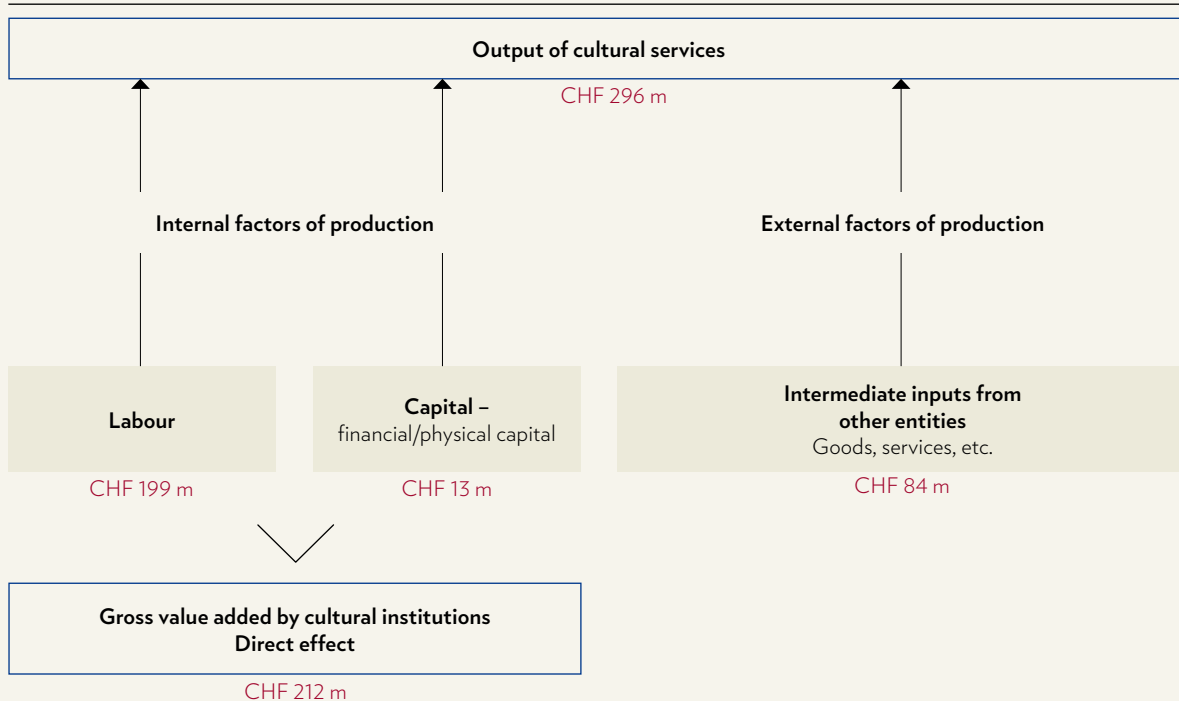
The economic significance of cultural institutions (in the stricter sense of the term) results from their productive output and the associated effects on value addition, income and employment. To start with, this applies to the ‘economic output’ of cultural institutions. (See separate box for the concept of a value-added statement on page 17.)

The gross output of the 61 publicly subsidised cultural institutions totals CHF 296 million. After deducting intermediate inputs (approx. CHF 84 million), the gross value added totals CHF 212 million. This is equivalent to a share of 0.4 per cent in the City of Zurich’s overall economy. Labour costs absorb the largest part of the gross value added. Total labour costs (gross salaries and wages plus non-wage labour costs) amount to CHF 199 million.

Market-derived revenues finance only a small part of the factors of production. On average, they usually cover little more than the external factors of production. The internal factors of production (labour, capital) are financed on average entirely from subsidies, the bulk of which are public funds. It has to be emphasised, however, that the various cultural institutions show very different patterns in this regard.

Concept: value added statement

The starting point for the value added statement is the gross output. On the cost side, it results from the payment of external and internal factors of production (valuation at factor cost). On the revenue side, it represents the sum of ticket-sale proceeds, various incidental revenues (tours, workshops, shop sales, gastronomy, events, rentals, etc.) and public and private subsidies.

Graphic 10: Gross value added by the cultural institutions

Source: BAKBASEL

On the production side, the gross value added is derived from the differential between production value and intermediate input costs. The intermediate inputs consist of all external factors of production, i.e. all goods and services received from external enterprises and flowing into the production process as external input factors (e.g. stage construction, electricity, heating, repairs, etc.).

On the distribution side, the gross value added (after deducting amortisations) represents the amount available to finance factors of production such as labour and financial capital. The gross value added by the cultural institutions subjected to this analysis consists mainly of salary and wage income.

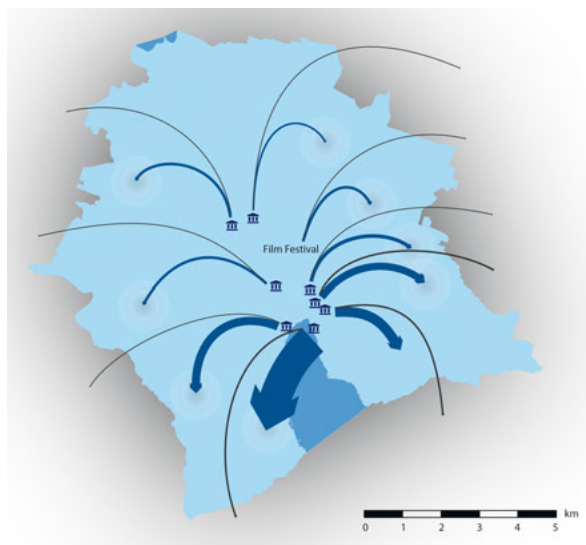
3.2 INDIRECT AND INDUCED EFFECTS

Numerous enterprises domiciled in the city and the rest of the canton profit from the economic activities of the publicly funded institutions of the City of Zurich.

Primary effects

For one, regional enterprises are involved as suppliers along the entire value chain of the production process. In 2013, the publicly funded cultural institutions received third-party services of more than CHF 84 million. Local trade and the city's industry and commerce also benefit from the fact that part of the wages and salaries, amounting to approximately CHF 160 million, flow back into the local economic cycle in the form of consumer spending.

Graphic 11: Effects for the City and Canton of Zurich



Source: Reto Wick, Statistics City of Zurich

The study analyses the economic effects of the 61 publicly funded cultural institutions of the City of Zurich. It focuses in particular on the value-adding and employment effects in the City of Zurich. Because of the supplier and commuting networks, however, the benefits extend beyond the city limits to enterprises and employees in the rest of the canton. These effects were also factored in and are included in the summary of results.

The magnitude of effects that arise from the demand for intermediate inputs by the cultural institutions, and of the subsequent effects of consumption spending by employees, depends to a decisive extent on the regional origins of the suppliers or the consumer products. Around two-thirds of the third-party services required by the cultural institutions are received from within the Canton of Zurich. Around one-third of the intermediate-input demand flows out of the region, either into the remaining cantons (19 %) or abroad (15 %). Within the canton, an interesting distribution emerges: Whereas the Opernhaus (which is largely funded by the canton) receives the bulk (51 %) of intermediate inputs from outside the city in the rest of the canton, and only a minimal amount of intermediate inputs from the city, the other cultural institutions analysed show the exact opposite. More than half (56 %) the amount of intermediate inputs stems from the city and markedly less (13 %) from the rest of the canton.

Economic effects

According to the modelling, the publicly funded cultural institutions of the City of Zurich trigger CHF 47 million in additional gross value added at other enterprises in the city. Linked to this are 307 full-time jobs.

Table 2: Indirect and induced effects in the City of Zurich arising from the activities of the publicly funded cultural institutions

	Gross value-adding effects (CHF million)			Employment effects (FTE*)		
	Indirect	Induced	Total	Indirect	Induced	Total
Opernhaus Zürich	0.5	11.0	11.5	3	59	63
Schauspielhaus Zürich	3.6	3.6	7.3	34	20	54
Tonhalle-Gesellschaft Zürich	1.9	2.8	4.8	14	15	30
Kunsthhaus Zürich	2.8	1.1	3.9	20	6	25
Theater am Neumarkt	0.7	0.5	1.2	4	2	7
Theaterhaus Gessnerallee	0.9	0.3	1.3	7	2	9
Moods Jazz Club	0.3	0.3	0.6	2	2	4
Zurich Film Festival	1.9	0.3	2.2	15	2	16
Kunsthalle Zürich	0.5	0.1	0.6	4	1	4
Others	11.1	2.5	13.6	82	14	96
Total	24.2	22.6	46.9	185	122	307

Source: BAKBASEL

* FTE: full-time equivalent employment

3.4 SPILLOVER EFFECTS IN THE LOCAL TOURIST INDUSTRY

In 2013, the publicly funded cultural institutions of the City of Zurich registered 1.7 million visitors. Other local tourist bodies will often benefit from the visitors, especially if the attendance of a cultural event is combined with a shopping spree or a prolonged stay in Zurich, which in turn results in spending in hotels and restaurants. Consequently, the cultural industries trigger spillover effects in the regional tourist industry. These benefit not only local restaurants, hotels, boutiques or jewellery shops, but also various enterprises along the value chain of these businesses.

Primary effects

Based on the visitor survey, it was calculated how much additional consumer spending accrues locally in connection with the attendance of a cultural event. In a first step, all visitors were included in the extrapolation. This resulted in an aggregate amount of CHF 122 million. Those attending the events of the publicly funded cultural institutions spend this amount on private consumption outside these cultural institutions on the day of their attendance.

Table 3: Visitor spending on consumption outside the cultural institutions (CHF m)

	Total	Accommodation	Gastronomy	Transport	Clothing	Jewellery	Food	Others
Opernhaus Zürich	21.3	1.9	14.6	0.4	2.3	0.2	1.0	0.9
Schauspielhaus Zürich	9.5	0.9	5.4	0.4	0.9	0.2	1.0	0.8
Tonhalle-Gesellschaft Zürich	6.3	0.3	4.0	0.2	0.6	0.2	0.6	0.5
Kunsthhaus Zürich	32.2	8.8	10.2	1.8	3.7	2.8	2.7	2.2
Theater am Neumarkt	0.9	0.0	0.7	0.0	0.0	0.0	0.0	0.0
Theaterhaus Gessnerallee	3.3	0.1	2.1	0.1	0.3	0.0	0.4	0.3
Moods Jazz Club	4.0	0.4	2.3	0.2	0.4	0.2	0.3	0.2
Zürich Film Festival	4.3	0.3	2.2	0.1	0.9	0.0	0.6	0.3
Kunsthalle Zürich	2.8	0.7	1.2	0.2	0.3	0.0	0.3	0.2
Others	37.3	5.1	20.3	1.5	3.9	0.9	3.2	2.3
Total	121.9	18.4	62.9	5.0	13.3	4.5	10.0	7.7

Source: BAKBASEL

This extrapolation, however, also includes the consumer spending of those visitors who attend a cultural event while staying here, but whose main motive for coming here is in fact another one. These visitors are not coming to Zurich because of what it offers culturally, but they use their stay to also attend a cultural event.

Strictly speaking, their spending cannot be regarded as a spillover effect of the cultural industries on other local tourist businesses. Hence, in a second step, an extrapolation is made that additionally creates a group by travel motive. If only those visitors are included who explicitly stated that they had travelled here to attend this particular cultural event, the spending on private consumption outside the cultural institutions amounts to CHF 59 million. These are

the primary impulses for the spillover effects on tourism in a stricter sense.

The following table differentiates the spending by institution and by the type of goods or services. It shows that the hospitality trade within the tourist industry benefits the most from visitors' spending on consumption. Around two-thirds of consumer spending (CHF 38 million) go to accommodation and gastronomy. Around a quarter (CHF 15 million) is spent in the retail sector on clothing, jewellery and watches, and food.

Table 4: Spending outside the cultural institutions by visitors with a specific travel motive (CHF m)

	Total	Accommodation	Gastronomy	Transport	Clothing	Jewellery	Food	Others
Opernhaus Zürich	9.9	1.1	6.2	0.3	1.1	0.1	0.7	0.5
Schauspielhaus Zürich	5.1	0.4	2.6	0.2	0.5	0.2	0.8	0.3
Tonhalle-Gesellschaft Zürich	3.9	0.2	1.9	0.2	0.4	0.3	0.5	0.3
Kunsthhaus Zürich	15.3	4.4	4.6	1.0	1.4	1.6	1.2	1.1
Theater am Neumarkt	0.5	0.0	0.4	0.0	0.0	0.0	0.0	0.0
Theaterhaus Gessnerallee	1.7	0.1	1.2	0.1	0.0	0.0	0.2	0.2
Moods Jazz Club	1.4	0.2	0.7	0.1	0.2	0.1	0.1	0.1
Zürich Film Festival	3.1	0.3	1.6	0.1	0.5	0.0	0.3	0.2
Kunsthalle Zürich	1.0	0.2	0.5	0.1	0.1	0.0	0.1	0.1
Others	17.6	2.3	9.4	0.8	1.7	0.5	1.8	1.2
Total	59.4	9.2	29.0	2.7	6.0	2.8	5.8	3.9

Source: BAKBASEL

Economic effects

According to the modelling, the collective spending on consumption by all visitors to publicly funded cultural institutions in the City of Zurich triggers, via spillover effects in the tourist industry, CHF 66 million in additional gross value added. If only those visitors are included who explicitly stated that the attendance of a cultural event was their primary motive for travel, the additional gross value added amounts to CHF 32 million. This value addition is linked to 350 full-time jobs.

Table 5: Spillover effects in the local tourist industry from spending on consumption by visitors to publicly funded cultural institutions

	Gross value-adding effects (CHF m)		Employment effects (FTE*)	
	All visitors	Visitors travelling with a cultural aim	All visitors	Visitors travelling with a cultural aim
Opernhaus Zürich	12.1	5.5	136	62
Schauspielhaus Zürich	5.3	2.8	57	30
Tonhalle-Gesellschaft Zürich	3.5	1.6	38	17
Kunsthaus Zürich	16.3	8.0	177	87
Theater am Neumarkt	0.5	0.2	6	3
Theaterhaus Gessnerallee	1.8	0.8	20	9
Moods Jazz Club	2.2	0.7	24	8
Zurich Film Festival	2.3	1.9	24	20
Kunsthalle Zürich	1.6	0.6	17	7
Others	20.5	9.7	224	107
Total	65.9	31.9	722	350

Source: BAKBASEL

* FTE: full-time equivalent employment

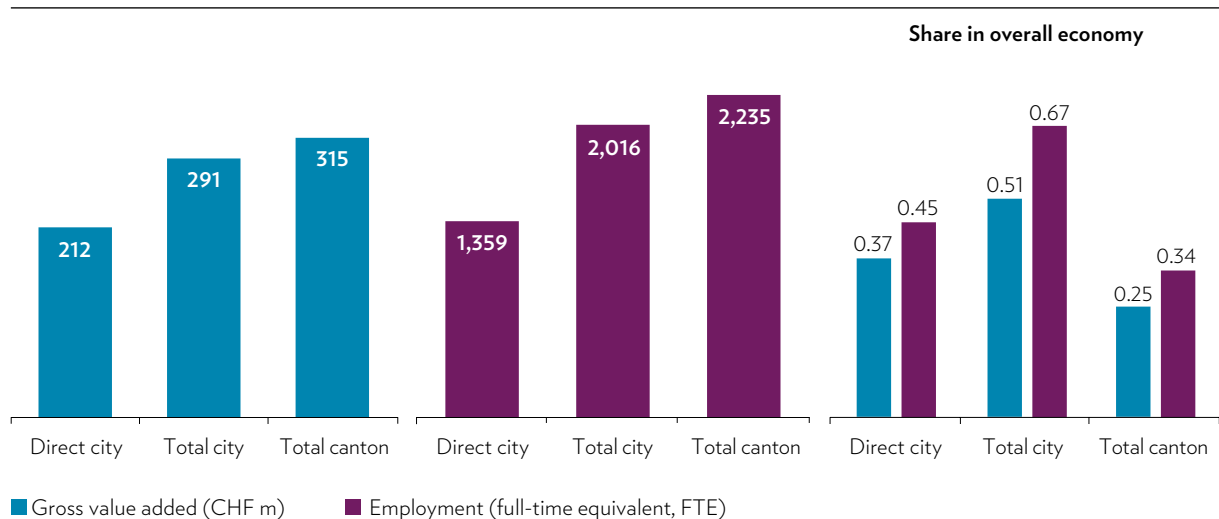
3.5 RESULTS OF THE MACROECONOMIC IMPACT ANALYSIS

Economic effects in the City of Zurich

In 2013, the publicly funded cultural institutions of the City of Zurich generated CHF 212 million in gross value added. The macroeconomic impact analysis arrives at the conclusion that the economic activities of the cultural institutions in the City of Zurich can be linked collectively to a gross value-adding effect of CHF 291 million. This is equivalent to an 0.5 per cent share in the overall economy.

The publicly funded cultural institutions of the City of Zurich created 1,358 jobs. Nearly 657 additional jobs are linked to the indirect and induced value-adding effects. Overall, the employment effect amounts to 2,016 full-time jobs. This is equivalent to an 0.67 per cent share in the overall economy.

Graphic 12: Overall economic significance of the publicly funded cultural institutions



Source: BAKBASEL

Economic effects in the entire Canton of Zurich

Applied to the whole of the canton, the value-adding effect amounts to CHF 315 million and 2,235 jobs.

This corresponds to 0.25 per cent of the overall economic gross value added, and to 0.34 per cent of total employment in the Canton of Zurich.

Table 6: Overall results of the impact analysis – value-adding and employment effects in the City and Canton of Zurich

Gross value added (CHF m)	City of Zurich					Canton of Zurich				
	Direct effect	Indirect effect (cultural institution)	Induced effect (cultural institution)	Spillover effect on tourism (Visitors trav- elling with a cultural aim)	Total	Indirect effect (cultural institution)	Induced effect (cultural institution)	Spillover effect on tourism (Visitors trav- elling with a cultural aim)	Total	
Opernhaus Zürich	106	0	11.0	5.5	123	6	15.4	5.7	133	
Schauspielhaus Zürich	33	4	3.6	2.8	43	6	5.1	2.9	47	
Tonhalle-Gesellschaft Zürich	25	2	2.8	1.6	32	2	3.9	1.6	33	
Kunsthaus Zürich	10	3	1.1	8.0	22	4	1.5	8.4	24	
Theater am Neumarkt	5	1	0.5	0.2	6	1	0.6	0.3	7	
Theaterhaus Gessnerallee	3	1	0.3	0.8	5	1	0.5	0.9	5	
Moods Jazz Club	3	0	0.3	0.7	4	0	0.4	0.8	4	
Zurich Film Festival	2	2	0.3	1.9	7	3	0.4	2.0	7	
Kunsthalle Zürich	1	1	0.1	0.6	2	1	0.2	0.7	3	
Others	21	10	2.2	7.8	41	12	3.1	8.2	44	
Total	212	24	23	32	291	37	32	33	315	

Employment (FTE*)	City of Zurich					Canton of Zurich				
	Direct effect	Indirect effect (cultural institution)	Induced effect (cultural institution)	Spillover effect on tourism (Visitors trav- elling with a cultural aim)	Total	Indirect effect (cultural institution)	Induced effect (cultural institution)	Spillover effect on tourism (Visitors trav- elling with a cultural aim)	Total	
Opernhaus Zürich	625	3	59	62	749	45	109	64	844	
Schauspielhaus Zürich	184	34	20	30	267	51	36	32	302	
Tonhalle-Gesellschaft Zürich	168	14	15	17	215	18	28	18	231	
Kunsthaus Zürich	89	20	6	87	202	30	10	91	220	
Theater am Neumarkt	34	4	2	3	43	5	5	3	47	
Theaterhaus Gessnerallee	25	7	2	9	42	8	3	10	46	
Moods Jazz Club	7	2	2	8	19	2	3	8	21	
Zurich Film Festival	15	15	2	20	51	20	3	21	29	
Kunsthalle Zürich	6	4	1	7	17	6	1	8	8	
Others	207	82	14	107	410	100	25	111	444	
Total	1,359	185	122	350	2,016	285	224	366	2,235	

Source: BAKBASEL

* FTE: full-time equivalent employment

4 OUTLOOK

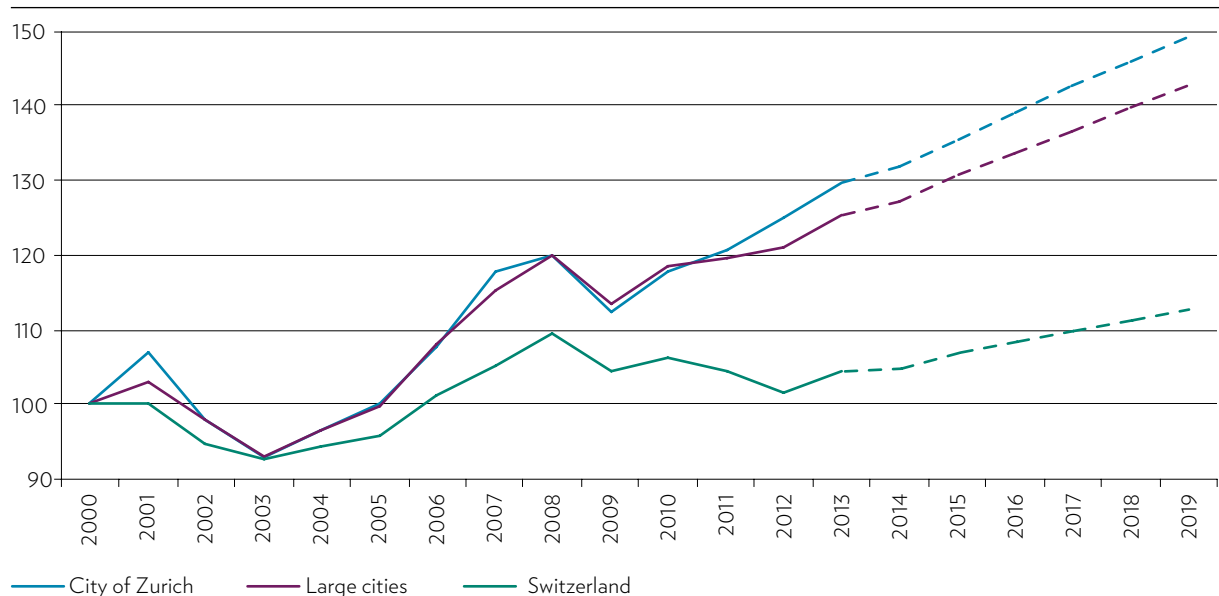
At present, the City of Zurich is profiting from the general boom in urban tourism. While the Alpine tourist industry has been struggling for years with weak demand from some of the central source markets, the large cities in Switzerland have registered a strong increase in overnight stays by foreign guests. The City of Zurich even surpassed the general trend. Above-average rates of growth in urban tourism can be expected to continue in the coming years. What's more, the dynamics of the local population's spending on culture is gaining momentum. Both effects also benefit the publicly funded cultural institutions.

Tourism in Switzerland developed very unevenly in 2014. While Alpine tourism in the regions of

Valais, Ticino, Grisons and Bernese Oberland remains weak, Central Switzerland and the large cities are enjoying a very positive development. The past years' healthy momentum in urban tourism continues. Every fifth overnight stay in the Swiss hotel industry is booked in one of the five largest cities.

The driving force behind the strong development in the large cities is a trend towards more frequent but shorter trips, as well as stable growth in business tourism. Both trends will ensure stable rates of growth for Zurich's tourist industry in the years to come. BAKBASEL is projecting an average annual increase in overnight stays in the City of Zurich of 2.3 per cent up to 2019.

Graphic 13: Projected overnight stays up to 2019 (Index; 2000 = 100)



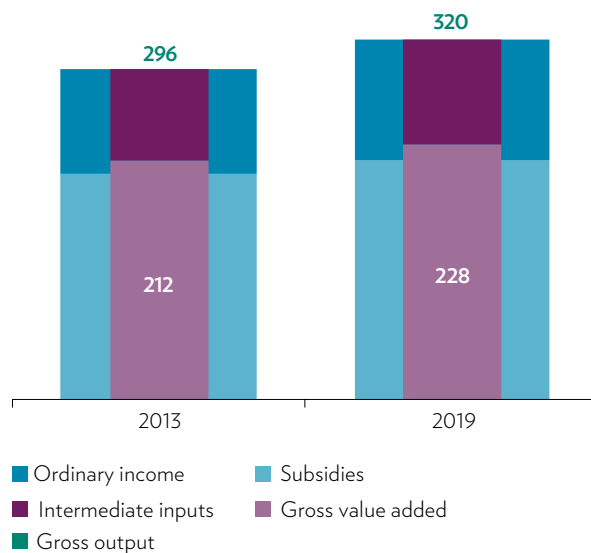
Source: BAKBASEL

As far as the local population's demand for cultural services is concerned, BAKBASEL projects that the City of Zurich will experience average real growth in demand of 1.7 per cent up to 2019. If taking into account the anticipated price increases, nominal growth will average 2.3 per cent.

Assuming that the demand for services from the publicly funded cultural institutions develops in line with average demand in the overall cultural sector, overall demand for the publicly funded cultural institutions can be derived from the projected demand by tourists and the local population. These calculations lead to the conclusion that real growth in demand up to 2019 will average 1.8 per cent. If taking into account the anticipated price increases, growth will average 2.3 per cent. Overall, the nominal projected value in 2019 will be around 15 per cent higher than in 2013.

To what extent productive output and gross value added will react to this growth in demand depends on various factors. Assuming that revenues from ticket sales and incidental revenues will develop in line with overall demand, and that an increase in subsidies will merely reflect the rate of inflation, gross output will increase by an average of 1.3 per cent to a value of CHF 320 million by 2019. As for the gross value added, projections indicate an average increase of 1.2 per cent to reach a value of CHF 228 million by 2019.

Graphic 14: Projected gross value added by publicly funded cultural institutions up to 2019



Source: BAKBASEL

5 CONCLUSION

Public funding of cultural institutions is sometimes reduced to its cost factor. Not infrequently, critics point out that the public funds benefit only a limited segment of the population and could be utilised more productively elsewhere. The cultural institutions of the City of Zurich are currently being funded to the tune of more than CHF 200 million. The Canton and the City of Zurich are the main contributors. That is the cost side of culture. However, the diverse range of cultural programmes also creates benefits for the city, and the entire region, which exceed the individual benefits for the ‘consumers of culture’.

Culture, after all, is also an economic factor. This analysis shows that publicly funded cultural institutions are linked to tangible economic effects. In 2013, the economic activities of the publicly funded cultural institutions in the City of Zurich collectively tied in with CHF 291 million in gross value added. Thanks to interconnected supply networks and spillover effects in the tourist industry, regional enterprises outside the cultural sector also profited to a notable degree (CHF 79 million). The regional economy also benefits from the fact that the high-quality cultural programmes on offer increase the quality of life and Zurich’s attractiveness as a location, which in turn gives local enterprises an edge in the global competition for qualified personnel. This factor will gain even more significance in view of an ever-increasing shortage of skills.

The debate about the economic plausibility of publicly funding culture is not new. In 1984, the Julius Baer Foundation financed the first study on culture as an economic factor in the City of Zurich. Then as now, it is an issue which is still intensely being debated. This study does not purport to provide an answer to these questions, but serves to give these discussions a degree of objectivity based on the figures presented.

Yet in spite of its economic relevance, it is worth remembering: **Culture is more than an economic factor.** After all, cultural products and artefacts also create intangible assets and benefits that go far beyond the notion of direct utilisation. Culture also has an educational aspect and therefore holds significance for society as a whole.

6 APPENDIX: TRANSLATIONS OF THE EXECUTIVE SUMMARY

ZUSAMMENFASSUNG

Kultur als Wirtschaftsfaktor

Die Kultureinrichtungen der Stadt Zürich werden gegenwärtig mit mehr als CHF 200 Mio. gefördert. Kanton und Stadt Zürich sind hierbei die wichtigsten Geber. Das ist die Kostenseite der Kultur. Doch mit dem vielfältigen Kulturangebot entsteht für die Stadt und die gesamte Region auch ein Nutzen, der über den individuellen Nutzen der «Kulturkonsumenten» hinausgeht. Kultur ist auch ein Wirtschaftsfaktor: Die 61 öffentlich geförderten Kulturinstitute der Stadt Zürich «produzierten» 2013 Kulturdienstleistungen im Wert von CHF 296 Mio. (Die Kulturdienstleistungen entsprechen der Summe aus den Einnahmen aus Eintritt und den diversen Nebeneinkünften sowie den öffentlichen und privaten Subventionen.) Damit verbunden war eine Bruttowertschöpfung von CHF 212 Mio. sowie rund 1360 Arbeitsplätze (Vollzeitstellen).

Sekundäreffekte: Wie regionale Unternehmen von der Kulturwirtschaft profitieren

Von der wirtschaftlichen Tätigkeit der öffentlich geförderten Kulturinstitute der Stadt Zürich profitieren zahlreiche Unternehmen in der Stadt und im restlichen Kanton. Einerseits sind regionale Unternehmen als Zulieferer entlang der gesamten Wertschöpfungskette des Produktionsprozesses involviert. Im Jahr 2013 bezogen die öffentlich geförderten Kultureinrichtungen Drittleistungen von CHF 84 Mio. Andererseits profitieren der lokale Handel und das Gewerbe der Stadt davon, dass ein Teil der Löhne und Gehälter in Höhe von rund CHF 160 Mio. in Form von Konsumausgaben vor Ort in den Wirtschaftskreislauf zurückfliessen.

Spillover-Effekte:

Ausgaben der Besucher im lokalen Tourismus

Im Jahr 2013 zählten die öffentlich geförderten Kulturinstitute der Stadt Zürich rund 1,7 Mio. Besucher. Häufig profitieren von den Besuchen von Kulturveranstaltungen auch andere lokale Tourismusbetriebe, beispielsweise wenn der Besuch mit Shopping verbunden wird oder zu einem verlängerten Aufenthalt in Zürich mit verbundenen Hotel- und Restaurantausgaben führt. Die Kulturwirtschaft löst also Spillover-Effekte in der regionalen Tourismuswirtschaft aus. Davon profitieren nicht nur lokale Restaurants, Hotels, Boutiquen oder Bijouteriegeschäfte, sondern auch die Unternehmen entlang der Wertschöpfungskette dieser Tourismusbetriebe.

Auf Basis einer umfangreichen Befragung von rund 5000 Besuchern an zehn verschiedenen Spielstätten öffentlich geförderter Kulturinstitute in der Stadt Zürich konnte errechnet werden, dass die Besucher der Veranstaltungen an den jeweiligen Veranstaltungstagen ausserhalb der Kultureinrichtungen private Konsumausgaben in Höhe von insgesamt CHF 122 Mio. tätigen. Bezieht man nur jene Besucher in die Analyse mit ein, welche als Reisemotiv explizit den Besuch der Kulturveranstaltung angeben, ergibt sich ein Gesamtbetrag von CHF 59 Mio.

Makroökonomische Wirkungsanalyse

Anhand eines regionalen Input-Output-Modells wurde quantifiziert, wie stark die regionale Wirtschaft via Sekundär- und Spillover-Effekte gesamthaft von der Kulturwirtschaft profitiert. Die wichtigsten Kernaussagen der Wirkungsanalyse sind:

- Insgesamt ist mit der wirtschaftlichen Aktivität der Kulturbetriebe in der Stadt Zürich ein Wertschöpfungseffekt von CHF 291 Mio. verbunden. Der direkte Effekt bei den Kulturbetrieben beträgt CHF 212 Mio. Mit jedem Franken Wertschöpfung der öffentlich geförderten Kulturbetriebe werden damit 37 Rappen Wertschöpfung bei anderen städtischen Unternehmen ausgelöst.
- Mit jedem zweiten Arbeitsplatz bei den öffentlich geförderten Kulturinstituten kommt über Folgeeffekte ein zusätzlicher Arbeitsplatz bei anderen Unternehmen der Stadt Zürich zustande. Insgesamt werden mit dem Betrieb der öffentlich geförderten Kulturinstitute der Stadt Zürich 2016 Arbeitsplätze geschaffen.
- Aufgrund der Zulieferer- und Pendlerverflechtungen zwischen der Stadt und dem restlichen Kantonsgebiet profitieren auch Unternehmen ausserhalb der Stadtgrenzen. Hier entstehen eine zusätzliche Bruttowertschöpfung von CHF 23 Mio. sowie 219 zusätzliche Arbeitsplätze.
- Je Besucher in den öffentlich geförderten Kulturinstituten entsteht bei anderen Unternehmen innerhalb des Kantons Zürich eine Wertschöpfung von CHF 60.
- Pro Subventionsfranken an die Kulturinstitute entsteht bei Unternehmen ausserhalb der Kulturbranche im Kanton Zürich eine Wertschöpfung von 50 Rappen.

Ausblick

Die Stadt Zürich profitiert gegenwärtig vom allgemeinen Boom im Städtetourismus. Auch in den kommenden Jahren kann mit überdurchschnittlichen Wachstumsraten beim Städtetourismus gerechnet werden. Zudem steigt die Dynamik der Kulturausgaben der heimischen Bevölkerung an. Von beiden Effekten profitieren auch die öffentlich geförderten Kulturinstitute. Projektionsrechnungen kommen zum Ergebnis, dass die Bruttowertschöpfung der öffentlich geförderten Kulturinstitute bis 2019 pro Jahr um durchschnittlich 1,2 Prozent steigen und 2019 einen Wert von CHF 228 Mio. erreichen wird.

Kultur ist Teil der Wirtschaft – aber Kultur ist mehr als ein Wirtschaftsfaktor!

Die vorliegende Analyse zeigt, dass mit den öffentlich subventionierten Kulturinstituten spürbare ökonomische Effekte verbunden sind und dass auch regionale Unternehmen ausserhalb des Kulturbetriebs von der Kulturwirtschaft profitieren. Bei aller ökonomischen Relevanz sollte jedoch nicht vergessen werden, dass Kultur mehr als ein Wirtschaftsfaktor ist. Kultur hat eine gesamtgesellschaftliche Bedeutung.

Tabelle 1: Ergebnisse der Wirkungsanalyse im Überblick

Bruttowertschöpfung (CHF Mio.)	Stadt Zürich					Kanton Zürich			
	Direkter Effekt	Indirekter Effekt (Kultur- betrieb)	Induzierter Effekt (Kultur- betrieb)	Tourismus- Spillover- Effekt (Besucher mit Reise- motiv Kultur)	Total	Indirekter Effekt (Kultur- betrieb)	Induzierter Effekt (Kultur- betrieb)	Tourismus- Spillover- Effekt (Besucher mit Reise- motiv Kultur)	Total
Opernhaus Zürich	106	0	11.0	5.5	123	6	15.4	5.7	133
Schauspielhaus Zürich	33	4	3.6	2.8	43	6	5.1	2.9	47
Tonhalle-Gesellschaft Zürich	25	2	2.8	1.6	32	2	3.9	1.6	33
Kunsthaus Zürich	10	3	1.1	8.0	22	4	1.5	8.4	24
Theater am Neumarkt	5	1	0.5	0.2	6	1	0.6	0.3	7
Theaterhaus Gessnerallee	3	1	0.3	0.8	5	1	0.5	0.9	5
Moods Jazz Club	3	0	0.3	0.7	4	0	0.4	0.8	4
Zurich Film Festival	2	2	0.3	1.9	7	3	0.4	2.0	7
Kunsthalle Zürich	1	1	0.1	0.6	2	1	0.2	0.7	3
Sonstige	21	10	2.2	7.8	41	12	3.1	8.2	44
Total	212	24	23	32	291	37	32	33	315

Beschäftigung (FTE*)	Stadt Zürich					Kanton Zürich			
	Direkter Effekt	Indirekter Effekt (Kultur- betrieb)	Induzierter Effekt (Kultur- betrieb)	Tourismus- Spillover- Effekt (Besucher mit Reise- motiv Kultur)	Total	Indirekter Effekt (Kultur- betrieb)	Induzierter Effekt (Kultur- betrieb)	Tourismus- Spillover- Effekt (Besucher mit Reise- motiv Kultur)	Total
Opernhaus Zürich	625	3	59	62	749	45	109	64	844
Schauspielhaus Zürich	184	34	20	30	267	51	36	32	302
Tonhalle-Gesellschaft Zürich	168	14	15	17	215	18	28	18	231
Kunsthaus Zürich	89	20	6	87	202	30	10	91	220
Theater am Neumarkt	34	4	2	3	43	5	5	3	47
Theaterhaus Gessnerallee	25	7	2	9	42	8	3	10	46
Moods Jazz Club	7	2	2	8	19	2	3	8	21
Zurich Film Festival	15	15	2	20	51	20	3	21	29
Kunsthalle Zürich	6	4	1	7	17	6	1	8	8
Sonstige	207	82	14	107	410	100	25	111	444
Total	1359	185	122	350	2016	285	224	366	2235

Quelle: BAKBASEL

* FTE: Vollzeitäquivalente Beschäftigung

RÉSUMÉ

La culture comme facteur économique

Les établissements culturels de la ville de Zurich sont actuellement subventionnés à hauteur de plus de 200 millions de francs. Le canton et la ville de Zurich sont les plus gros contributeurs en la matière. Il s'agit là de l'aspect «coût» de la culture. Mais avec une offre culturelle diversifiée, la ville et toute la région tirent également un bénéfice qui dépasse le profit individuel des «consommateurs de culture». Car la culture est aussi un facteur économique: les 61 établissements culturels zurichois bénéficiaires de subventions publiques ont «produit» en 2013 des prestations culturelles d'une valeur totale de 296 millions de francs (les prestations culturelles correspondent à la somme des recettes issues des billets d'entrée et des divers revenus accessoires ainsi que des subventions publiques et privées). La chaîne de valeur brute liée à cette production s'est élevée à 212 millions de francs, cette dernière ayant également engendré près de 1360 créations d'emplois à plein temps.

Retombées: comment les entreprises régionales profitent de l'économie culturelle

De nombreuses entreprises établies dans la ville de Zurich et dans le reste du canton profitent de l'activité économique des établissements culturels financés par des fonds publics. D'une part, les entreprises régionales sous-traitantes sont impliquées sur toute la chaîne de valeur du processus de production. En 2013, les établissements culturels bénéficiant de subventions publiques ont acheté des prestations externes pour un montant de 84 millions de francs. D'autre part, le commerce local et le tissu professionnel de la ville profitent du fait qu'une partie des salaires alimente en retour le circuit économique local sous la forme de dépenses de consommation à hauteur d'environ 160 millions de francs.

Effet de «spillover» ou de «contagion»: les dépenses des visiteurs dans le cadre du tourisme local

Pour l'année 2013, les établissements culturels de la ville de Zurich bénéficiant de subventions publiques ont enregistré 1,7 million de visiteurs. Souvent, la fréquentation des manifestations culturelles profite également à d'autres établissements touristiques locaux, par exemple lorsqu'elle est associée à des sorties shopping ou quand elle s'accompagne d'un séjour prolongé à Zurich avec les dépenses d'hôtel et de restauration associées. L'économie culturelle engendre ainsi un effet de «spillover» ou de «contagion» dans l'économie touristique régionale. Ce phénomène ne profite pas uniquement aux établissements locaux (restaurants, hôtels, boutiques ou bijouteries), mais également aux entreprises tout au long de la chaîne de valeur de ces établissements touristiques.

Un sondage détaillé réalisé à partir d'un échantillon de près de 5000 visiteurs ayant fréquenté dix lieux de spectacles différents gérés par des établissements culturels de la ville de Zurich bénéficiant de subventions publiques a montré que la consommation privée de ces visiteurs (c.-à-d. hors dépenses profitant auxdits établissements) se monte à 122 millions de francs par journée d'événement concernée. Si l'on retient pour notre analyse uniquement les visiteurs ayant explicitement mentionné l'événement culturel comme motif de déplacement, on obtient un montant total de 59 millions de francs.

Étude d'impact macroéconomique

Un modèle input-output régional a permis de quantifier les bénéfices de l'économie culturelle sur l'économie régionale via les retombées et l'effet de «contagion». Les résultats de l'étude d'impact permettent de dégager les affirmations clés ci-dessous:

- Au total, l'activité économique des établissements culturels de la ville de Zurich entraîne un effet de valeur ajoutée d'un montant de 291 millions de francs. L'effet direct sur les établissements culturels s'élève à 212 millions de francs. Chaque franc de valeur ajoutée créé par les établissements culturels bénéficiant de subventions publiques engendre ainsi 37 centimes de valeur ajoutée pour les autres entreprises de la ville.
- Un emploi sur deux créés au sein des établissements culturels bénéficiant de subventions publiques s'accompagne par effet d'entraînement d'une création d'emploi supplémentaire dans une autre entreprise de la ville de Zurich. Au total, l'exploitation des établissements culturels de la ville de Zurich subventionnés par des fonds publics a permis de créer 2016 emplois.
- En raison des liens d'interdépendance avec les sous-traitants et de la densité des flux pendulaires entre la ville et le reste du territoire cantonal, l'économie culturelle profite également aux entreprises implantées au-delà des limites urbaines. Cette dernière représente une valeur ajoutée supplémentaire brute de 23 millions de francs ainsi que 219 emplois créés en sus dans ces zones.
- Chaque visiteur qui fréquente les établissements culturels bénéficiant de subventions publiques est à l'origine de la création de 60 francs de valeur ajoutée dans les autres entreprises du canton de Zurich.
- Chaque franc de subvention versé aux établissements culturels engendre 50 centimes de valeur ajoutée dans les entreprises hors secteur culturel du canton de Zurich.

Perspective

La ville de Zurich profite actuellement du boom du secteur du tourisme urbain en général. Dans les années à venir, les taux de croissance supérieurs à la moyenne affichés par le tourisme urbain devraient se confirmer. Par ailleurs, la dynamique des dépenses culturelles de la population locale est en hausse. Les établissements culturels subventionnés par l'argent public profitent eux aussi de cette double tendance. Les projections de calculs concluent à une augmentation annuelle moyenne de 1,2 % de la valeur ajoutée brute créée par les établissements culturels subventionnés à l'horizon 2019, année où elle devrait s'établir à 228 millions de francs.

La culture fait partie intégrante de l'économie. Mais la culture est bien plus qu'un facteur économique.

La présente analyse montre que les établissements culturels bénéficiant de subventions publiques engendrent des retombées économiques substantielles dont profitent également les entreprises locales hors secteur culturel. Malgré son importance sur le plan économique, ne perdons pas de vue que la culture est bien plus qu'un simple facteur économique. La culture possède une dimension sociétale.

Tableau 1: résultats de l'étude d'impact en abrégé

Valeur ajoutée brute (en mio. CHF)	Ville de Zurich					Canton de Zurich			
	Effet direct	Effet indirect (domaine culturel)	Effet induit (domaine culturel)	Effet de «contagion» à caractère touristique (la culture comme motif de voyage des visiteurs)	Total	Effet indirect (domaine culturel)	Effet induit (domaine culturel)	Effet de «contagion» à caractère touristique (la culture comme motif de voyage des visiteurs)	Total
Opernhaus Zürich (Opéra)	106	0	11,0	5,5	123	6	15,4	5,7	133
Schauspielhaus Zürich (théâtre)	33	4	3,6	2,8	43	6	5,1	2,9	47
Tonhalle-Gesellschaft Zürich (salle de concert)	25	2	2,8	1,6	32	2	3,9	1,6	33
Kunsthau Zürich (musée des beaux-arts)	10	3	1,1	8,0	22	4	1,5	8,4	24
Theater am Neumarkt	5	1	0,5	0,2	6	1	0,6	0,3	7
Theaterhaus Gessnerallee	3	1	0,3	0,8	5	1	0,5	0,9	5
Moods Jazz Club	3	0	0,3	0,7	4	0	0,4	0,8	4
Zurich Film Festival	2	2	0,3	1,9	7	3	0,4	2,0	7
Kunsthalle Zürich (musée d'art contemporain)	1	1	0,1	0,6	2	1	0,2	0,7	3
Autres	21	10	2,2	7,8	41	12	3,1	8,2	44
Total	212	24	23	32	291	37	32	33	315

Effectifs (EPT*)	Ville de Zurich					Canton de Zurich			
	Effet direct	Effet indirect (domaine culturel)	Effet induit (domaine culturel)	Effet de «contagion» à caractère touristique (la culture comme motif de voyage des visiteurs)	Total	Effet indirect (domaine culturel)	Effet induit (domaine culturel)	Effet de «contagion» à caractère touristique (la culture comme motif de voyage des visiteurs)	Total
Opernhaus Zürich (Opéra)	625	3	59	62	749	45	109	64	844
Schauspielhaus Zürich (théâtre)	184	34	20	30	267	51	36	32	302
Tonhalle-Gesellschaft Zürich (salle de concert)	168	14	15	17	215	18	28	18	231
Kunsthau Zürich (musée des beaux-arts)	89	20	6	87	202	30	10	91	220
Theater am Neumarkt	34	4	2	3	43	5	5	3	47
Theaterhaus Gessnerallee	25	7	2	9	42	8	3	10	46
Moods Jazz Club	7	2	2	8	19	2	3	8	21
Zurich Film Festival	15	15	2	20	51	20	3	21	29
Kunsthalle Zürich (musée d'art contemporain)	6	4	1	7	17	6	1	8	8
Autres	207	82	14	107	410	100	25	111	444
Total	1359	185	122	350	2016	285	224	366	2235

Source: BAKBASEL

* EPT: emplois en équivalents plein temps

SINTESI

La cultura come fattore economico

Gli enti culturali della città di Zurigo ricevono attualmente sovvenzioni per oltre CHF 200 milioni. Il Canton Zurigo e la Città di Zurigo sono, in questo contesto, i principali donatori. Questo è l'aspetto dei costi della cultura. Tuttavia, la variegata offerta culturale comporta anche un vantaggio per la città e l'intera regione che va ben oltre l'utilità individuale dei «consumatori di cultura». La cultura è anche un fattore economico: i 61 istituti culturali zurighesi a sovvenzione pubblica «hanno prodotto» nel 2013 prestazioni culturali del valore di CHF 296 milioni. Le prestazioni culturali sono calcolate tenendo conto della somma degli introiti provenienti dagli ingressi, delle diverse entrate accessorie nonché delle sovvenzioni pubbliche e private. A ciò corrispondono un valore aggiunto lordo di CHF 212 milioni e ben 1360 posti di lavoro (a tempo pieno).

Effetti secondari: come le imprese regionali approfittano dell'economia della cultura

Numerose imprese situate nella città di Zurigo e nel resto del Cantone hanno approfittato dell'attività economica degli istituti culturali zurighesi a sovvenzione pubblica. Da un lato, le imprese regionali sono coinvolte nell'intera catena del valore del processo produttivo nel loro ruolo di fornitori. Nel 2013, gli enti culturali a sovvenzione pubblica hanno acquistato prestazioni di terzi per CHF 84 milioni. Dall'altro lato, il commercio locale e le attività lavorative della città beneficiano del fatto che una parte dei salari pari a CHF 160 milioni viene reimmessa nel circuito economico sotto forma di spesa al consumo sul posto.

Effetti di ricaduta: spesa dei visitatori nel turismo locale

Nel 2013, gli enti culturali a sovvenzione pubblica della città di Zurigo hanno contato ben 1,7 milioni di visitatori. Le visite a manifestazioni culturali spesso avvantaggiano anche altre strutture ricettive locali, per esempio se combinate con lo shopping o se comportano un soggiorno prolungato a Zurigo con relative spese per alberghi e ristoranti. L'economia della cultura genera dunque effetti di ricaduta sull'economia del turismo regionale. Ad approfittarne sono non solo ristoranti, alberghi, boutique o gioiellerie locali ma anche le imprese lungo la catena del valore di tali strutture ricettive.

Sulla base di un vasto sondaggio condotto tra 5000 visitatori di dieci diversi eventi organizzati da istituti culturali a sovvenzione pubblica nella città di Zurigo, si è potuto calcolare che i visitatori delle manifestazioni degli enti culturali a sovvenzione pubblica sostengono, nei rispettivi giorni di svolgimento, spese al consumo private al di fuori degli istituti culturali per l'ammontare complessivo di CHF 122 milioni. Includendo nell'analisi soltanto i visitatori che indicano esplicitamente la partecipazione alla manifestazione culturale quale motivo del loro viaggio, si ottiene un importo complessivo di CHF 59 milioni.

Studio d'impatto macroeconomico

Sulla scorta di un modello di input/output regionale si è quantificato in quale misura l'economia regionale complessivamente tragga vantaggio dall'economia della cultura attraverso effetti secondari e di ricaduta. Lo studio d'impatto ha permesso di dedurre le seguenti conclusioni principali:

- Nel complesso, l'attività economica dell'industria della cultura nella città di Zurigo produce un effetto in termini di valore aggiunto pari a CHF 291 milioni. L'effetto diretto per gli istituti culturali ammonta a CHF 212 milioni. Per ogni franco di valore aggiunto degli istituti culturali a sovvenzione pubblica si genera un valore aggiunto di 37 centesimi per le altre imprese cittadine.
- Con un posto di lavoro su due negli istituti culturali a sovvenzione pubblica si genera, mediante gli effetti a catena, un posto di lavoro supplementare in altre imprese della città di Zurigo. Nel complesso, con l'esercizio degli enti culturali zurighesi a sovvenzione pubblica si creano 2016 posti di lavoro.
- Grazie all'intreccio di fornitori e pendolari tra la città e le altre parti del Cantone, anche le imprese al di fuori dei confini cittadini ottengono un vantaggio, con un valore aggiunto lordo supplementare di CHF 23 milioni e 219 posti di lavoro in più.
- Per ogni visitatore degli istituti culturali a sovvenzione pubblica si genera, presso altre imprese all'interno del Canton Zurigo, un valore aggiunto di CHF 60.
- Per ogni franco di sovvenzione elargito agli istituti culturali si genera, presso le imprese al di fuori del settore della cultura nel Canton Zurigo, un valore aggiunto di 50 centesimi.

Prospettive

La città di Zurigo sta attualmente approfittando di un boom generalizzato nel turismo con mete cittadine, per il quale si prevedono tassi di crescita superiori alla media anche nei prossimi anni. La spesa per la cultura della popolazione locale mostra, inoltre, un crescente dinamismo. Anche gli istituti culturali a sovvenzione pubblica approfittano di entrambi gli effetti. Secondo calcoli previsionali, il valore aggiunto lordo degli enti culturali a sovvenzione pubblica crescerà mediamente dell'1,2 % p.a. fino al 2019, anno in cui arriverà a toccare quota CHF 228 milioni.

La cultura fa parte dell'economia – ma è ben più di un fattore economico

La presente analisi mostra che agli enti culturali a sovvenzione pubblica sono legati effetti economici percepibili e che anche le imprese regionali al di fuori dell'industria della cultura traggono vantaggio dall'economia della cultura. Al di là di tutta la sua rilevanza economica, non bisogna tuttavia dimenticare che la cultura è ben più di un fattore economico: la cultura è una componente fondamentale per l'intera società.

Tabella 1: Risultati dello studio d'impatto in sintesi

Valore aggiunto lordo (mln. CHF)	Città di Zurigo					Canton Zurigo			
	Effetto diretto	Effetto indiretto (industria della cultura)	Effetto indotto (industria della cultura)	Effetto di ricaduta sul turismo (visitatori con la cultura come motivo del viaggio)	Totale	Effetto indiretto (industria della cultura)	Effetto indotto (industria della cultura)	Effetto di ricaduta sul turismo (visitatori con la cultura come motivo del viaggio)	Totale
Opernhaus Zürich	106	0	11,0	5,5	123	6	15,4	5,7	133
Schauspielhaus Zürich	33	4	3,6	2,8	43	6	5,1	2,9	47
Tonhalle-Gesellschaft Zürich	25	2	2,8	1,6	32	2	3,9	1,6	33
Kunsthhaus Zürich	10	3	1,1	8,0	22	4	1,5	8,4	24
Theater am Neumarkt	5	1	0,5	0,2	6	1	0,6	0,3	7
Theaterhaus Gessnerallee	3	1	0,3	0,8	5	1	0,5	0,9	5
Moods Jazz Club	3	0	0,3	0,7	4	0	0,4	0,8	4
Zurich Film Festival	2	2	0,3	1,9	7	3	0,4	2,0	7
Kunsthalle Zürich	1	1	0,1	0,6	2	1	0,2	0,7	3
Altro	21	10	2,2	7,8	41	12	3,1	8,2	44
Totale	212	24	23	32	291	37	32	33	315

Occupazione (FTE*)	Città di Zurigo					Canton Zurigo			
	Effetto diretto	Effetto indiretto (industria della cultura)	Effetto indotto (industria della cultura)	Effetto di ricaduta sul turismo (visitatori con la cultura come motivo del viaggio)	Totale	Effetto indiretto (industria della cultura)	Effetto indotto (industria della cultura)	Effetto di ricaduta sul turismo (visitatori con la cultura come motivo del viaggio)	Totale
Opernhaus Zürich	625	3	59	62	749	45	109	64	844
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Moods Jazz Club	7	2	2	8	19	2	3	8	21
Zurich Film Festival	15	15	2	20	51	20	3	21	29
Kunsthalle Zürich	6	4	1	7	17	6	1	8	8
Altro	207	82	14	107	410	100	25	111	444
Totale	1359	185	122	350	2016	285	224	366	2235

Fonte: BAKBASEL

* FTE: equivalenti a tempo pieno (ETP)

IMPRINT

A macroeconomic impact analysis of the economic significance of publicly funded cultural institutions in the City of Zurich.

A study commissioned by the Julius Baer Foundation.



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Version and editorial deadline

The base year for the study is 2013, for which detailed financial data from the publicly funded cultural institutions were collected and the economic effects calculated. The projections for future development up to 2019 are based on data as per 31 December 2014. Hence, any distortions arising from the strong appreciation of the Swiss franc against the euro are not accounted for.

Commissioned by

Julius Baer Foundation

Project monitoring group

The study has been monitored by a group of experts from the City of Zurich. It comprised: Culture (Peter Haerle, Alex Schilling), Statistics (Simone Nuber, Rolf Schenker) and Economic Development (Benno Seiler, Elke Frost).

The male form refers to both genders

This study treats both genders equally; it is only on grounds of simplicity that the male form was chosen, which always includes the female form.

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