

1. APPENDICES

APPENDIX A – SUMMARY OF CASE STUDIES

CASE STUDY - Guggenheim Museum Bilbao (GMB)

Background

Designed by Frank Gehry the GMB was built in the 1990's as a means to address a number of economic and social problems in the city of Bilbao, including high unemployment rates, obsolete industries, severe traffic congestion, violence of, urban deterioration, pollution and a poor public transport system.

Method of measurement

A discounted cash flow measure was used to estimate the investment recovery period. Consequently, all economic activity generated by the museum was tracked and an assessment made on whether the income generated was greater than the initial and continuing public investment. The discounted cash flow method is limited as it measures the yield of net cash flow only and fails to capture intangible values such as aesthetic or cultural values. The return on investment for the building (excluding the initial purchase of permanent art collection) was recovered seven years after the opening. The tourism value was described simply as the annual number of new overnight stays (777,028) and new full time jobs (907).

Outcome

The construction of the GMB was part of a holistic plan to rejuvenate the city. The benefits to the city delivered unexpected results, as Plaza (2007, p.2) “the museum has brought hope to citizens and city officials and has united political parties, trade unions and civic

associations...". Thus, the GMB is viewed as an economic reactivator, creating the phenomenon now termed the Bilbao effect.

CASE STUDY - Te Papa Tongarewa Museum (TPM)

Background

Built in the late 1990's the TPM is an iconic waterfront building in Wellington. According to Market Economics (2012), in an economic impact assessment of TPM to Wellington city, the museum makes a significant contribution to both Wellington's and national economies through tourism employment and direct and indirect expenditure.

Method of Measurement

Input-output (I-O) analysis was used as the analytical framework with estimations conducted at the local, regional and national levels. The direct tourism spend of visitors to Wellington was used as the basis for estimating the economic impact.

The economic impact assessment indicates the significance of the TPM at three levels of the New Zealand economy. However, what has not been not measured are the intangible benefits that New Zealanders gain from the museum being "a forum where all New Zealanders can engage with their history, national pride and identity" (Carey, Davidson & Sahli 2013 p.3)

Outcome

In cases where visitors stated that the main purpose of their visit to Wellington was to visit the TPM, 100% of the expenditure was attributed to TPM; where TPM was only one of a number of reasons for visitation, 10% of the spend was attributed at most. A challenge with examining the economic contribution of one tourist attraction is that visitors are often attracted to a destination by multiple attractions, creating a "team production" or "resource bundle" situation. As such, it is difficult to assign value to one attraction because "individual cooperating inputs do not yield identifiable separate products which can be summed" (Alchian and Demsetz, 1972

p.779).

CASE STUDY - Sydney Opera House (SOH)

Background

The SOH is a key feature of the Sydney landscape, which according to Deloitte (2013), attracted nearly 1.4 million people to more than 1,800 performances.

Method of measurement

Total economic value was assessed in four key areas (1) economic factors including value added, contribution to employment, and contribution of tourist spend; (2) audience and culture, including consumer choice, cultural and iconic contributions, and future digital value; (3) brand strength attributed through intangibles such as differentiation, relevance, esteem and knowledge, and (4) digital footprint including the SOH digital strategy, across various platforms, including social media, video and mobile, and the future potential of streaming live performances to a world-wide audience.

The input-output approach was used to measure the economic impact attributable to tourism. Detailed calculations were provided which showed general expenditure categories to include performing arts companies, ticketing revenue, government grants, sponsorships and donations. Categories associated with direct and indirect tourism expenditure categories included a proportion of ticket sales, and expenditure on travel, food, beverages and accommodation incurred as a result of attending a performance. In addition non-use values were captured for those who visited the SOH precinct but did not attend a performance.

Outcome

The estimated tourism expenditure attributable to the SOH was based on visitors whose main reason for travelling to Sydney was for holiday (holiday makers), who could be separated into

the categories of international overnight visitors, domestic overnight visitors and domestic day visitors. Based on this, the estimated contribution of the SOH to tourism expenditure in Sydney for 2012-2013 was estimated to be AUD \$640.1 million, this being approximately 10% of the total Sydney holiday expenditure.

CASE STUDY - Museum of Old and New Art (MONA)

Background

Award winning MONA has been described as the most important cultural facility in recent Australian history since the opening of the SOH. It has achieved international recognition for its architectural presence, for innovation in terms of how art is experienced and for generating economic benefits that can create a platform for significant and sustainable urban regeneration and tourism. The MONA has been headlined as “world class, helping MONA to smash Tassie’s Tourism Record” (Martin 2014 p.1).

Method of measurement

Changes in visitation patterns were used to determine MONA’s contribution to the Tasmanian economy by comparing visitation data before and after the opening.

Outcome

Data from the 2014 Tasmanian Tourism Survey show that 28% of tourists to Tasmania in 2014 visited MONA, an increase of 3% on the previous year. Of these visitors 66% were holiday makers, 20% were visiting friends and relatives and 14% were business travellers. Importantly, 16% of visitors to MONA stated that visiting MONA as their primary reason for travelling to Tasmania.

CASE STUDY - Bendigo Art Centre (BAC)

Background

The importance of the BAG to Bendigo is captured in the statement “I think if you don’t have an art gallery you might not have a city” (Evans, Bridson & Minkiewicz 2013 p.4).

Method of measurement

The Asia Pacific Social Impact Leadership Centre (2013) examined the economic and social impact of regional art galleries in regional Victoria, the BAC being one. While the architectural elements were not mentioned specifically, or the benefits quantitatively presented, the functional purpose of the buildings was expressed in terms of the significance of the benefits and outcomes.

Outcome

Benefits attributed to the existence of the facilities include community identity and civic pride, regional development, economic growth and intrinsic impact. The triadic connection between the gallery, tourism and economic development was made clear: “the increase in tourism (as a result of the gallery) has been a major source of economic growth” (Evans, Bridson & Minkiewicz 2013 p.4).

APPENDIX B – VISITOR DEFINITION (TRA 2014)

International visitors	Domestic overnight visitors	Domestic day visitors
Short term overseas visitors to Australia for a period of less than 12 months, aged 15 years of above	Domestic visitors aged 15 years or more who undertake trips that involve a stay away from home of at least one night, but less than one year, at a place at least 40 kilometres from home	Visitors are aged 15 years or more who travel round trip distance of at least 50kms away and area away from their home for at least four hours and do not spend a night away from their home as part of the same trip. Same day travel as part of overnight and international travel is excluded, as is routine travel such as commuting.

APPENDIX C – DAY TRIP LEISURE GRID (NATIONAL VISITOR SURVEY 2014)

Outdoor or nature activities	Sports or active outdoor activities	Arts, heritage or festival activities	Local attractions or tourist activities	Anything else, such as social activities
<ul style="list-style-type: none"> - Go to the beach - Visit national parks and state parks - Go bush walking, or on rainforest walks - Visit botanical or other gardens - Go whale / dolphin watching (in the ocean) - Visit farms - Visit the reef 	<ul style="list-style-type: none"> - Go scuba diving - Go snorkeling - Go surfing - Do any water activities / sports (eg sailing, windsurfing, kayaking, water skiing, white water rafting) - Go fishing - Play golf - Play other sports - Do any other outdoor activities (e.g. horse riding, rock climbing, bungee jumping, four wheel driving, reef walking etc) - Exercise, gym, swimming at a local pool, river or creek - Go cycling - Go snow skiing 	<ul style="list-style-type: none"> - Attend theatre, concerts or other performing arts - Visit museums or art galleries - Visit art / craft / workshops / studies - Attend festivals / fairs or cultural events - Experience aboriginal art / craft and cultural displays - Visit an aboriginal site / community - <i>Visit history / heritage buildings, sites or monuments</i> 	<ul style="list-style-type: none"> - Visit amusement parks / theme parks - Visit wild life parks / zoos / aquariums - Go on guided tours or excursions - Go to markets (street / weekend / art / craft markets) - Go on tourist trains - Visit industrial tourism attractions (eg breweries, mines) - Visit wineries - Visit a health spa or sanctuary / wellbeing centre - Visit or stay on an island - Go on a charter boat / cruise or ferry ride 	<ul style="list-style-type: none"> - Visit friends and relatives - Eat out at restaurants - Movies / videos (not at a cinema) - Go to pubs, clubs, night clubs - Visit casinos - Attend an organized event - Go shopping (for pleasure) - Walk or drive around taking in the sights / general sightseeing - Go on a day trip to another place (for overnight visitors only) - Go on picnics / BBQ's - Attend movies / cinema

**APPENDIX D – DAYTRIP EXPENDITURE GRID (NATIONAL VISITOR
SURVEY 2014)**

Expenditure	Paid by (during trip)	Paid by (before trip)	Paid by (after trip)	Paid by others not travelling with respondent
Package (e.g. transport + show)				
Taxis (including to / from airport)				
Airline fares				
Organized tours / side trips				
Car hire costs (rental, leasing)				
Fuel (petrol, diesel)				
Vehicle maintenance costs				
Other long distance transport costs (train, coach, ship etc)				
Other local transport costs (bus, train, tram, ferry etc)				
Takeaways and restaurant meals				
Groceries etc for self-catering				
Drinks alcohol (not already reported with food above)				
Shopping, gifts, souvenirs				
Entertainment, museums, movies, zoos etc				
Horse racing, gambling, casinos				
Convention / Conferences / Seminar / Trade Fair / Exhibition registration fees				
Education, course fees				
Purchase of motor vehicles or other major equipment				
Other (phone, postage, medical expenses, repairs, dry cleaning etc)				

