



THE CREATIVE INDUSTRIES: CINEMATOGRAPHIC SECTOR

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1. INTRODUCTION

The aim of this work is to carry out a study on the creative industries in Spain, specifically to know the importance of the film industry in our country and, more specifically, in the Valencian Community. The study also intends to find out which are the most common cultural practices and habits among the Spanish population, and more specifically, if attendance at the cinema is among the cultural activities most carried out by Spaniards.

Studying culture is important for different reasons: First, for the benefits it brings to people, because culture is fundamental to express creativity, to forge our personality, to make us feel part of a group and feel that we have identity. It improves and perfects education, thanks to cultural heritage, public libraries...

It helps us to know individuals and to create close relationships with them, promoting social inclusion, through cultural activities that will be mentioned throughout the analysis carried out in this work. It also facilitates the improvement of well-being and mental and physical health, through creativity and cultural commitment, for example, thanks to the arts, as they can help to alleviate older people.

In terms of economic benefits, culture generates jobs through the creative economy. Economies based on knowledge and creativity drive productivity and growth and help create products that generate value and are highly personalised.

Another economic benefit generated by culture is the important contribution it makes to tourism. An example would be all the cultural events and festivals held in different parts of the world that attract tourists interested in learning about new cultures. There are significant opportunities for the growth of cultural tourism through the commercialization of cultural heritage assets.¹

Hence, the interest of this research work is determined for several specific reasons. The first and most important is to know if Spaniards are interested in activities related to culture, as well as to know which activities are more common and which are less. Another important reason is to determine the degree of cultural commitment that young people must dedicate, and whether they dedicate part of their free time to it. Some factors that also enhance the interest in studying the objectives mentioned above are to study public

¹ Data obtained from <https://www.ontario.ca/document/environmental-scan-culture-sector-ontario-culture-strategy-background-document/importance-culture> Consulted on June 2019

spending and investment in culture in Spain, or how the 2008 crisis affected the film sector.

To determine these objectives and interests, I have made use of the Cultural Habits and Practices Surveys and the Yearbook of Cultural Statistics carried out by the Ministry of Education, Culture and Sport belonging to the National Statistical Plan, between the years 2002-2003, 2006-2007, 2010-2011 and 2014-2015. These documents show us all the data, collected in graphs, tables and texts of the results of the surveys carried out on a percentage of the Spanish population, women and men aged 15 and over, about the indicators that show their cultural habits and practices.

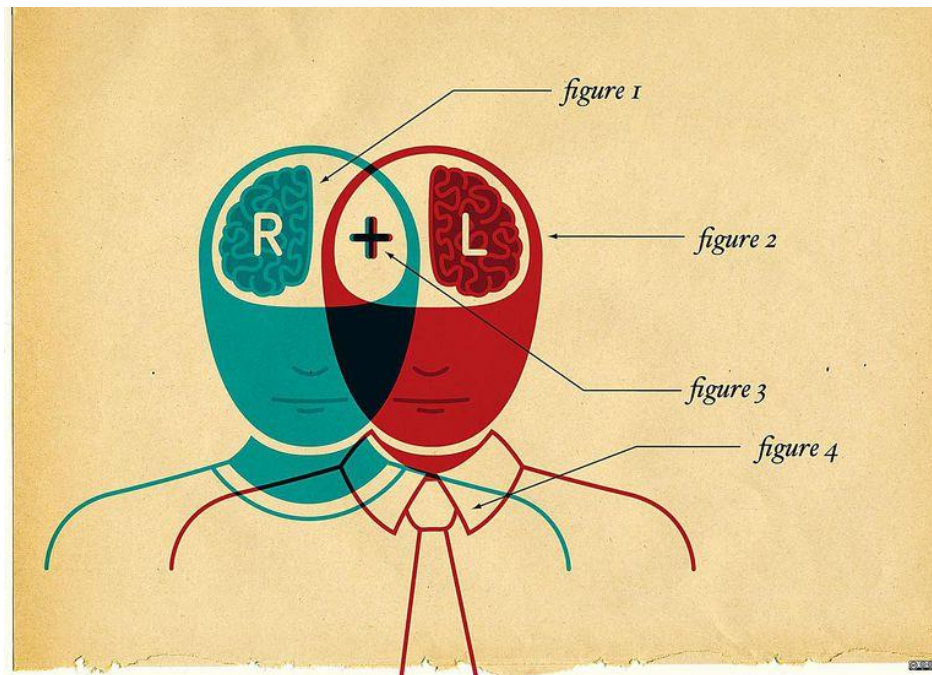
Thanks to the surveys, yearbooks and data collected through other sources of information, it can be determined that the main results are that reading, music, theatre and cinema are among the most common cultural activities among Spaniards. We also noticed that public expenditure and investment in culture is, unfortunately, lower than it should be and that employment related to cultural activities occupies a very small percentage of total employment in Spain.

The previous results can be seen throughout the work, which is structured in the following way. In the first place, the conceptual work and the theoretical framework are introduced, as well as the methodology used in the research. Secondly, a summary is given on the history of cinema in Spain, the importance of this sector in our country, the stages related to the Survey of Cultural Habits and Practices and its main results, and an analysis of the same practices more specifically in the Valencian Community. Finally, the conclusions obtained after the analysis and their possible implications are discussed.

2. THEORETICAL FRAMEWORK

2.1. The concept of creativity.

Figure 1. Representation of creativity.



Source: Sara Lasso.

Why do people feel listless towards a conventional circus but not with "The Circus of the Sun"? Or why are we so impressed by company advertisements like "Coca Cola"? The answer is simple: Because of creativity.

The concept of creativity can be understood in many different ways. According to the RAE, the exact definition of creativity is: 1. f. Faculty to create. 2. f. Ability to create. Throughout my research to get a better definition, I found the first published article on creativity written by Guilford (1950), an American psychologist. In that article, Guilford gives a much deeper definition about this concept.

Guilford (1950:452) explains: "Creative personality is defined, in a limited sense, as the set of aptitudes that are characteristic of creative individuals, such as fluency, flexibility, originality and divergent thinking."

In my opinion, the concept of creativity refers to the ability that people have to create new things, no that have permanence over time. To create is to seek for solutions to

problems, to have imagination and to express what we have inside, to be able to work with different ideas and to be able to combine them all.

When talking about the characteristics related to creativity, I have selected the ones that I consider most important and outstanding:

- **Originality:** By original we mean that an idea is unique, different and ingenious. It is an essential quality for all products or ideas that have originated in a creative process.
- **Fluency:** This characteristic of creativity refers to the facility to create a large number of ideas in a short time. According to Guilford (1950), this is the quantitative production capacity.
- **Flexibility:** When a method or idea doesn't work, it's best to immediately think of an alternative.
- **Sensitivity to problems:** Sensitivity is people's ability to detect errors and to discover differences and difficulties. A simple example: To know if a person has this capacity you must show them two similar images and ask them to find the differences; if they find them, it means that this person has a sensitivity to problems.
- **Elaboration:** By elaboration we mean the capacity that people have to be able to elaborate information or to construct anything starting from a very simple and brief information.

Another interesting definition of creativity can be provided by the professor and director of the Martin Prosperity Institute at the Rotman School of Management, Richard Florida (2012) who states that there is a creative class focused on the human factor. One of the most important ideas he puts forward is that every human being is creative in some way and that there are different dimensions to creativity (Florida, 2002a). Florida's theory of the creative class is based on this simple idea.

2.2. The concept of creative industries

After explaining the concept of creativity and its characteristics, we can now go deeper into another more work-related term: The creative and cultural industries.

The first concept we know related to these industries is the "Cultural Industry" that Adorno and Horkheimer (1944) coin, referring to culture becoming an industry. Later, in the 1970s in France, a group of sociologists began to talk about "Cultural Industries", in the plural, instead of "Cultural Industry", affirming that it is not only a type of industry, but a set of industry models (film, publishing, television...).

Finally, it is in the 90's (in Australia in 1994 and in the United Kingdom in 1996) when the concept of creative industries begins to be introduced, because of globalization and the advance of the technological and digital environment, developed as a tactic to create new areas of work, new markets and to make all people aware of the importance of social inclusion. The creative industries include much more than the production of content for traditional or digital media, such as the Internet, online newspapers and magazines, digital television and radio, mobile phones...

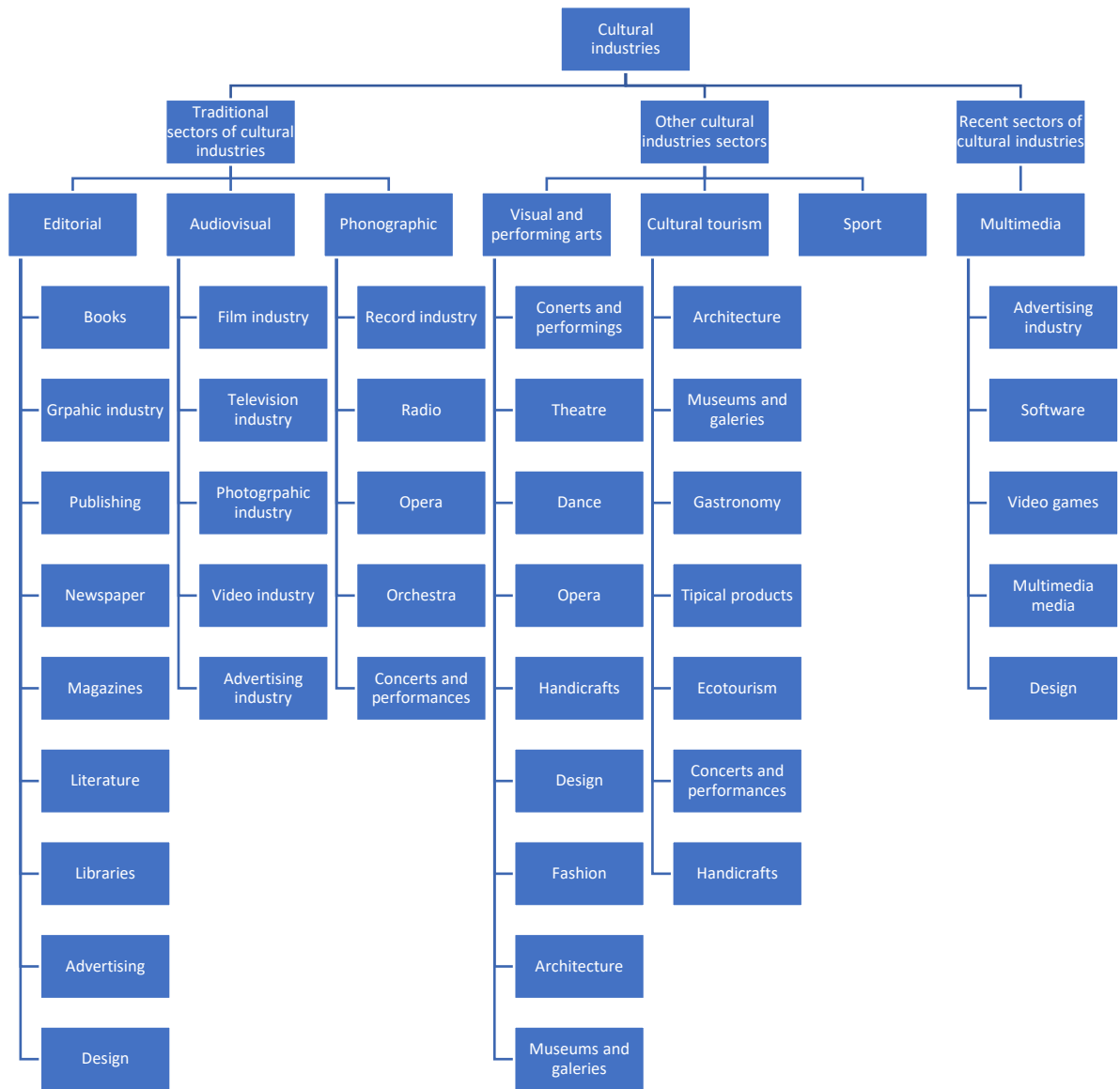
According to UNESCO (2009:11), creative and cultural industries are "those sectors of organized activity whose main purpose is the production or reproduction, promotion, dissemination and/or marketing of goods, services and activities with cultural, artistic or heritage content".

Creative industries are those in which a service or product is based on art of creativity. As we already know, these industries have great potential as drivers of economic and global development, they contribute to global economic growth and to the employment generation making use of people's talent and creativity and, more importantly, they are a great transmitter of culture.

The sectors that make up the creative industries are the record industry, musical and theatrical productions, the film industry (which gives rise to this work), the publishing industry, software, photography, commercial art, sports, cultural tourism, advertising, architecture...

In the following organisational structure, we can differentiate the sector belonging to this industry, as well as seeing which fields are within each sector. In this research effort I will focus on analysing and deepening the film industry, within the audio-visual section, in the traditional sectors of the creative industries.

Figure 2. Creative industries



Source: Own elaboration based on UN for Education, Science and Culture.

3. CREATIVE INDUSTRIES IN SPAIN: CINEMATOGRAPHIC INDUSTRY

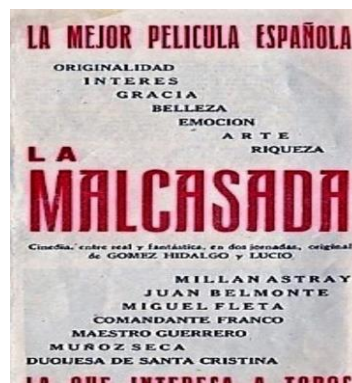
3.1. The history of the sector

The history of cinema in Spain was divided in two main epochs in which innovations in Spanish industry emerged and were highly significant. Below is an explanation of those two eras mentioned above and where the negative impact they had on the Spanish political situation is also explained.

The first relevant epoch in history was in the 1930s. At the end of the 1920s, the dictatorship of Primo de Rivera was proclaimed in Spain. At this time, Primo de Rivera wanted Spain to move forward in order to overcome the political and institutional blockade in which the country was submerged.

At this juncture, and in spite of the difficulties and the pressure of foreign competition (especially European and American), a series of cinematographic works of great resonance were carried out, but the best known was, undoubtedly, the work *La malcasada* (Gómez Hidalgo, 1926), not because it had a great cinematographic value, but because it was the first film that openly showed the subject of divorce in Spain. Other issues to highlight are the different personalities since they showed what was the political reality and its nature in Spain, as well as other arts such as science, bullfighting, law...

Figure 3. "La malcasada" poster.



Source: IMDb.

At this era, new cultural concerns began to emerge, which in 1928 led to the appearance of "cineclubs", an association dedicated to the dissemination of film culture and cinema. The first "cineclub" appeared in Madrid and then another one was created in Barcelona. As a result of these new clubs, a number of well-known film critics were born and the Government decided to promote the film industry and cinema.

A relevant fact during this period is the arrival of sound cinema in Spain, which although it was not easy to establish in our country, triggered a boom in Spanish cinema until the arrival of the Civil War. The first film shot with sound was *El misterio de la Puerta del Sol* (Elías, 1929). It was shot with the sound system "Phonofil", a pioneering method imported from the USA that was not very successful commercially. The appearance of this type of cinema triggered the creation of different cinematographic and sound film studios.

Over the years, the introduction to the film industry was facilitated, as well as the creation of films in which social and political topics that were previously taboo were discussed and debated. An example of this was the film *El hombre que se reía del amor* (Perojo, 1932).

In the mid-30s, Spain was involved in an economic crisis that caused changes in the country's policies, and also produced great social instability. The dictatorship of Primo de Rivera fell as a result of the economic problems that already existed. However, despite this problem, the Spanish film sector was not affected and continued in that state of glory achieved since the first film was made. During the Popular Front government, the growth of the film industry continued to evolve, producing politicized films, like *Nuevos Ideales* (Alberich, 1936), a film about the great inconveniences that society would have to face if a Civil War were to take place.

The Spanish cinema boom came to an end with the Civil War in 1936. The feature films were the most affected, being replaced by documentaries on electoral propaganda and newscasts. Some films were stopped and it was necessary to wait until the end of the Civil War before they could be finished. It was a time of conflict in which all the money went to the war and therefore the cinema became a political weapon. When the war ended, Spanish cinema was completely ruined.

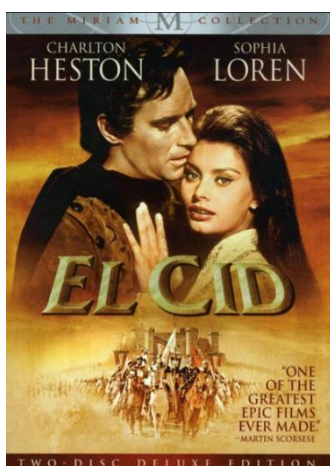
The second main epoch in the history of Spanish cinema can be found in the 1960s. With the arrival of the dictatorship of General Francisco Franco, in 1939, the growth of the industry slows down and leads towards its own objectives: Censorship was established and practically all the films produced were ideological in nature similar to the regime. The Franco regime wanted to attract the attention of society through American films since its films and actors were more popular than the national ones. However, despite the efforts, this never happened.

Over time, the Francoists continued in their attempts to disguise their policies to bring them closer to Western regimes, but the film industry did not grow. Although an important cause for this is also the fact that the regime did not really support its growth.

The development of artistic expression began to find itself in a favourable situation with the end of the economic autarchy supported by the Stabilisation Plan (1959). Young directors began to produce their own films, and film liberalisation began throughout the country. We could say that it was at this moment when the well-known "new Spanish cinema" arose, characterized by a massive production of comedies.

Little by little many filmmakers moved to Spain to shoot their films due to the great ease that Franco's regime gradually established in society. An example of this was the recording of the film *El Cid* (Bronston, 1961), a film shot with the collaboration of actors such as Charlton Heston and Sofia Loren.

Figure 4. Cover page "El Cid"



Source: www.arterural.com

This second and final main epoch also led to the establishment of Spanish cinemas, which in 1968 recorded the most impressive number of spectators in a cinema in our country, with 7.2 million.

These two periods of time explained above can be said to be two of the most important moments in the history of the Spanish film industry. This sector has been constantly changing, with its ups and its downs, but it has also provided us with many advances which we can enjoy today.²

3.2. Current situation in Spain

² Data obtained from <http://www.lahuelladigital.com/trayectoria-del-cine-espanol-auge-crisis-y-resurgimiento/> Consulted on April 2019

To explain the current situation of the Spanish film industry, we have to go back five years in time to make comparisons and see how this sector has progressed.

The latest data compiled by FAPAE (Federation of Associations of Audio-visual Producers of Spain) in 2014 show that national cinema, unlike international cinema, increased its market share with the best box office results in its history. However, this was not the case from the beginning. The economic crisis and the VAT increase to 21% affected the cinema, which led to a significant drop in the market. Less films were produced from year to year and the average budget was also reduced. Another factor that seriously affected (and continues to affect) the film industry was the emergence of illegal film download sites. Nevertheless, 2014 ended up being an absolute success despite all the economic difficulties of the Spanish industry. The film *Spanish Affair (ocho apellidos vascos)* (Martínez-Lázaro, 2014) came out on top and became the highest grossing Spanish film in history, raising 56 million euros and 9.5 million viewers.

The situation in 2015 seemed to go the same way. At the end of the year, Spain raised 571.5 million euros and 94 million spectators, surpassing the 88 million of the previous year, according to official data from the *Cinema Yearbook 2015* of the Institute of Cinematography and Audio-visual Arts. The sequel to *Spanish Affair (ocho apellidos vascos)* called *Spanish Affair 2, (ocho apellidos catalanes)* (Martínez-Lázaro, 2015), gathered more than 5.1 million spectators. Although these were years in which the sector was growing, it still had a long way to go as the scarce investment in cinema continued and, American cinema was still a threat. At the end of 2015, 610 American films and 391 Spanish films were released in Spain, according to ABC data.

The ranking of the 10 most viewed films this year in Spain (national and international) is shown in Table 1. This ranking is headed by the aforementioned *Spanish Affair 2 (ocho apellidos catalanes)*.

Table 1. Ranking 10 most viewed movies in Spain during 2015.

Title	Collection	Spectators
Spanish Affair 2	32.093.594	5.134.311
Minions	24.433.591	4.321.250
Jurassic World	22.219.960	3.607.874
Star Wars: the awakening of strength	22.101.956	3.352.435
Inside out	21.732.854	3.831.769
Fifty Shades of Grey	19.791.214	3.135.926
Fast & Furious 7	13.558.003	2.143.749
Avengers: The Age of Ultron	12.095.694	2.101.180
Mars	11.200.350	1.926.009
Atrapa la bandera	11.095.946	1.945.055

Source: Own elaboration according to FAPAE data.

As we can see in Table 1, the Spanish Affair 2 revenue is more than 32 million euros. But still, the difference compared to other international films is not that remarkable. In table 2 we will see the ranking of the 10 most watched Spanish productions in 2015, where we will be able to notice this clear inequality both in takings and in spectators.

Table 2. Ranking of the most watched Spanish films in Spain in 2015.

Title	Collection	Spectators
Spanish Affair 2	32.093.594	5.134.311
Atrapa la bandera	11.095.946	1.945.055
Perdiendo el norte	10.395.288	1.632.499
Regresión	8.933.226	1.429.953
Ahora o nunca	8.442.163	1.419.820
Palmeras en la nieve	4.683.154	736.247
El desconocido	2.966.370	476.068
Truman	2.832.713	496.160
Anacleto: Agente secreto	2.663.443	412.604
Mi gran noche	2.545.832	491.501

Source: Own elaboration according to FAPAE data.

In 2016, the film industry enters a transitional phase. For the third consecutive year, the highest grossing film in Spain was Spanish: A Monster Calls (Bayona, 2016). A 20% screen share which means a collection of more than 100 million euros, according to provisional data from FAPAE. This film, among many other Spanish films, reached by far the million spectators. Also noteworthy is that communication began to have a notable influence on the film sector, advertising and making many films known.

The Spanish feature films collected 60.4 million euros in 2017 in takings and attracted more than 10.1m viewers, an increase of 3% in takings. According to FAPAE, the market share was 14%, in line with the previous year. The average budget for the film sector increased to €1.7m. However, there was still a long way to go before returning to the Spanish situation that cinema was in in 2010.

Finally, the screen share of Spanish cinema in 2018 was found oscillating at 100 million euros, remaining at 17.5% according to data from FAPAE, where we can first find the film *Campeones* (Fesser, 2018).

I also found some relevant data on the film industry in Spain that I found interesting to highlight:

- In Spain, the film industry employs more than 72,000 people thanks to 6,700 companies, of which almost 350 are film producers.
- The Spanish film sector generated an annual turnover of more than €4.3 billion in 2014 and international sales of more than €102 million by 2015. In Spain, 255 films were produced by 2015.
- An average of 29 animated films are produced each year, 90% of which are exported.
- Throughout the year, 45 film festivals are held in Spain. The most important ones are the San Sebastian Film Festival, the Malaga Spanish Film Festival and the International Film Week of Valladolid.³

To sum up, the national film sector has gone through very different and contradictory stages. If we take a look back at five years ago, we will find a sector that is gradually growing and gaining market share. However, it is still far below international cinema. A major drawback to this growth is the threat of piracy to the film industry that affects not only Spain but anywhere. The recently created online platforms are a possible solution to this problem, where we find a great variety of films on demand. Despite the rise in

³ Data obtained from <https://produccionaudiovisual.com/produccion-cine/7-datos-industria-cine-espana-debes-conocer/> Consulted in May 2019.

VAT, low investment in national cinema, piracy, cutbacks, and other factors, national producers and directors are not giving up and are still fighting to overcome this situation and place the Spanish cinema in a better spot.

3.3. The impact of the crisis on the film industry

As we have already mentioned, Spanish cinema has always been affected by different economic and social factors, which have led to a considerable reduction in investment in the film sector and also in the number of spectators. The rise in VAT, piracy, lack of resources, among other factors, have determined the growth of cinema since the 1930s.

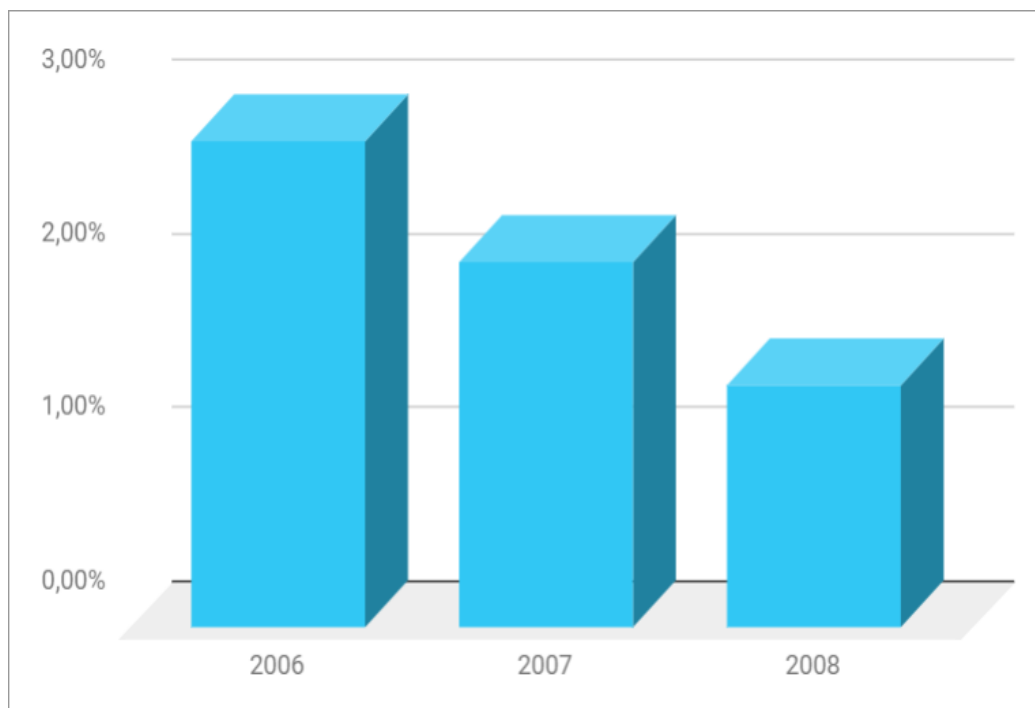
In this section we are going to focus on how the Spanish crisis of 2008 influenced the national film industry. To begin with, we are going to put ourselves in a situation: Spain, 2008, the real estate bubble bursts, a great banking crisis appears and there is a considerable rise in unemployment. Many Spanish companies that had private financing saw their income fall and that the recovery was getting further and further so the recovery would become more and more complicated each time.

The public and private sectors, education, the banking system, employment... everything was affected by the crisis. And of course, so could the culture sector. Despite the fact that there were still directors and producers who, with a minimum budget, could obtain a good result, the film sector was becoming less and less influential.

As we have said in previous sections, in the 1930s there were films that showed what social reality was like at that time. However, during the first two years of the crisis, only one film portrayed the harsh economic reality that Spain was experiencing at that time; **La Herida** (Franco, 2013).

In 2008, Spain had the lowest number of spectators (national and international) who went to see Spanish films. According to FAPAE, only 1.4% of European audiences went to see Spanish films at the cinema, compared to 2.1% in 2007 and 2.8% in 2006. Below, we can see the difference represented in a graph.

Figure 5. European public percentage

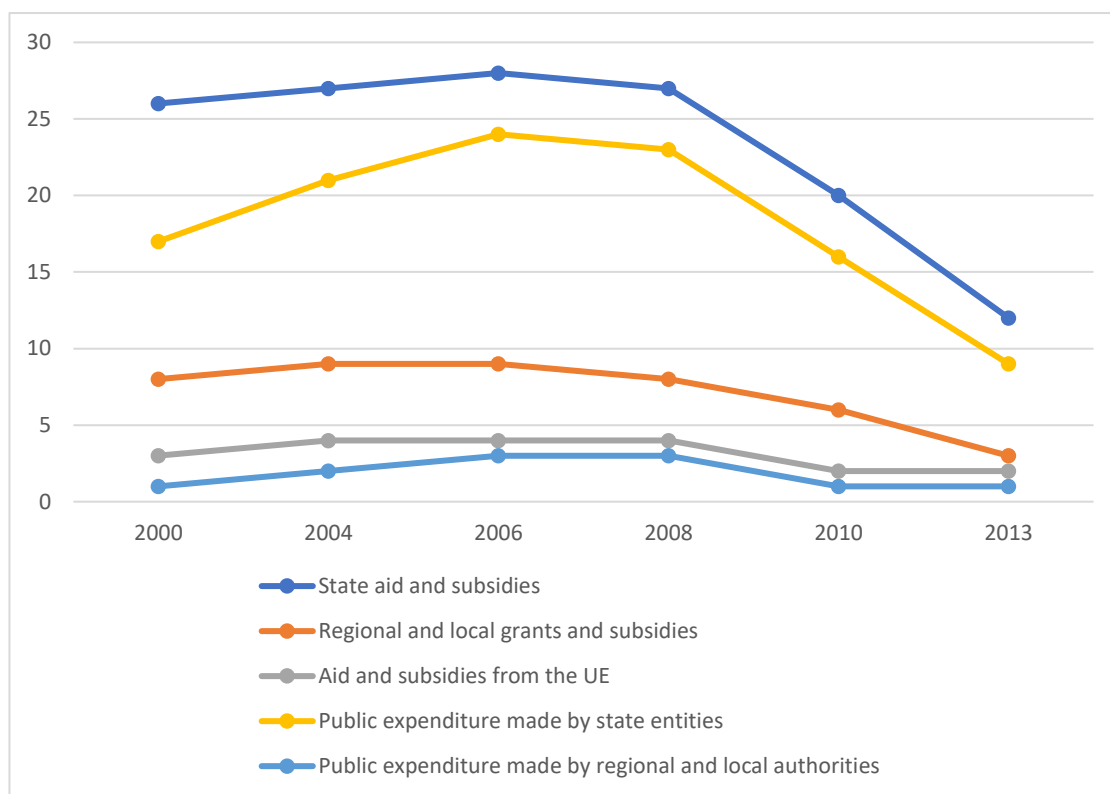


Source: Own elaboration.

In this way we can better visualize the notable decrease in the number of European spectators who went to the cinema to see Spanish films during 2006, 2007 and 2008. In 2008, there were 22.5 million spectators in Madrid cinemas, two million more than the previous year.

On the other hand, it is also important to see the fall that the film sector had from 2008 onwards in terms of subsidies, aid and public expenditure aimed at the sector, which were important for the support of the cinema. In the following figure we can see the graphic representation:

Figure 6. Grants, subsidies and public spending destined to the financing of cinematographic projects



Source: Own elaboration according to Karen Arriaza Ibarra y Sergio A. Berumen.

In conclusion, the film sector in Spain was considerably affected by the latest Spanish crisis. The money allocated to culture, and especially to cinema, was invested in supporting other sectors that were considered more important. And not only that, the number of viewers also fell sharply from year to year. Nevertheless, the decrease was more affected by the growth of pirated activity than by the economic crisis. But everything is interconnected. Because of the crisis, viewers decided to save their money by depriving themselves of "luxuries" like going to the cinema. Therefore, this made them resort to piracy which caused the high growth of this activity in 2008.

3.4. Methodology

To be able to undertake this Final Degree Project I have combined different techniques in order to achieve an approach to the past and current situation of the film sector as a cultural activity. The collection of data has been possible thanks to the following sources of information:

- **Secondary sources:** First-hand information, such as books, Survey of Cultural Habits and Practices of the Ministry of Culture, Financing Statistics and Public Expenditure on Culture and Yearbook of Cultural Statistics. The survey used covers the Spanish population aged 15 and over, allowing for the provision of information that allows for knowledge of the population's demand for activities in the various cultural sectors. The survey aims to differentiate: the specific levels of practices and consumption of cultural activities, general habits of the population about the different cultural activities, attitudes and opinions on said activities and on their practice.

4. CINEMA AND CULTURE IN SPAIN

4.1. Habits and cultural practices in Spain

4.1.1. Description and characteristics of the Survey of Cultural Habits and Practices

In order to make a correct comparison between current and previous cultural practises, we must go back to 1970. In this year, according to Antonio Ariño, only 38% of Spanish households had a television and only 19% had a fixed telephone, unlike today, where more than 90% of households have a fixed telephone and around 70% have some type of computer. According to Antonio Ariño, (*Prácticas culturales en España*, 2010), these and other facilities reflect the transition to the audiovisual-digital communicative regime, which modifies the processes of cultural participation and undermines the historical nexus between culture and literate culture, and also between culture and high culture.

Over the years, the need to estimate and differentiate the general habits of the population arose. These habits included the different cultural activities, the specific levels of practice and consumption of activities and/or products in this area, attitudes and opinions regarding said activities and their practice, and the levels of cultural equipment available to Spaniards (*Survey of Cultural Habits and Practices in Spain 2002-2003*). Therefore, in 2002, the Ministry of Culture created the first Survey of Cultural Habits and Practices in Spain with the objective of providing indicators regarding all the elements. The survey was carried out (and is currently being carried out) among 12,000 individuals aged 15 years old and older residing in family dwellings in Spain, with the exception of Ceuta and Melilla.

In this section we will analyse the history of cultural practices in Spanish society thanks to the different surveys carried out.

4.1.2. Habits and Cultural Practices in Spain between 2002 and 2003

According to the 2002-2003 Survey of Cultural Habits and Practices in Spain, the type of sampling used in all the surveys has been stratified in several stages. The distribution of the sample of individuals in the strata defined by the Autonomous Community and the size range of the municipality was carried out by means of a criterion of compromise between uniform and proportional affixation.

According to the report of the Survey on Cultural Habits and Practices in Spain, the survey distinguishes between the general habit of carrying out a specific cultural activity, the habitual behaviour of the people investigated regarding various cultural activities, and the specific level of practice or consumption (attendance) of a specific cultural activity, among those who stated that they had the habit of carrying it out. In order to carry out an exact analysis of the entire population, a division of the classification of the company has been made according to age, level of studies, life situation, employment situation, Autonomous Community and size of the municipality.

In relation to the habits and cultural practices of Spaniards, we can distinguish several according to the activity to which it refers. For example, this survey obtains results on free time activities, cultural facilities, reading and libraries, performing arts, music, cinema, video, television and radio, computer and internet, museums, monuments and archives and other cultural practices. We are going to focus on analysing cinema and comparing it with the most common activities among Spaniards during 2002 and 2003, which were cinema, reading, music and theatre.

According to the survey, cinema was the most successful type of cultural show in society that year. In the last quarter, 40.7% of the population went to the cinema on average to a total of almost five screenings. In general, the film sector is very interesting for Spaniards, especially for young audiences. The valuation of Spanish cinema is somewhat higher than the European cinema, and relatively equal to the American cinema.

In terms of **reading**, interest in books not related to work or studies is higher in relation to the population surveyed (68,5% of the population surveyed shows interest in reading

with a higher percentage of women). Regarding the habit of reading, 22.4% of the population has the habit of reading every day, 30.1% reads once a week and 40.9% once a month (of these percentages we exclude people who, due to their work or studies, are already obliged to read books).

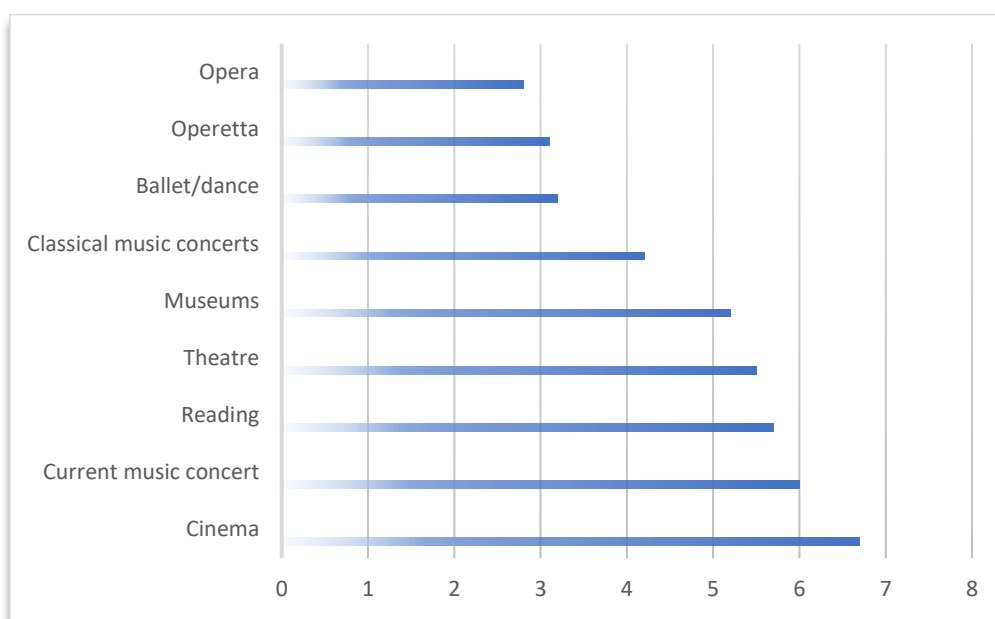
Theatre and dance have a not very high interest in Spanish society. To make a comparison, from 1 to 10, the average Spanish interest in the performing arts is 5.5. According to the survey data, 31.9% of the population surveyed have the habit of attending the theatre, going between once and twice per quarter. Dance, on the other hand, has a greater interest than theatre, and it is the most successful activity in relation to performing arts in Spanish society. 8.3% of the population has the habit of attending dance or ballet, with women having a greater habit than men.

We cannot forget about music, a cultural activity that is more successful among Spanish society than any of the previous ones. The most common means used by Spaniards, in 2002-2003, to listen to music is the CD or cassette, and radio occupies a secondary place. In relation to concerts, those with contemporary music are more successful than those with classical music. Classical music concerts tend to be attended more by women than men, and, regarding those with contemporary music, which almost half of the population is interested in them, the average interest on a scale of 1 to 10 is 6.4

The following figure shows the average interest rates, on a scale from 1 to 10, according to the creative industry. As we can see, cinema ranks first in terms of by Spanish society.

⁴ Data obtained from: <https://sic.cultura.gob.mx/documentos/820.pdf> Consulted in April 2019.

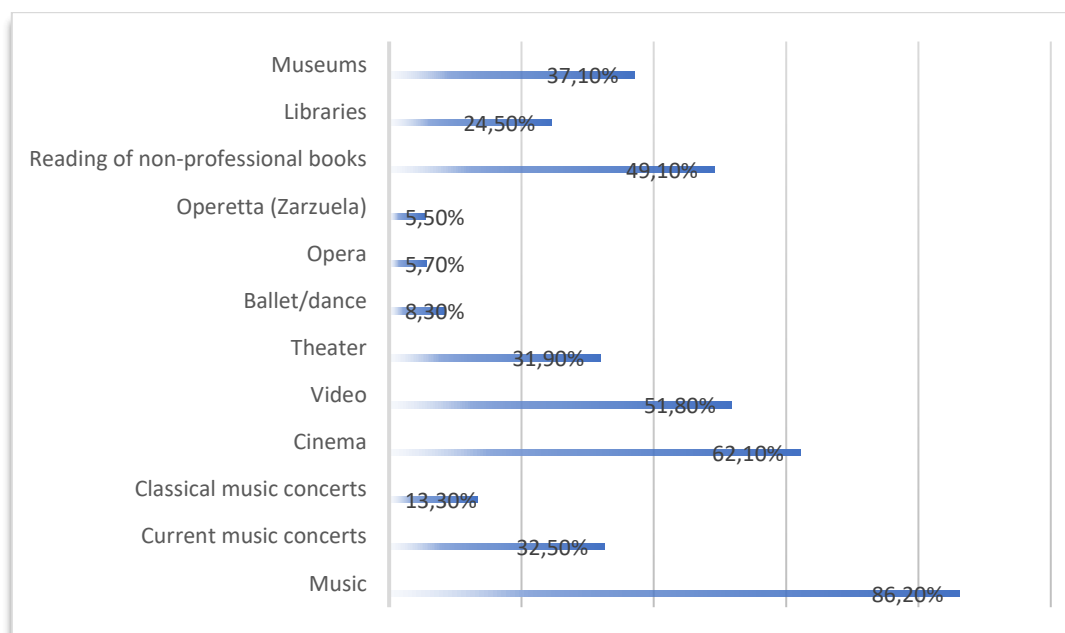
Figure 7. Average indices of interest according to the activity.



Source: Press release, Survey of Cultural Habits and Practices in Spain 2002-2003, Ministry of Culture.

Regarding the Spanish population, which regularly carries out cultural activities, we see that, as we have already said, the most successful sectors in society are cinema and music, the latter being in first.

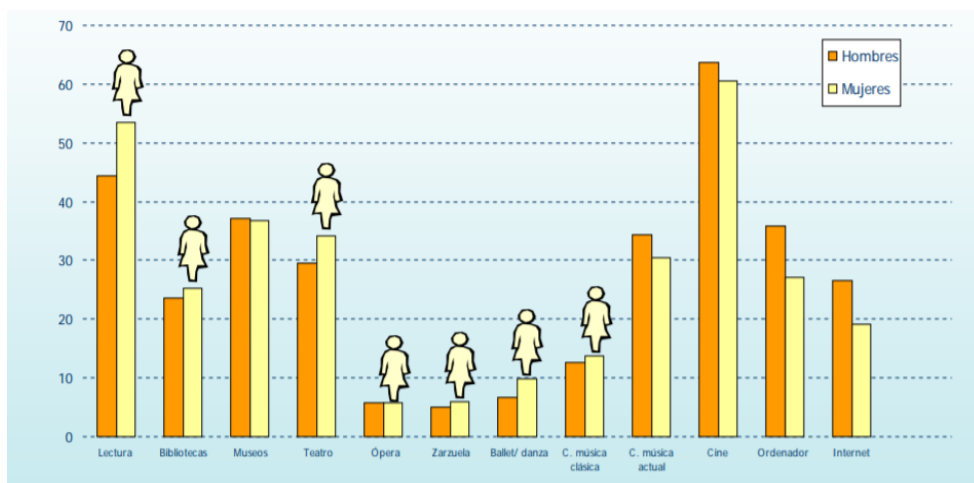
Figure 8. Population that habitually attends to cultural activities.



Source: Press release, Survey of Cultural Habits and Practices in Spain 2002-2003, Ministry of Culture.

Finally, we will highlight a graph showing the percentage of the population that habitually carries out cultural activities, according to gender.

Figure 9. Percentage of population that usually performs cultural activities. Profile by gender.



Source: Press release, Survey of Cultural Habits and Practices in Spain 2002-2003, Ministry of Culture.

If we analyse the graph, most cultural activities are more successful among women, represented by the colour yellow, especially activities such as reading or attending performing arts shows.

In conclusion, according to the Survey of Cultural Habits and Practices of 2002 and 2003, the female sector has a higher rate of intervention in cultural activities than men, especially in reading and dancing.

4.1.3. Habits and cultural practices in Spain between 2006 and 2007.

The following survey has also been carried out to 16,000 people living in Spain aged 15 and older. Basically, the characteristics are the same as in the previous survey.

The results of the Survey of Cultural Habits and Practices in Spain carried out between 2006 and 2007 do not differ much from the previous one. As in the previous section, the most successful cultural activities among Spanish society were cinema, music, reading and visits to monuments.

In the last quarter, 38.8% of the Spanish population attended the **cinema**. As in previous years, this activity continues to have great success among Spanish society. With regard to attendance differentiated by gender, the percentage of males is higher than that of females.

Reading is at the top of the list of the most common activities among the cultural practices and habits of Spaniards. 42.8% of the Spanish population read a book not related to their occupation or studies.

Music loses some interest for Spaniards compared to the survey of previous years. 3.8% of the Spanish population attended concerts of classical music and 12.2% of contemporary music in the last quarter. This percentage being higher in males, in both modalities.

Finally, the **visit to monuments** takes an important role over other cultural activities, reaching 18.3% of the total population, being 19.4% in men and 17.2% in women.⁵

Below, we will graphically see the previous results, and examine more clearly that difference:

⁵ I have obtained the above percentages from the link: <http://www.culturaydeporte.gob.es/dam/jcr:ced3c507-48b4-44dd-853d-2de7f6560282/0011-cuadros-resumen.pdf> Accessed April 2019.

Table 3. People who carried out or usually perform certain cultural activities.

	In the last quarter			In the last year		
	Total	Male	Female	Total	Male	Female
-Museums	15,1	14,9	15,3	31,2	31,0	31,3
-Exhibitions	12,5	12,3	12,7	24,7	24,2	25,2
-Art galleries	6,1	6,0	6,2	13,7	13,5	13,9
-Monuments	18,3	19,4	17,2	34,1	35,1	33,2
-Archaeological sites	5,7	6,1	5,4	13,0	14,2	11,9
-Archives				3,9	4,3	3,5
-Go to a library	13,5	11,9	15,0	17,6	15,6	19,5
-Access via Internet	3,6	3,8	3,4	4,6	5,0	4,2
-Books related to the profesión or studies	20,5	22,3	18,9	25,1	27,9	22,5
-Books not related to the profesión or studies	42,8	37,5	47,9	52,5	48,1	56,7
-Theater	7,7	6,8	8,5	19,1	17,0	21,0
-Opera	1,0	1,0	0,9	2,7	2,6	2,8
-Zarzuela	0,6	0,5	0,7	1,9	1,7	2,1
-Ballet	2,3	1,9	2,7	5,1	4,0	6,2
-Concerts of classical music	3,8	4,0	3,7	8,4	8,7	8,0
-Concerts of contemporary music	12,2	13,7	10,7	26,4	28,9	24,0
-Cinema	38,8	41,2	36,5	52,1	54,3	50,1

Source: Own elaboration based on Summary tables, Main Results. Survey of cultural habits and practices.

As mentioned above, the main cultural activities between 2006 and 2007 were: The visit to monuments, marked with a red arrow, reading, marked with an orange arrow, (especially books not related to work or studies), cinema, marked with a pink arrow and musical arts (attendance at classical music concerts and current music), marked with a blue arrow. As we can see in the table, these percentages are very high, for the total number of people in the last year represented by the third column, compared to the percentages of Spanish people who attended cinema or libraries.

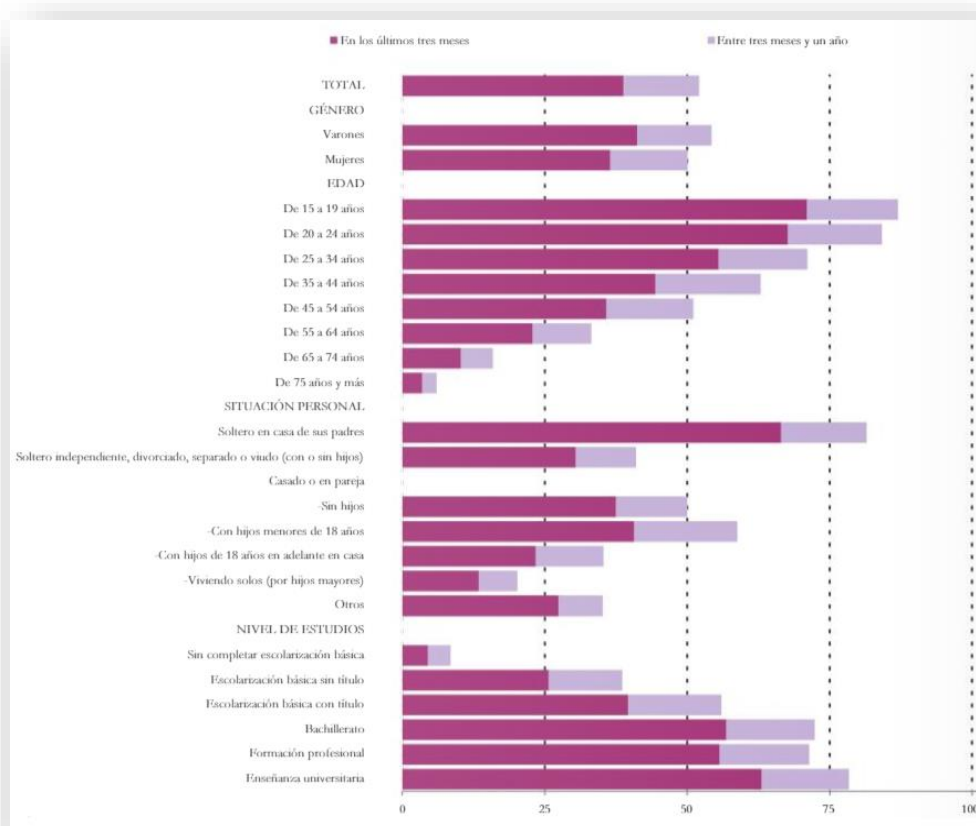
Table 4. People who carried out or usually attends to cultural activities in different periods.

	In the last quarter		In the last year	
	2002-2003	2006-2007	2002-2003	2006-2007
-Museums	11,8	15,1	27,5	31,2
-Monuments		18,3	28,8	34,1
-Archives			3,5	3,9
-Go to a library	14,7	13,5	20,0	17,6
-Access via Internet		3,6		4,6
-Books related to the profesión or studies	37,6	20,5	45,5	25,1
-Books not related to the profesión or studies		42,8		52,5
-Theater	9,5	7,7	23,4	19,1
-Opera	0,6	1,0	3,0	2,7
-Zarzuela	0,5	0,6	2,6	1,9
-Ballet	1,5	2,3	4,6	5,1
Concerts of classical music	3,3	3,8	8,4	8,4
-Concerts of contemporary music	10,6	12,2	24,6	26,4
Cinema	40,7	38,8	55,6	52,1
-Cultural centers			14,1	22,9
-Lectures			9,3	13,8
- Complementary training courses			11,9	16,7

Source: Own elaboration based on Summary tables, Main Results. Survey of Cultural Habits and Practices 2006-2007, Culture Ministry.

In the table above, there is a comparison between the last and the current survey. Here we can see that the results are more favourable for the cinematographic sector, marked with a pink arrow, between 2002 and 2003 compared to the 2006 and 2007 survey. During these years the percentage of Spanish society that went to the cinema was higher than between 2006 and 2007, regarding to the last quarter (40.7% versus 38.8%). If we analyse the whole year, we can also see that the percentage was higher (55.6% as opposed to 52.1%).

Figure 10. People according to cinema attendance between 2006 and 2007.



Source: Summary tables, Main Results. Survey of Cultural Habits and Practices 2006-2007, Culture Ministry.

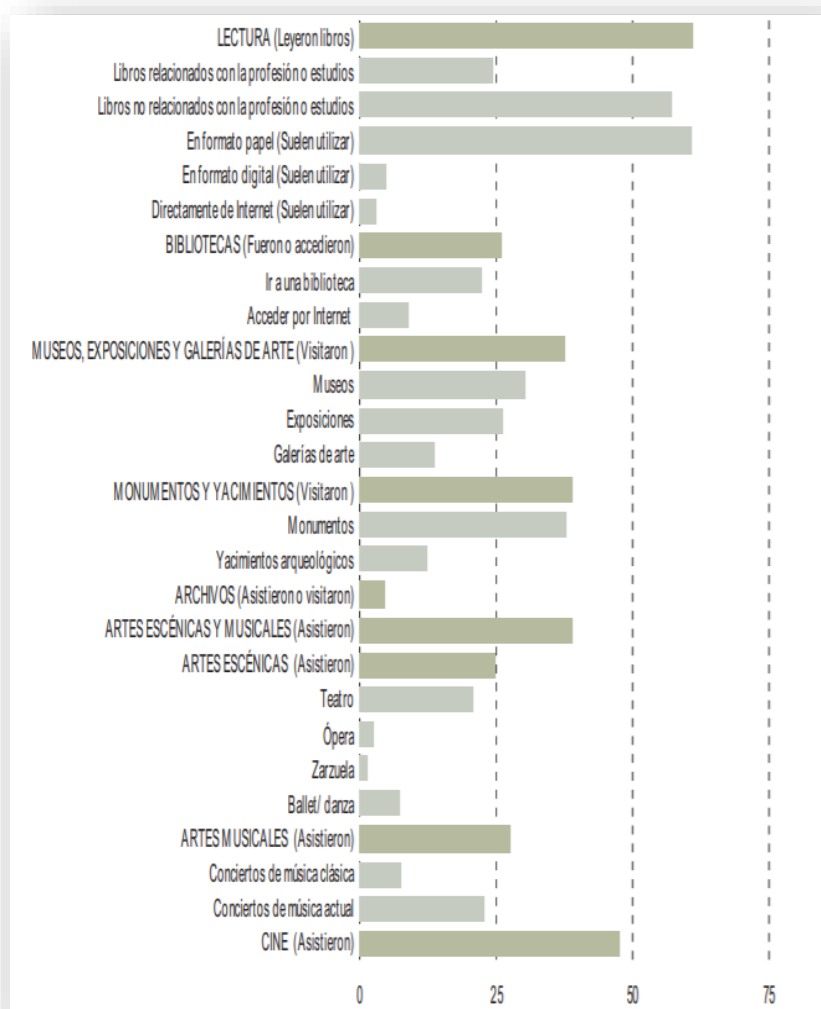
The figure above shows a classification of people who attended the cinema between 2006 and 2007 according to different criteria, such as gender, age, personal situation and level of education. For example, in terms of gender (first group in the graph), more men attended to the cinema in the last quarter and also throughout the whole year. By age (second group in the graph), those from 15 to 19 years olds were the most attended that year. By personal situation (third group), single people living in their

parents' house were the ones who attended the most. In addition, a curious fact worth mentioning is that between 2006 and 2007, no people married or with a partner, of those who carried out the Survey on Cultural Habits and Practices, attended the cinema that year. Finally, according to the level of studies (fourth group), the people who attended the cinema the most were those who had received university education.

4.1.4. Habits and Cultural Practices in Spain between 2010 and 2011.

The results of this third survey reveal that reading, going to the movies and listening to music are the most frequent cultural activities among these years.

Figure 11. Main annual indicators of cultural participation.



Source: Survey of Cultural Habits and Practices in Spain 2010-2011. Summary of results.

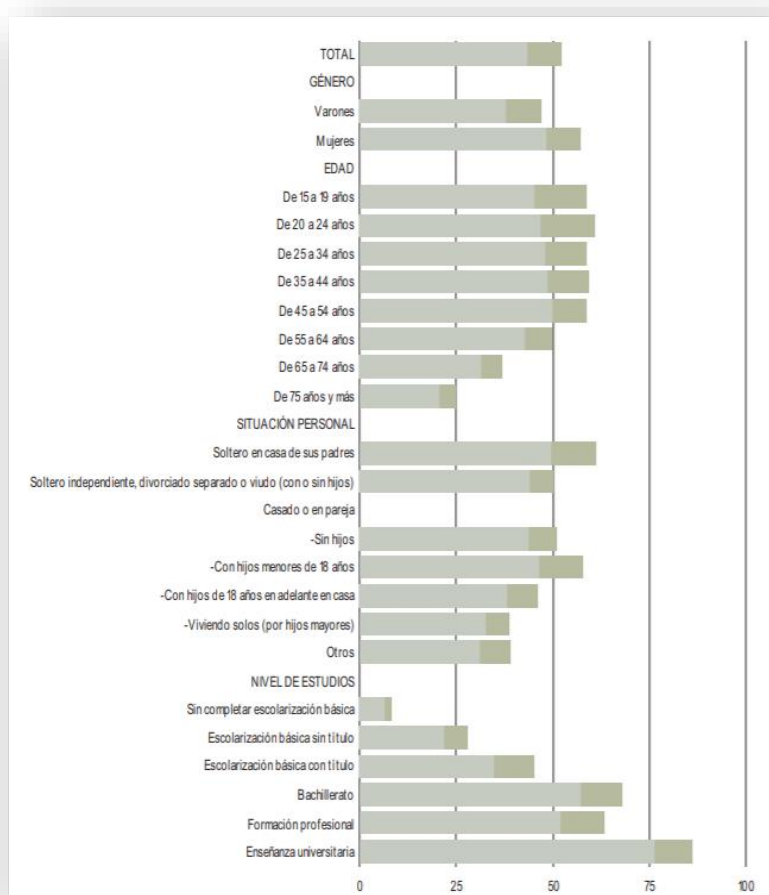
It can be observed that activities such as reading and cinema have higher percentages than the rest of activities. If we look at previous years, the most cultural activities carried out by Spanish society are usually these ones.

Regarding **musical arts**, 64.8% of the population surveyed used to listen to music daily, 79.8% used to do so at least once a week and more than 84.4% of the population did so at least once a year. As for the devices they use to listen to music, radio was the most used in that year, with 80.7% of the population using this it, followed by CD or DVD media, with 32%.

As for **reading**, at least 58.7% of the population reads one book a year (as we have said previously, the survey is carried out to people who read books of their own volition and people who, due to their work and/or studies are obliged to read them). We have seen that reading indicators increase in people with higher levels of education, but also decrease in aspects such as age and gender, where we see that women are fonder of reading than men.

In the following figure we can see reflected all the previous data:

Figure 12. Percentage of people according to the Reading of books not related to the profession or studies in the last year.

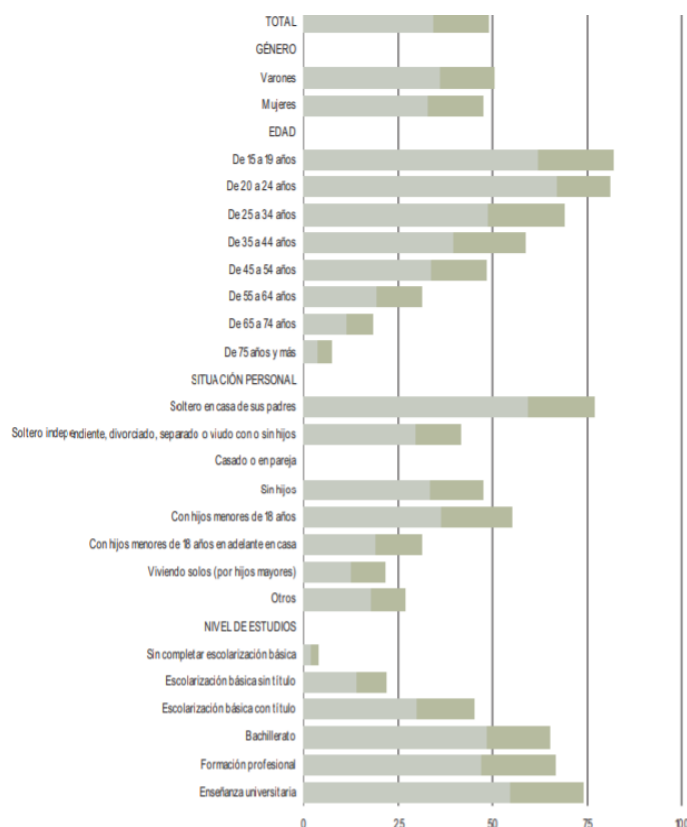


Source: Survey of Cultural Habits and Practices 2010-2011.

Finally, **regarding** the most relevant cultural activity for work, cinema attendance takes first place in terms of cultural shows. According to data from the Survey of Cultural Habits and Practices, 49.1% of the Spanish population attended the cinema between 2010 and 2011. As we can see in the following graph, the rate is higher for men. Between 15 and

19 years old, singled living with their parents and with university studies (the previous characteristics are not joint, but we separate by gender, age, personal situation and level of studies).⁶

Figure 13. Percentage of people according to cinema attendance in the last year.



Source: Survey of Cultural Habits and Practices in Spain between 2010 and 2011.

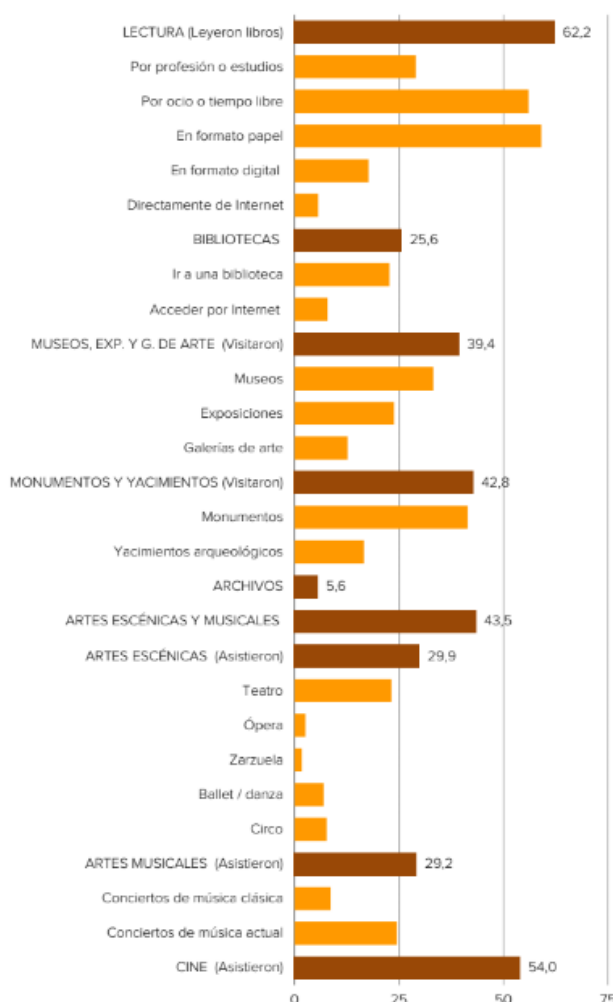
4.1.5. Habits and Cultural Practices in Spain between 2014 and 2015.

The fourth survey carried out in Spain again shows the same results as those carried out in previous years. The most successful cultural activities between 2014 and 2015 were cinema, reading and listening to music, with rates of 54%, 62.2% and 87.2%, respectively. In the following figure we can see the different percentages of cultural

⁶ I have obtained the data and percentages from the following link: <http://www.culturaydeporte.gob.es/dam/jcr:45653f2d-d917-47a9-9907-c96e3c714b4e/sintesis-2010-2011.pdf> Consulted in May 2019.

participation of all the activities that encompass the cultural habits and practices of Spaniards.

Figure 14. Main annual indicators of cultural participation.



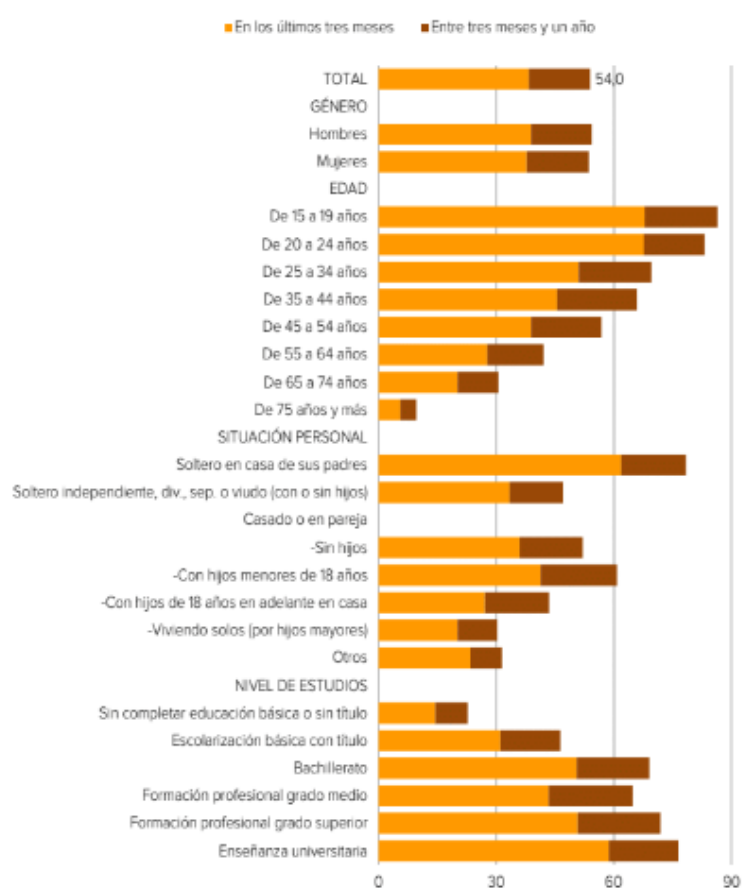
Source: Survey of Cultural Habits and Practices in Spain between 2014 and 2015.

As mentioned above, 62.2% of the population surveyed in those years said that they **read** at least one book a year, which represents an increase of 3.5 percentage points compared to the last survey conducted. There is a division the population that practices reading voluntarily, for leisure, and those who are forced to read a certain book because of their studies or work. In relation to this, and according to the survey, non-professional reasons are more common among respondents when reading a book, being this 56% of the Spanish population, unlike professional reasons, which surrounds 29% of respondents.

Listening to **music** is another common cultural activity. 65.4% of the population surveyed admitted to listening to music daily, 82.8% at least once a week and 87.2% at least once a year. These percentages are higher among young people aged 15 to 19, and among men according to gender. As for the usual media for listening to music, radio continues to be the most widely used medium, followed by CD or DVD media.

Finally, and like all previous years, **cinema** is the most successful cultural activity among those surveyed. 54% of the population watches a film every year, a figure that stands at 53.6% for women and 54.4% for men. By age, this activity continues to be more common among young people aged 15 to 19. In relation to the personal situation, single people living with their parents are the most common in this activity and, by level of education, people with university education, followed by people with medium-level professional training.

Figure 15. Percentage of people according to cinema attendance in the last year.



Source: Survey of Cultural Habits and Practices in Spain between 2014 and 2015.

In conclusion, the Survey of Cultural Habits and Practices in Spain shows the same results every year. People surveyed tend to be more interested in cultural activities such as going to the cinema, reading and listening to music, results that show that Spanish

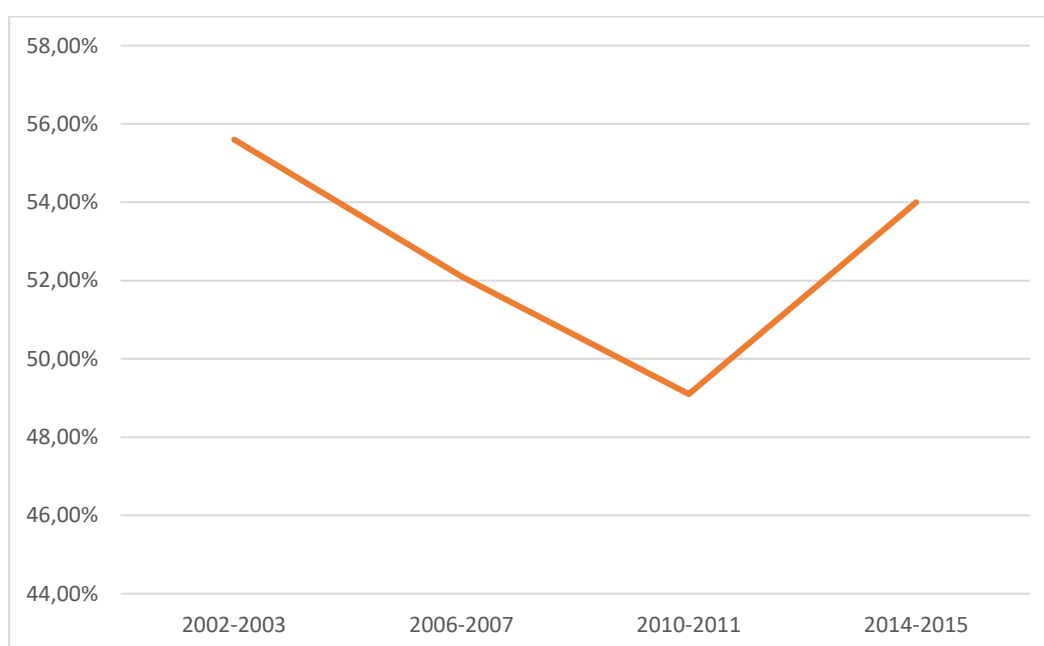
society is a creative and dreamy society. It should be noted that among Spanish society, attendance at museums, monuments and libraries has become more important over the years. Activities such as attending art galleries, opera, dance or classical music concerts are not very successful among those surveyed in almost every year. It is a pity as they are activities full of talent and culture from which we can learn a lot and unfortunately, we do not give them the importance they deserve.

4.1.6. Comparative analysis of the total results.

In this section I am going to make an analysis evaluating the results of all the surveys carried out from 2002 to the last one, based on the main cultural activities carried out by Spanish society over the years, which are cinema, reading and music.

In terms of **cinema**, the percentage of people who watched a film between 2002 and 2003 was 55.6% per year, a percentage that fell to 52.1% in 2006 and 2007. The survey carried out between 2010 and 2011 shows that this percentage stood at 49.1% and goes up to 54% in the last survey carried out between 2014 and 2015. In the figure below we can better see the progress that cinema has made over the years according to the survey.

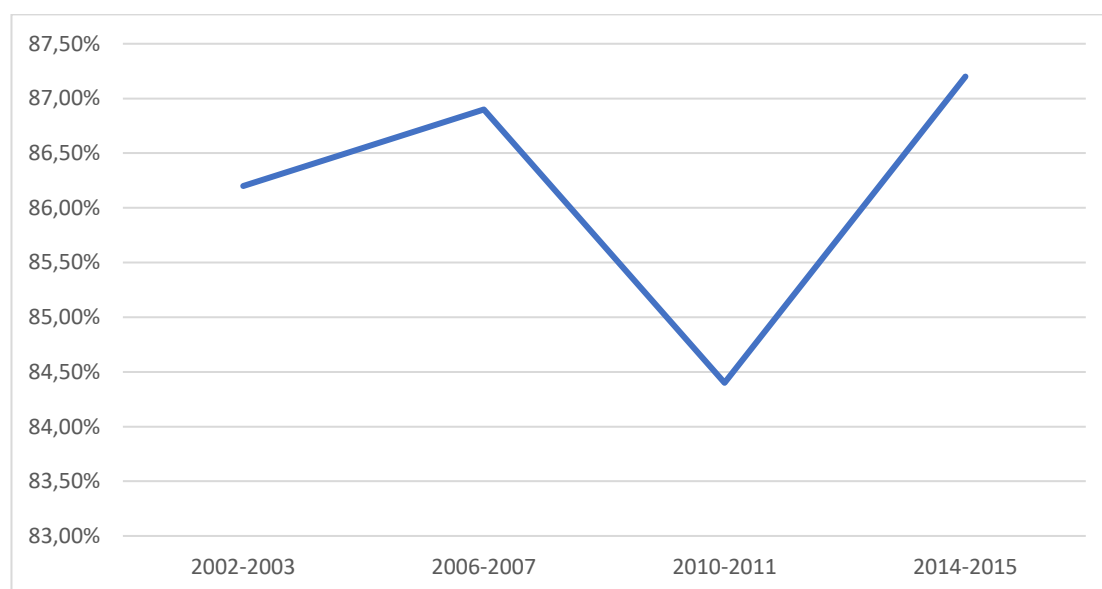
Figure 16. Annual percentage of people attending the cinema according to the year.



Source: Own elaboration.

The results of the cultural activity related to music follow a more parallel trajectory with the passing of the years. Between 2002 and 2003, 86.2% of the Spanish population surveyed said they listened to music at least once a year, a percentage that increased by 0.7 points in the following survey carried out between 2006 and 2007. For the years 2010 and 2011, the percentage stands at 84.4%, decreasing the results of the previous year, but between the years 2014 and 2015, the figure rises again placing the Spanish population who listen to music at least once a year at 87.2%. We will see the results graphically to better understand the trajectory.

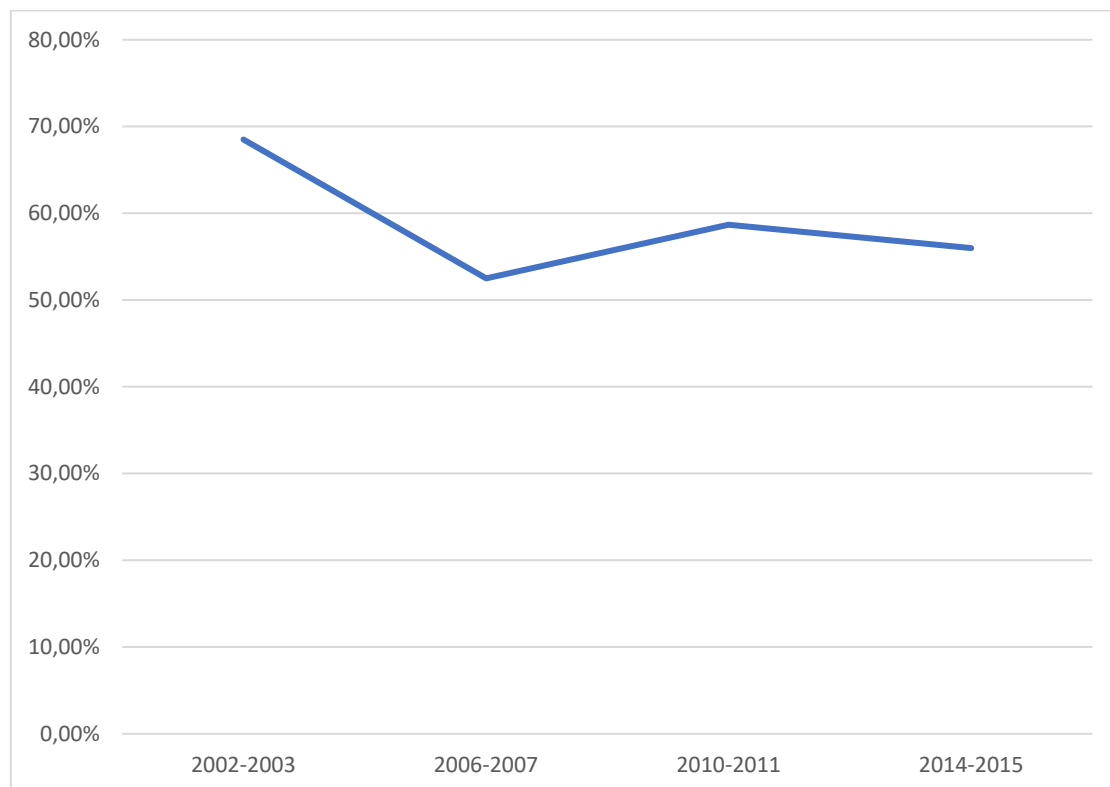
Figure 17. Annual percentage of people who listen to music according to the year.



Source: Own elaboration.

Finally, the percentage of people who admit to having read a book at least once a year - considering books not related to neither to the profession nor to the studies of each person- is around 68.5% per year. For 2006 and 2007, this percentage decreases considerably, standing at 52.5% annually. The following survey shows us how society returns to the habit of reading books at least once a month, placing the annual percentage at 58.7%, although between 2014 and 2015 there is again a decrease of 2.7 points. We will see it graphically.

Figure 18. Annual percentage of people who practice Reading according the year.



Source: Own elaboration.

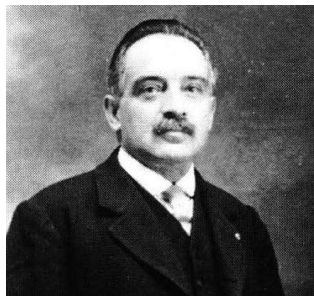
4.2. Influence of cinema in Spanish society.

Cinema not only tells us fictional stories, but on many occasions, it has helped us to tell and make known to everyone real situations of everyday life, has implanted a way of being, dressing and much more, as we have said before. Political, social and economic changes are always reflected in artistic events, especially in the cinema. Cinema shows how these changes are manifested and become the ideal way to analyse the development of real life.

Cinema was first socially rejected by many in Spain. However, when different forms of exploitation both commercial and political came to light, it made them change their initial views.

The first presentation of a film in Spain was in 1896 by Alexandre Promio. The premiere brought together very different people, especially a large group of big businessmen, motivated by commercial exploitation, mentioned in the previous paragraph.

Figure 19. Alexandre Promio



Source: Amos Levin.

In the 1950s, new generations of Spaniards left behind some habitual social customs and began to take an interest in the cinematographic sector. One of the most interesting events of the decade is the so-called Salamanca Conversations. These are days organised by the local film club where people with different political points of view manage to reflect on the problems of Spanish cinema and its possible solutions, something that has never happened in Spain.

In general, and not only in Spain, cinema has had a grandiose influence until it became not only a mere form of entertainment, but a powerful tool of social influence. The main example we can give is the well-known "Myth of the Cavern" (Plato; 380 B.C.). This myth can be comparable to any situation that cinema represents, for example:

"Men in chains accept as reality the shadows projected upon them. However, when a man liberates himself, sees reality and tries to warn others, they prefer the image of reflected shadows. When we think of the sinking of the Titanic, we do not think of the 1300 people who died, but we think of Kate Winslet with her arms outstretched on the bow of the ship, accompanied by Leonardo DiCaprio (Beorlegui, 2016, p. 12)".

This comparison is one of many examples of the extent of cinema's influence on our society.

An important example in which we can see that cinema has influenced world society is the use of words born in mythical films, those words that we have all used in our vocabulary, as is the case of the word "Rebeca" (in reference to the style of jacket) that arises from a film titled the same in which the protagonist makes use of this garment. Another clear area we can set as an example is politics. Cinema has been used since its inception as a mode of propaganda by politicians to make known and influence their doctrines. We also know that cinema influences people's personality and social

education. Cinema aims to reach everyone, transmitting feelings that are not always good, but from which we must always learn.⁷

4.3. Financing and public spending on culture.

In the current section, an analysis will be developed on the progress of financing and public expenditure on culture in Spain from 2003 to 2017. In order to better understand the concept, we are going to introduce a brief definition of public expenditure on culture.

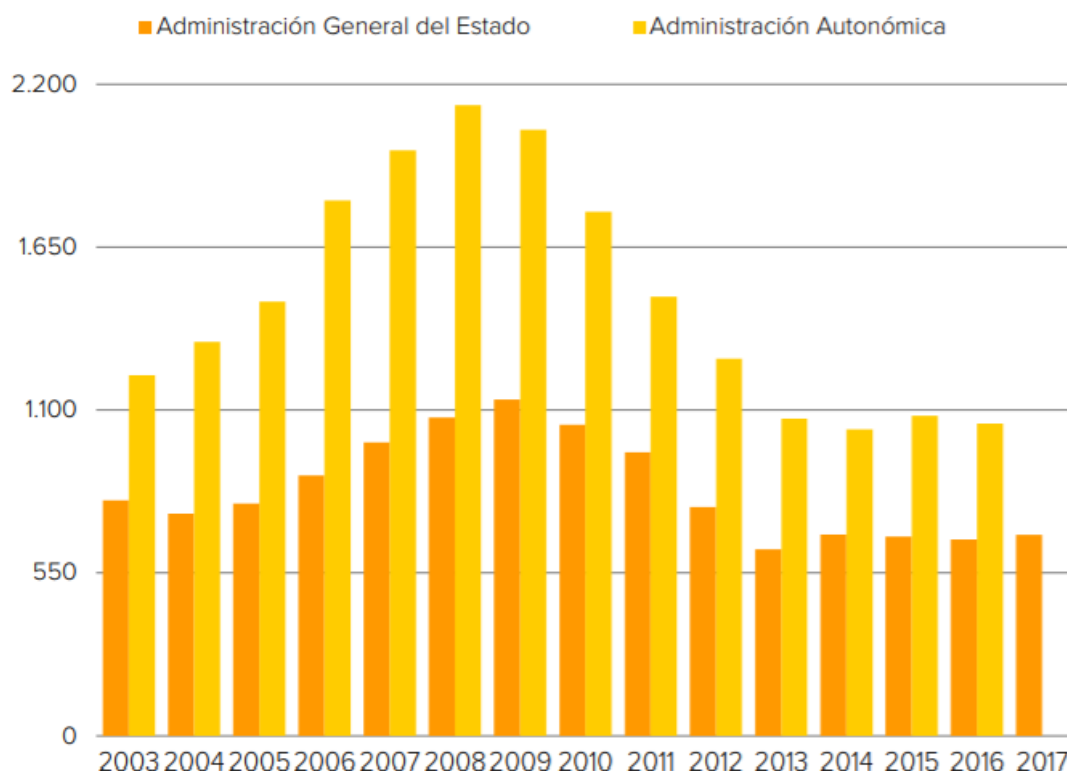
According to the Statistics on Financing and Public Expenditure on Culture (2004), "The liquidated expenditure destined for culture is considered, in its phase, obligations recognised by the different public administrations, being therefore the nature of the financier and not the recipient what determines the public or private nature of the expenditure. There is no deduction for income from private sources that certain public cultural institutions, such as museums, may have. Neither are included as expenditure on culture the possible tax deductions that may be enjoyed by companies and individuals for sponsorships, donations, etc., to public cultural institutions."

It should be noted that in Spain there is a differentiation in expenditure and financing according to the nature of the public administrations. The first division is based on the expenditure settled in culture by the General Administration, the State and the Autonomous Administration.

Below is a graph where we can see reflected the different amounts in millions of euros that these administrations have spent from 2003 to 2007.

⁷ The previous information has been elaborated from: <http://uvadoc.uva.es/bitstream/10324/32480/1/TFG-G3216.pdf> Consulted in May 2019.

Figure 20. Expense liquidated in culture by the General Administration, State and Autonomous Administration.



Source: *Statistics on Financing and Public Expenditure on Culture. Yearbook of Cultural Statistics in 2018.*

As we can see in the previous figure, public expenditure by the Autonomous Administration, which we see represented by yellow, is considerably higher over time than expenditure by the General State Administration. Clearly there is a point found in 2008 where the Autonomous Administration reaches its maximum expenditure, reaching around 2,000 million euros.

From this year onwards, we find a considerable fall in public spending, with very low figures especially in 2013 and 2014. This fall is explained by the crisis of 2008, as the consequences of the crisis start to be seen years later, and, as we have already said in previous sections, the film sector fell considerably because more money was spent on other sectors that were considered more important at the time.

It is important to note that, according to the Yearbook of Cultural Statistics (2003), there are three types of expenses according to their nature. In order to better understand the following graphs and their concepts, we will define these types of expenses:

1. Current expenses:

- Personnel expenses. Includes wages and salaries, as well as contributions, benefits and social expenses charged to the employer.
- Expenditure on current goods and services. These are ordinary expenses such as purchase management, acquisition of small appliances, repair of machinery and equipment, etc.
- Financial expenses. Financial charge for interest on all types of debts, deposits and bonds received.
- Current transfers. These comprise appropriations intended for other sectors (public or private) to finance current operations with no counterpart from the beneficiaries.

2. Capital expenses:

- Real investments. Necessary endowments to carry out lasting investments destined to great repairs or new infrastructures, replacement of equipment, originals of artistic works, etc.
- Capital transfers. Payments without direct consideration intended to finance investments.

3. Financial assets and liabilities:

- Financial Assets and Liabilities. On the one hand, credits for the acquisition of financial assets and the constitution of deposits and guarantees, and on the other, the amortisation of debts and the return of deposits and guarantees constituted by third parties.⁸

⁸ The definitions have been taken from the 2018 Cultural Statistics Yearbook.

Table 5. Expense liquidated in Culture by type of administration according to the economic nature of the expense.

	2012	2013	2014	2015	2016
General State Administration	772.443	629.722	679.470	672.320	662.627
-Current expenses	591.251	519.570	583.670	570.919	584.776
-Capital expenses	179.920	109.082	94.870	99.318	76.837
-Financial assets and liabilities	1.272	1.070	930	2.083	1.014
Autonomous Administration	1.273.763	1.071.063	1.035.499	1.080.935	1.054.331
-Current expenses	929.735	830.215	842.990	864.515	882.648
-Capital expenses	300.832	211.795	174.257	208.300	162.329
-Financial assets and liabilities	43.196	29.054	18.252	8.120	9.354
Local Administration	2.725.907	-	-	3.017.421	3.083.367
-Current expenses	2.351.540	-	-	2.684.955	2.811.580
-Capital expenses	359.788	-	-	330.564	270.069
-Financial assets and liabilities	14.579	-	-	1.902	1.718
SUBTOTAL (Without Basque Country and Comunidad Foral de Navarra)	2.374.949	2.300.478	2.483.243	2.654.258	2.707.100

Source: Own elaboration based on Statistics on Financing and Public Expenditure on Culture. Yearbook of Cultural Statistics in 2018.

Table 5 shows the expenditure of each public administration in culture according to the economic nature of the expenditure. As we can see, the expenditure on culture by the Local Administrations is much higher than the one by the General State Administration or the Autonomic Administration. This is because city councils have holiday budgets that help maximise cultural expenditure and develop “on their own initiative” other competences that have been considered to be inadequate.

For the years 2013 and 2014 there is a lack of information referring to the Foral Community of Navarre and the Basque Country for Local Administration expenditure; therefore, a subtotal has been included excluding these two communities.

Regarding the temporal evolution, a decrease is observed for all administrations (except local) in the year 2013. Over the years the figures increase and decrease depending on the type of administration. For the last year to which we have access to information, the expenditure settled in thousands of euros for the General State Administration is 662,627€, for the Autonomous Administration 1,054,331€ and, with a much higher result,

the Local Administration is left with 3,083,367€. Another graphic that I think is important to highlight is the following one:

Table 6. Expense liquidated in culture by the General Administration according to the economic nature of the expense by destination of the expense. Exercise of 2016.

	TOTAL	Personal expenses	Current expenditure on goods and services	Financial expenditure	Current transfers	Real investments	Capital transfers	Financial assets and liabilities
Total (thousands of euros)	662.627	260.403	195.685	614	128.075	72.105	4.732	1.014
CULTURAL GOODS AND SERVICE	319.705	139.156	92.446	44	21.571	64.837	985	666
-Historical and artistic heritage	260.824	114.152	77.764	44	20.937	46.339	985	603
-Archives	23.600	10.879	6.317	0	66	6.338	0	0
-Libraries	35.281	14.125	8.365	0	568	12.160	0	63
PLASTIC AND SCENIC ARTS	134.419	48.244	46.034	65	36.931	2.641	230	274
-Exhibitions	1.559	510	959	0	90	0	0	0
-Scenis and Musical Arts	132.860	47.734	45.075	65	36.841	2.641	230	274
BOOK AND AUDIO-VISUAL	70.163	7.028	4.134	0	56.736	606	1.636	23
-Book	6.851	1.712	876	0	2.625	2	1.636	0
-Cinema	63.311	5.316	3.258	0	54.111	604	0	23
INTERDISCIPLINARY	138.341	65.976	53.071	504	12.836	4.021	1.881	52
- Promotion, diffusion and cultural cooperation.	10.301	2.457	526	0	5.320	117	1.881	0
-Cultural diffusion abroad.	118.621	56.222	51.515	504	7.420	2.921	0	40
-Administration and General Services.	9.418	7.297	1.030	0	96	983	0	12

Source: Own elaboration based on Statistics on Financing and Public Expenditure on Culture. Yearbook of Cultural Statistics in 2018.

As the number of cultural industries that exist is remarkable, we are going to focus on analysing the figure regarding the most important aspects of the audio-visual film industry in 2016.

In relation to personnel expenses, the General Administration has spent €5,316 on items relating to salaries and wages, benefits, among others. Current expenditure on goods and services was €3,258 for purchases and/or repair of equipment and screens. For current transfers, the General Administration spent € 54,111. Some items such as financial expenses or capital transfers were nil for 2016.

Comparing with other creative industries, we can say that the film sector is positioned in the middle considering the other arts in which the General Administration makes public expenditure.

4.4. Cultural employment in Spain.

Cultural Employment is understood as the "set of employed people aged 16 and over who develop a cultural occupation in the economy or any employment in cultural sectors. Cultural occupations are those professional activities with a cultural dimension such as writers, artists, archivists, librarians, etc. All these occupations are taken into account regardless of the main activity of the employer. Similarly, cultural activities include publishing, libraries, archives, museums and other cultural institutions, film, video, radio and television activities, as well as artistic and entertainment activities, among others. In these activities is considered all employment regardless of occupation (artistic, technical, administrative or management) since all of them are necessary for the proper functioning of the activities." ⁹

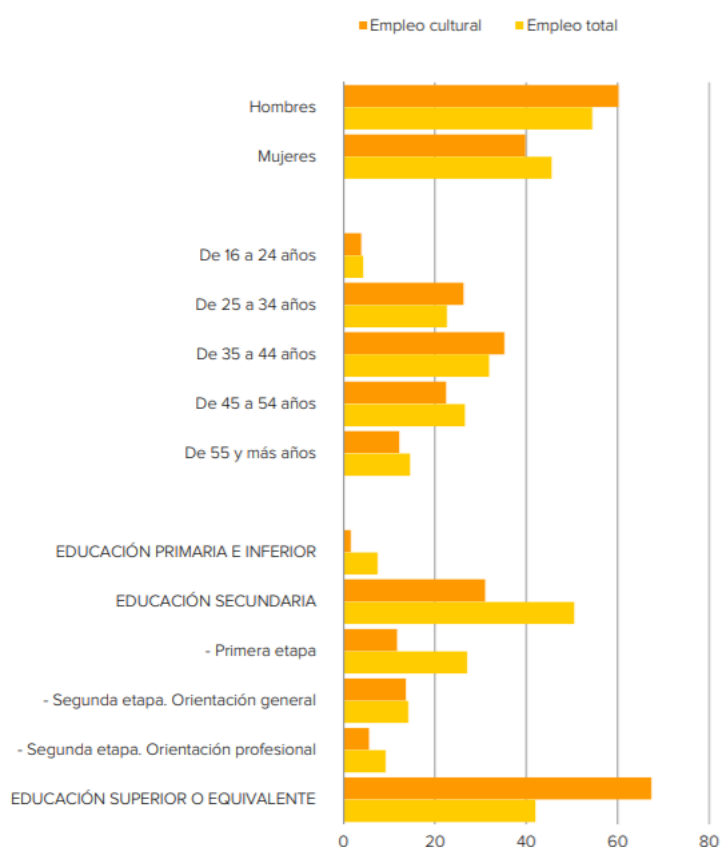
In the following sections we are going to make an analysis of how cultural employment in Spain has evolved from 2014 to 2017, since the last data to which we have access are those of 2017.

⁹ Definition obtained from http://www.culturaydeporte.gob.es/dam/jcr:33e9d7e3-6fac-4ed6-83ba-b0f37de4eb65/Empleo_cultural_Metodologia.pdf Consulted in May 2019.

4.4.1. Cultural employment in Spain in 2014.

The results we can obtain from the survey carried out indicate that the volume of cultural employment increased in 2014 to 511.8 thousand people, 3% of total employment in Spain in the average of the annual period.

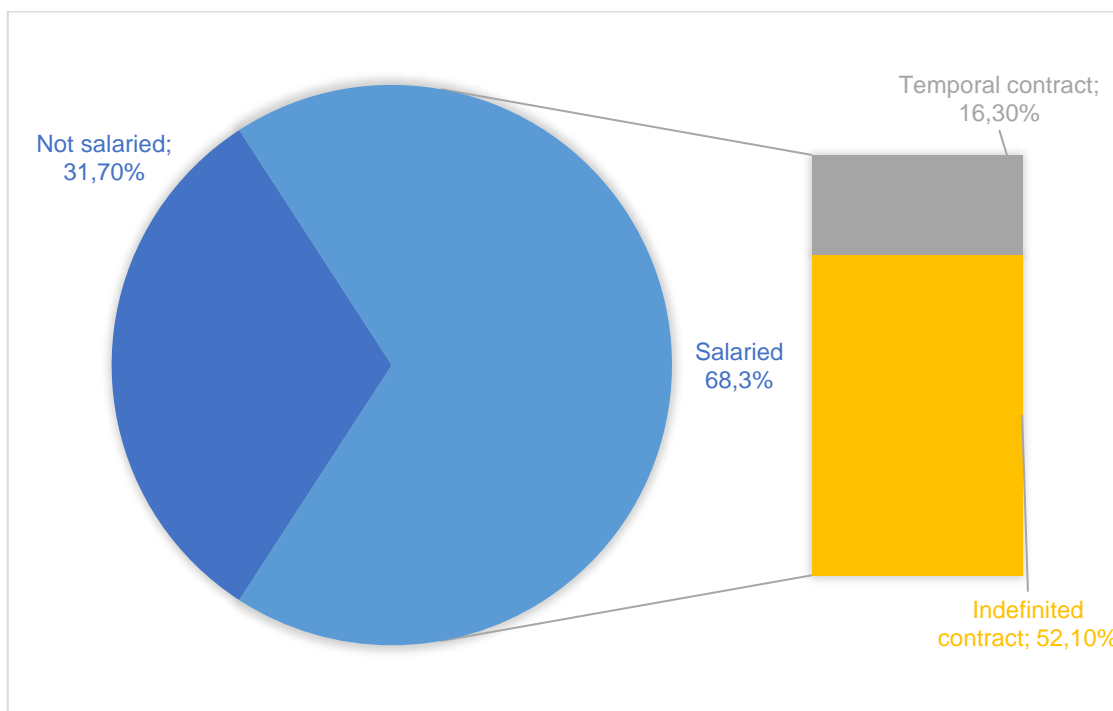
Figure 21. Average annual cultural employment due to different characteristics. 2014.



Source: Yearbook of Cultural Statistics in 2015.

In the figure we can observe that there is a significant difference by gender, in relation to cultural employment as opposed to total employment. Cultural employment is represented by orange and total employment by yellow. In 2014, the percentage of men related to employment linked to the cultural sphere stood at 60.2%, which is the first dark orange bar to be found in the graph, compared with 54.4% of women. In terms of age, the highest age range is between 35 and 44 years, and, if we talk about level of education, cultural jobs are more common in people with higher education or equivalent, we can see it reflected in the last darker orange bar.

Figure 22. Average annual cultural employment by professional situation in 2014.

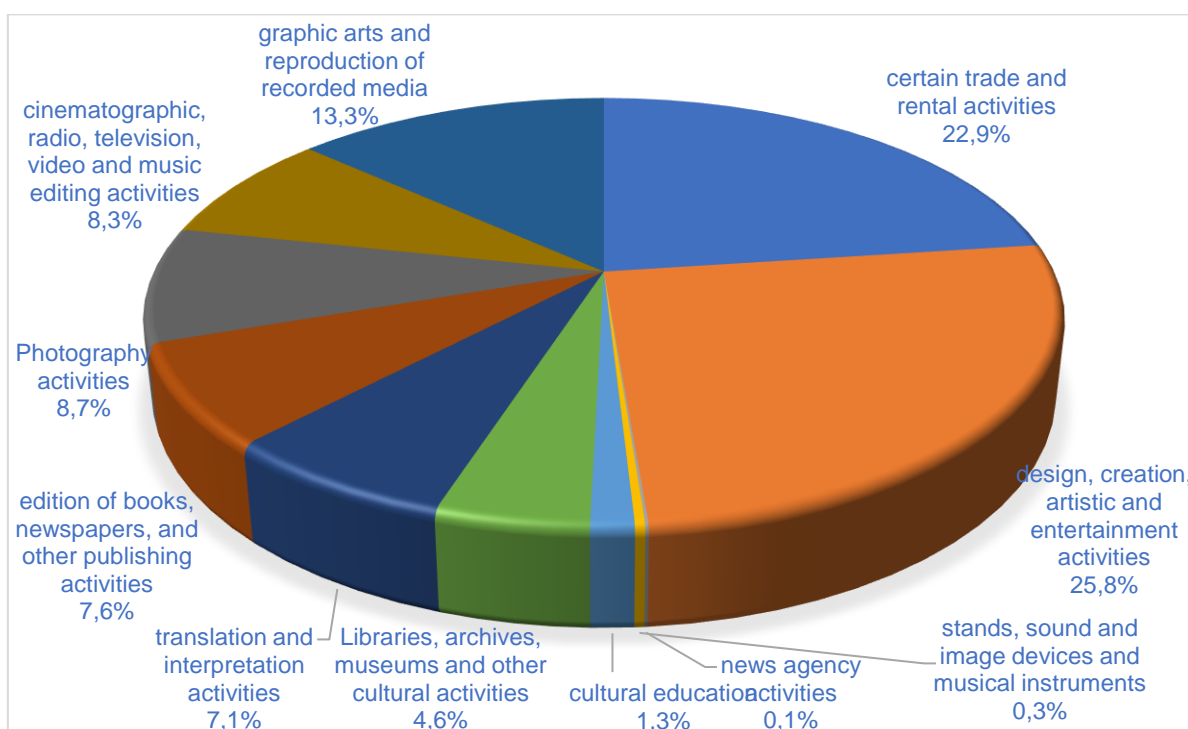


Source: Own elaboration based on MECD. Exploitation of the Active Population Survey in the cultural field. INE. Active Population Survey. Annual averages.

The Yearbook of Cultural Statistics also shows us that 70.33% of the population with cultural employment is salaried, although it is a lower figure in comparison with total employment. Of the salaried population, only 17.7% have a permanent contract.

Going deeper into the subject of our work, below is a graph where we can see the percentage of cultural enterprises, for each economic activity, which occupies the total cultural employment.

Figure 23. Cultural businesses by economic activities in 2014.



Source: Own elaboration based on the Yearbook of Cultural Statistics 2015.

By 2014, the total number of companies related to the public sector was 107,922. There are different professional fields related to cultural employment, such as photographic activities, translation and interpretation activities, cultural education... All of them add up to a total of 11, although surely there are many more that have not been taken into account or from which information could not be obtained.

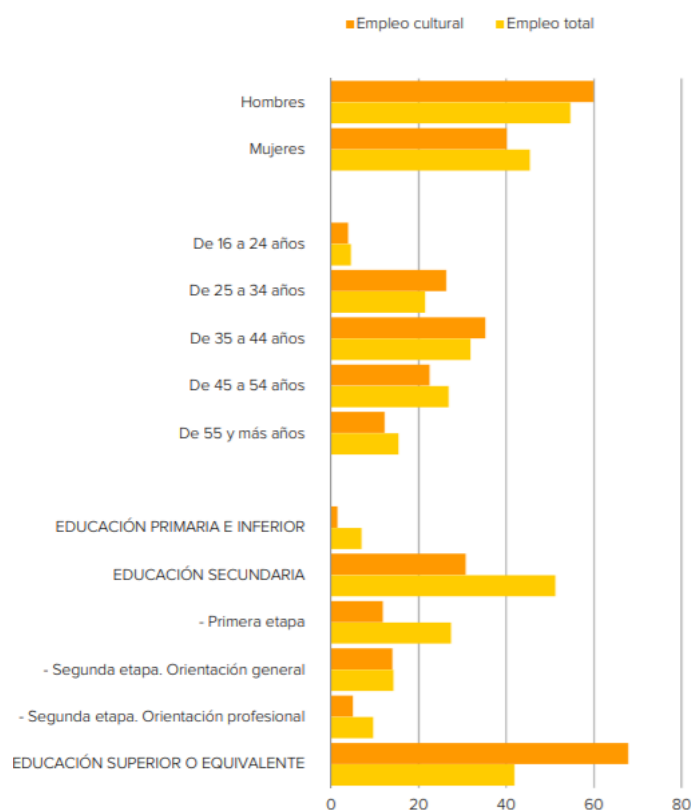
Regarding our sector, called in the figure "activities in the film, radio, television, video and music publishing sector", occupies 8.3% of the total percentage of cultural employment ranking in fifth place. We could conclude that the majority of companies, 77.1% (83,257 companies exactly) correspond to activities related to industry and services.¹⁰

¹⁰ Data obtained from <http://www.culturaydeporte.gob.es/dam/jcr:0a43e8bd-8a53-490f-832c-dde0bfb82c4/anuario-de-estadisticas-culturales-2015-nota-resumen.pdf> Consulted in May 2019.

4.4.2. Cultural employment in Spain in 2015.

The results of this second survey indicate that the volume of cultural employment in 2015 amounted to 515,000 people, 2.9% of total employment in Spain in the average of the annual period.

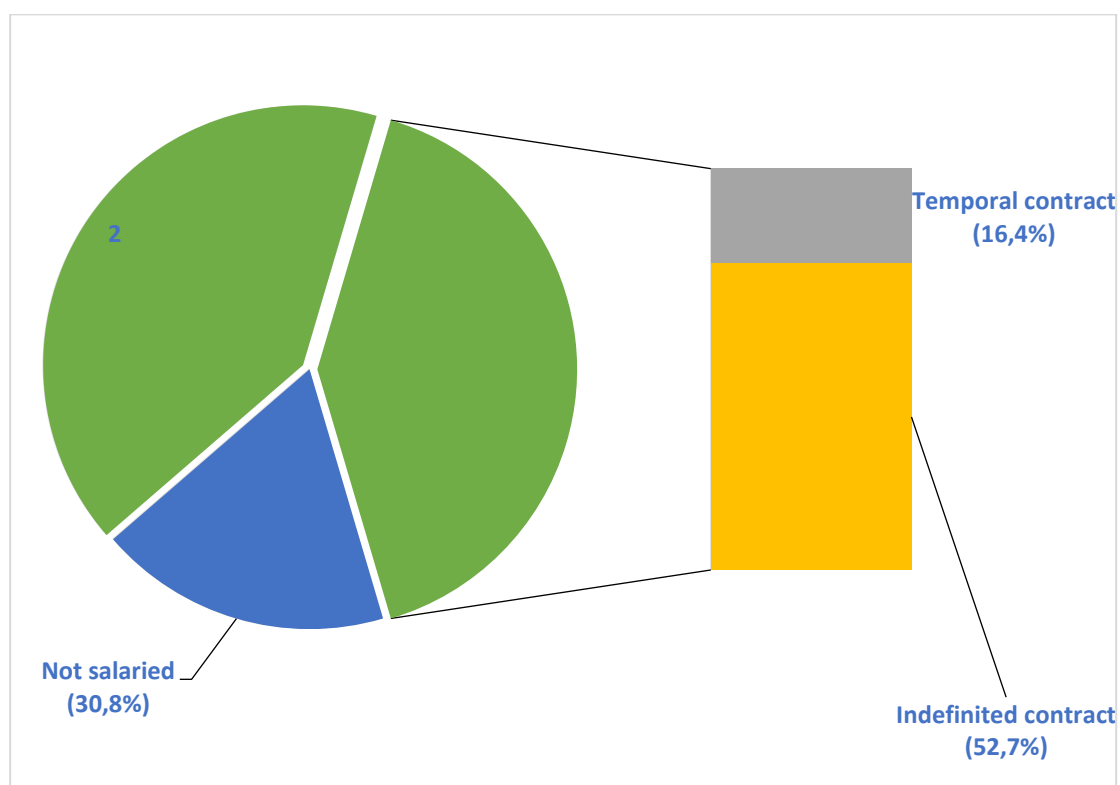
Figure 24. Average annual cultural employment due to different characteristics. 2015.



Source: Yearbook of Cultural Statistics in 2016.

In 2015, despite the fact that the percentage of men who have a cultural job, 59.9%, is still higher than that of women, 54.6%, there is a decrease compared to the previous year. By age, we observe that the maximum is also found in people between 35 and 44 years old. Finally, the level of education of people related to the field of cultural employment is, with a large difference, higher education or equivalent, which we can see reflected in the last orange bar of darker colour.

Figure 25. Average annual cultural employment by professional situation in 2015.

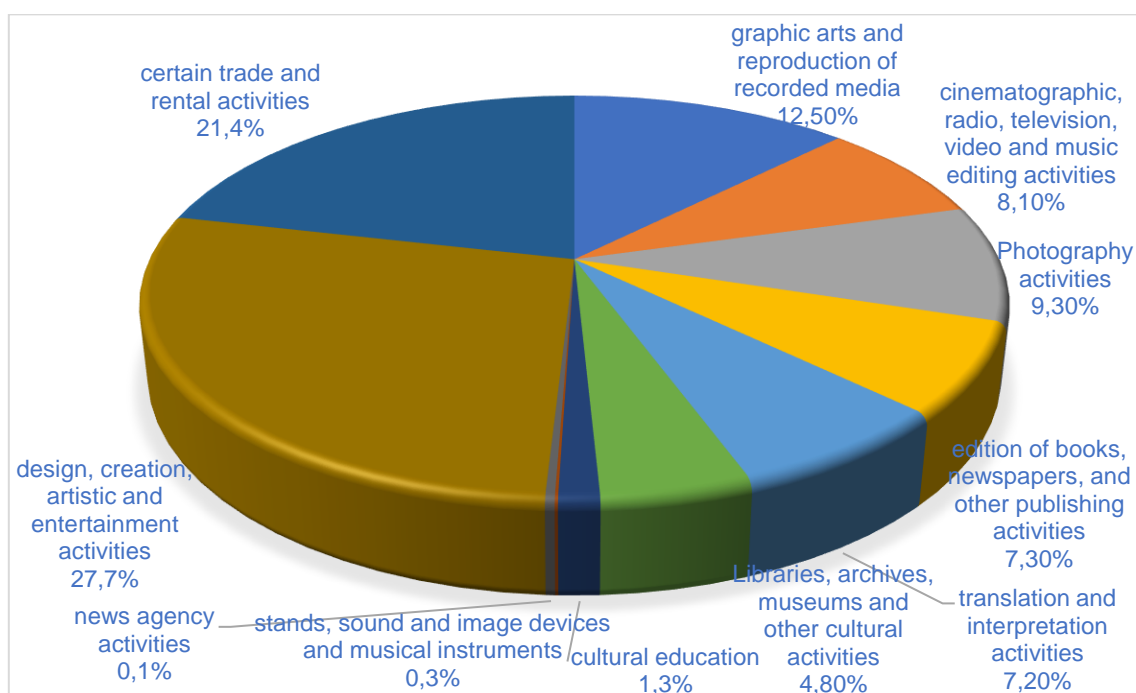


Source: Own elaboration base don MECD. Exploitation of the Active Population Survey in the cultural field. INE. Active Population Survey. Annual averages.

The 2016 Yearbook shows that the percentage of population in cultural employment is 69.2%, and from this percentage we can obtain that, the situation takes a complete turn in relation to the previous year and **so** salaried employees with permanent contracts become 52.7% of the total percentage.

As for the companies related to cultural employment in 2015, the number of companies was 112,037, a figure lower than the previous year. In the following figure we can see the percentage occupied by each company according to its economic activity.

Figure 26. Cultural companies by economic activities in 2015.



Source: Own elaboration based on 2016 Cultural Statistics Yearbook.

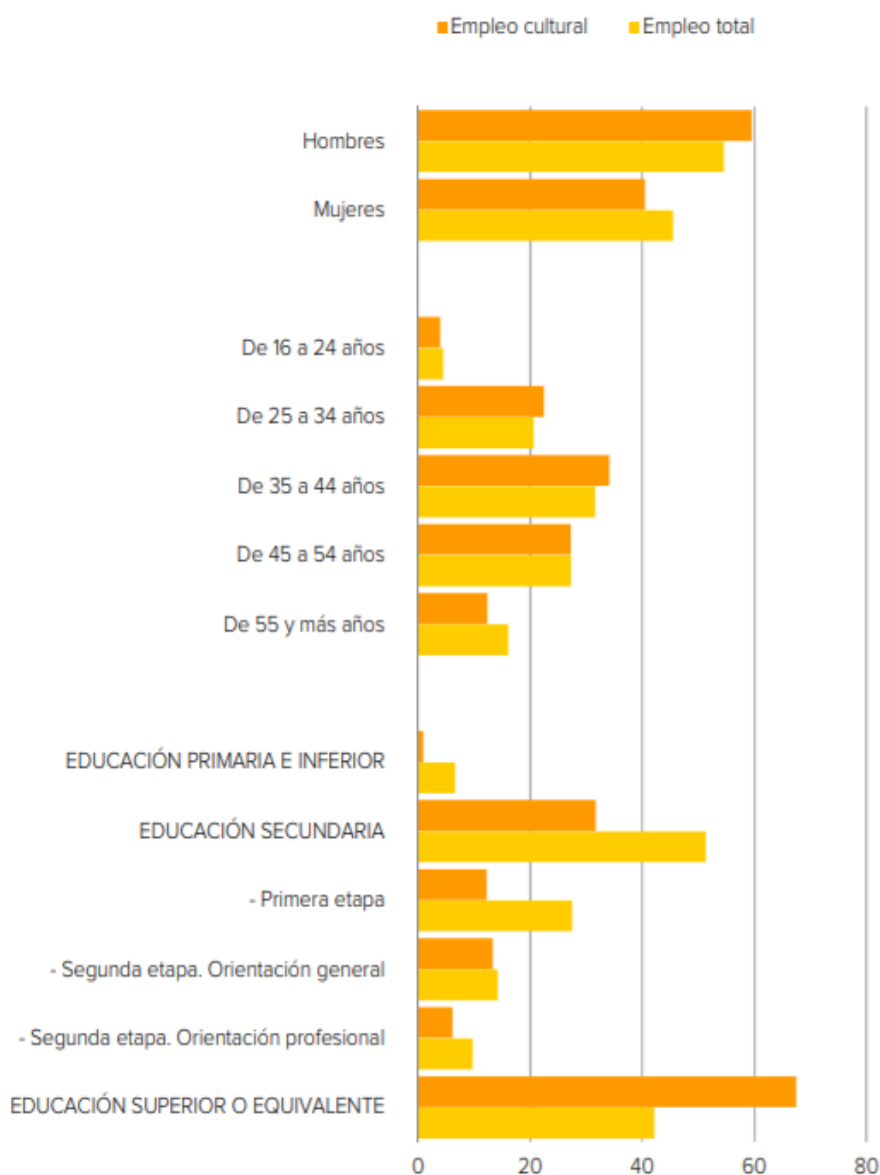
In relation to companies in the film sector, they account for 8.1% of the total number of cultural companies. The percentage is somewhat lower than last year, but the difference is not significant. In conclusion, we can affirm that the majority of cultural companies, 78.6% (exactly 88,071) are within the industrial and service activities.¹¹

4.4.3. Cultural employment in Spain in 2016.

In the survey carried out in 2016 the results indicate that the volume of cultural employment in 2016 amounted to 544.7 thousand people, 3% of the total employment in Spain in the average of the annual period.

¹¹ Data obtained from <http://www.culturaydeporte.gob.es/dam/jcr:c33b6d8d-b323-4163-bcf1-d234f1dbb038/anuario-de-estadisticas-culturales-2016-nota-resumen.pdf> Consulted in May 2019.

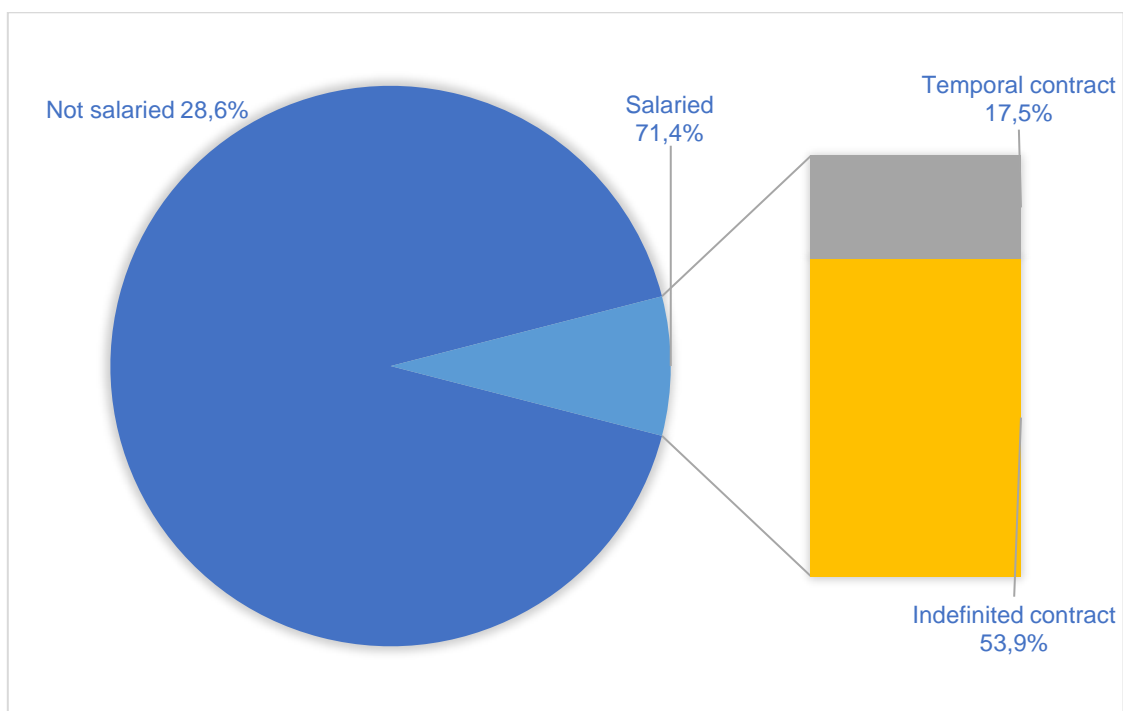
Figure 27. Average annual cultural employment due to different characteristics. 2016.



Source: Cultural Statistics Yearbook 2017.

The 2016 results are very similar to previous years. The highest percentage of people with cultural employment continues to be men with 59.5% compared to 54.5% of employment as a whole. We can see this in the first two bars that appear in the graph. By age, although not with as much difference as in previous years, people who usually work in cultural jobs are between 35 and 44 years old. Finally, higher education or its equivalents is by far the most common among people working in this field.

Figure 28. Average annual cultural employment per professional situation in 2016.



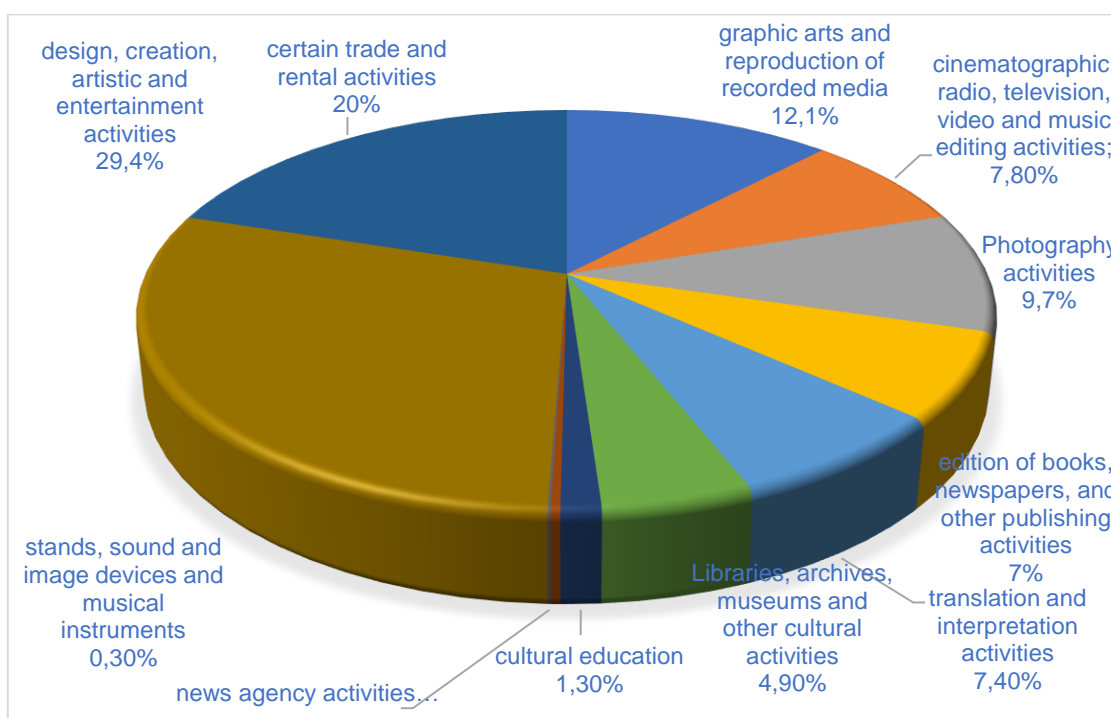
Source: Own elaboration based on Annual Statistics Yearbook 2017.

The percentage of salaried cultural employment is 71.4%, a slightly lower figure than that which can be observed in the total, which is 83%. From the percentage of employees, 53.9% have a permanent contract, a figure very similar to that of 2015.

Focusing on our sector, the cinematographic sector, we are going to present the figure corresponding to the percentage of companies in the cultural field according to the economic activities dedicated by the companies.

In 2016, the number of companies whose main activity is cultural is 114,099.

Figure 29. Cultural enterprises by economic activities in 2016.



Source: Own elaboration based on Annual Statistics Yearbook 2017.

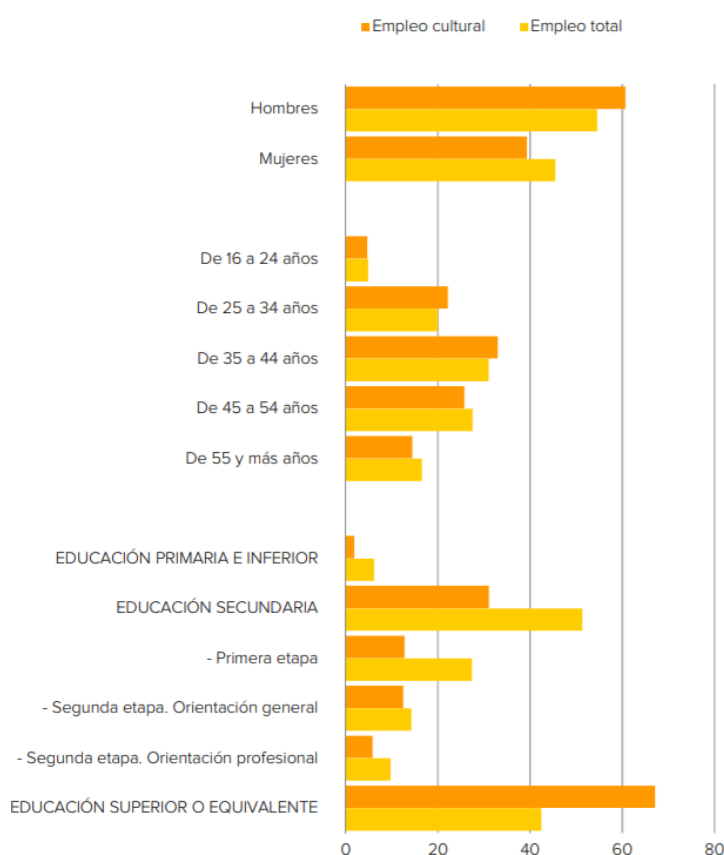
By 2016, we can see that the film sector continues to decline in terms of the number of companies, and although it is positioned in fifth place, the percentage is lower with a 7.8%. To conclude, the industrial and services sectors are the most chosen by companies to carry out their economic activity. In total, 91,237 companies operate in these sectors, 80% of the global number.¹²

4.4.4. Cultural employment in Spain in 2017.

The results of this survey show that the volume of cultural employment grew by 687.2 thousand people in 2017, which represents 3.7% of total employment in Spain in the average of the annual period.

¹² Data obtained from http://www.culturaydeporte.gob.es/dam/jcr:0743351b-f2e1-4ca6-98d3-3f8455002c7c/Principales_Resultados_2017.pdf Consulted in May 2019.

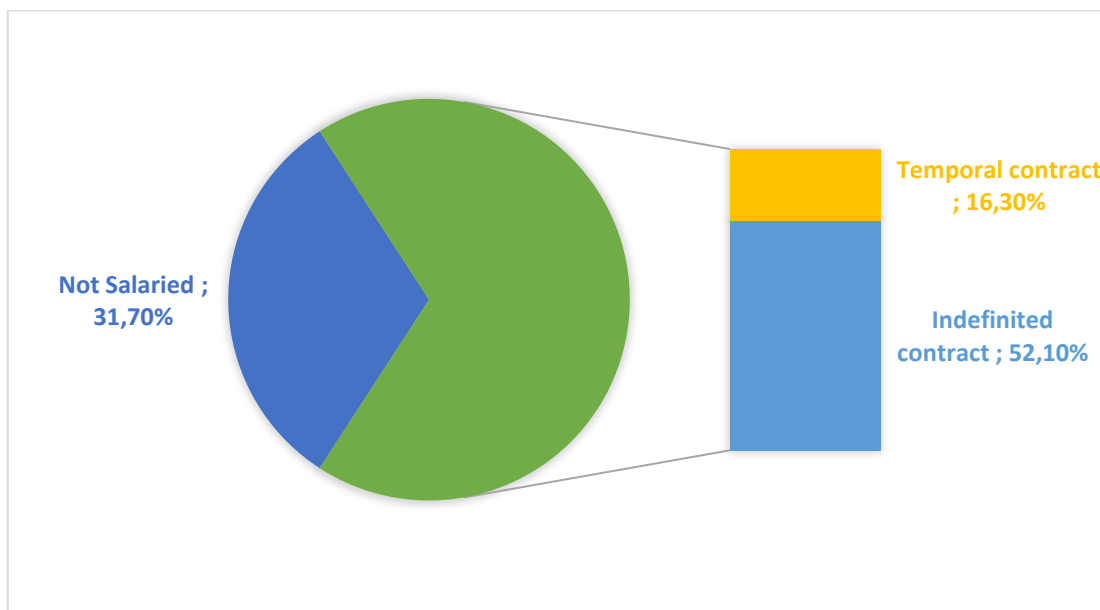
Figure 30. Average annual cultural employment due to various characteristics. 2017.



Source: Annual Statistics Yearbook 2018.

As we can see, in the figure there is a clear difference between cultural employment (orange bar) and total employment (yellow bar). According to gender there is a higher proportion of men, 60.7% compared to 54.5% of total employment. By age group, people between 35 and 44 years old continue to be those who work most in the cultural sector and, in terms of level of studies, people with higher education or equivalent are also in first position by far.

Figure 31. Average annual cultural employment per professional situation in 2017.

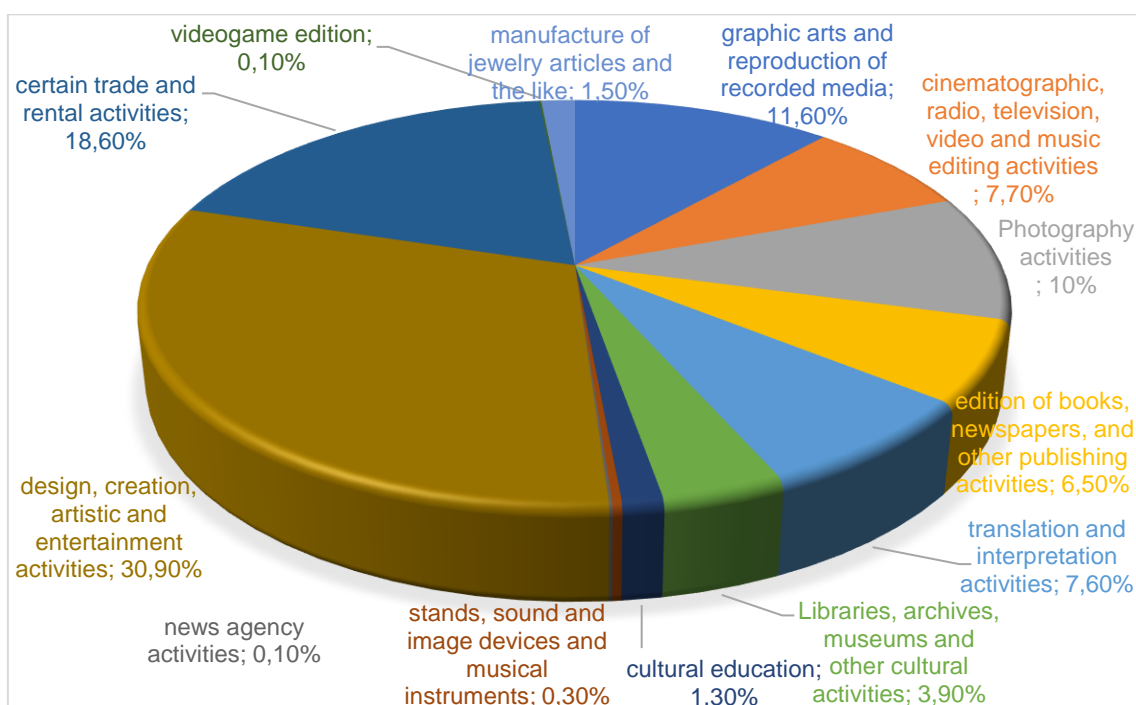


Source: Own elaboration based on Annual Statistics Yearbook 2018

The total employment percentage is 83.5%, a much higher figure compared to the 68.3% that we allocate to employment in the salaried cultural sector. Among salaried employees (the green area in the figure), 52.1% have a permanent contract and 16.3% have a temporary contract.

Also, in this year there were 118,407 companies related to cultural activities.

Figure 32. Cultural enterprises by economic activities in 2017.



Source: Own elaboration based on Annual Statistics Yearbook 2018.

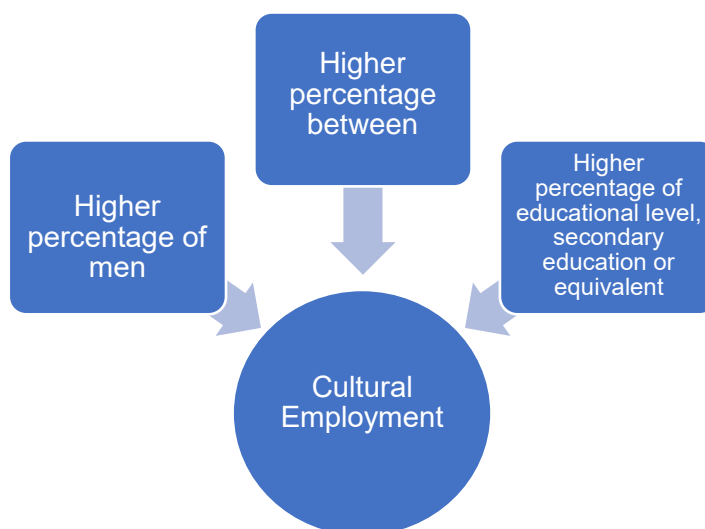
If we take a look at the figure, it shows us two sectors that in 2017 have begun to gain importance, although not too much. These are "Activities related to video games" and "Manufacture of jewellery and similar articles". The fact that the film sector is now competing against two other sectors is something that does not affect companies, as for the fourth consecutive year the number of companies involved in film, radio, television... is in fifth position, with a percentage of 7.7%.

The activities related to design, creation, art and shows continue to be the main ones dedicated by cultural companies, with a much higher percentage than the other sectors, with 30.9%.¹³

¹³ Data obtained from <http://www.culturaydeporte.gob.es/dam/jcr:f818fa71-6313-468b-9db1-6a44d4fbd461/principales-resultados-2018.pdf> Consulted in May 2019.

4.4.5. Comparative analysis of the total results.

Figure 33. Main characteristics of employees in the cultural sector.



Source: Own elaboration.

The cultural sector in Spain provides jobs to almost 690,500 people, representing 3.6% of the country's active population. The data for all the years analysed are practically the same: By gender, the percentage of men with cultural jobs is always higher than that of women. By age, people between 35 and 44 years old are the ones who dedicate the most to this type of work and, in terms of level of studies, cultural employment is characterised by having a higher average academic education; cultural employees in general have a higher level of education or its equivalent.

As far as cultural companies are concerned, every year the sector of activities related to design, creation, art and shows predominates. Our sector, the film industry, has a very similar percentage in terms of the number of companies over the years. The poorest sectors when it comes to the number of companies are usually "Activities of news agencies", "Manufacture of supports, image and sound apparatus and musical instruments" and, in the last year, "Activities related to the edition of video games".

5. CINEMA IN THE VALENCIAN COMMUNITY

5.1. Habits and Cultural Practices in the Valencian Community.

We have already seen that cultural habits and practices may vary depending on the locality. Each group of people, despite being in the same country, has different habits and tastes. That is why I thought it would be interesting to carry out a more specific analysis of cultural habits and practices in the Valencian Community, and to acknowledge the most common sectors of the place where we are.

Unlike other autonomous communities, the Valencian Community does not conduct any survey to find out the cultural practices of its inhabitants. For this particular location, this research is based on the Survey of Cultural Habits and Practices in Spain carried out by the Ministry of Culture to give the results, and finally to create the document "Cultural practices in the Comunidad Valenciana".

The following is an example of a technical sheet showing the specific parameters of the survey for the subsample of the Valencian Community.

Table 7. Technical specifications of the Surveys of Cultural Habits and Practices in Spain carried out by the Ministry of Culture in 2002-2003, 2010-2011, 2014-2015.

Universe	•Population aged 15 and over living in the Valencian Community.
Territorial scope	•Valencia, Castelló de la Plana and Alicante.
Sub-sample Valencian Community	•754 interviews in 2002-2003, 1,119 interviews in 2010-2011, 193 interviews in 2014-2015.
Temporary distribution of the sample	•The total sample is distributed in four quarterly subsamples.
Procedure for collecting information	•Structured questionnaire applied through personal interview.

Source: Own elaboration based on *Cultural Practices in the Valencian Community*, Ramón Llopis and Antonio Ariño.

As we can see in the file, data on cultural practices and habits have been collected through a structured questionnaire applied through a personal interview, carried out with people aged 15 years old and over, living in Valencia, Castellón de la Plana or Alicante.

Below is a shorter analysis than the one done before thanks to the Survey of Cultural Habits and Practices in Spain, due to the fact that the information obtained is much less dense. First, there is a study of the most common cultural activities among Valencians during the year 2015. This is the last year to which I have had access to information.

Table 8. Activities in which Valencians use their free time in 2015.

ACTIVITIES	%
Go for a walk	71,3
Watch TV	70,0
Read a book, magazines, comics	47,5
Listen to music	46,6
Surfing the internet	42,6
Do sport	37,0
Listen to the radio	36,4
Go shopping	33,8
Go to the cinema or the theatre	24,8
Study	14,7
Go to a concert or musical show	13,6

Source: Own elaboration based on "Las Prácticas Culturales en la Comunidad Valenciana" (Llopis R., Ariño A.)

According to the table above, the most common cultural activities carried out by Valencians, in their leisure time during 2015 are, with percentages considerably higher than the others. Going for a walk and watching television; activities that are very different from each other. In contrast, cinema and theatre are among the least carried out activities, with only 24.8%.

5.2. Cinematographic sector in the Valencian Community.

Due to the purpose of this dissertation, here we will focus on the specific analysis of the cinematographic sector as a cultural activity; what has been the trajectory of the sector, and what is the current situation.5.2.1. The interest and assistance to the cinema in the Valencian Community.

For many people, cinema is the main activity to which they dedicate their free time. However, in 2015 there were still people living in the Valencian Community who had never been there. Let's see what interest Valencians have in going to the cinema.

Table 9. Evolution of interest in cinema attendance in the Valencian Community as a percentage.

	2003	2011	2015
Have never gone	43%	21,4%	15,9%
Have gone in the last year	51,2%	50,8%	54,1%
Have gone in a quarter	38,5%	33,9%	38%

Source: Own elaboration based on "Las Prácticas Culturales en la Comunidad Valenciana" (Llopis R., Ariño A.)

It should be noted that, although the percentage of people who have not been to the cinema in the last year or in the last quarter is high, the evolution is favourable because the number of people who do not attend the normal cinema is decreasing. What seems incredible is that the data collected in 2015 shows that almost 16% of the Valencian population surveyed had never seen a film before. We are not aware of this, but it is easy to imagine that this percentage is made up of the youngest and the oldest surveyed population.

5.2.2. Cinematographic preferences in the Valencian Community.

After knowing the degree of interest that the Valencian people surveyed have in going to the cinema, we are going to know what are the incentives that these interested people have when choosing to watch a certain film. Seven different incentives have been added to the table:

Table 10. Incentives that determine the choice of a film when attending the cinema in the Valencian Community in 2011 and 2015.

Incentive	2011	2015
Movie's theme	29%	30,8%
Friends and family	18%	17,2%
Advertising	11,4%	16%
Review	14,7%	12,8%
Actors	13,3%	11,4%
Children	10,4%	8,9%
Director	3,3%	2,9%

Source: Own elaboration based on "Las Prácticas Culturales en la Comunidad Valenciana" (Llopis R., Ariño A.)

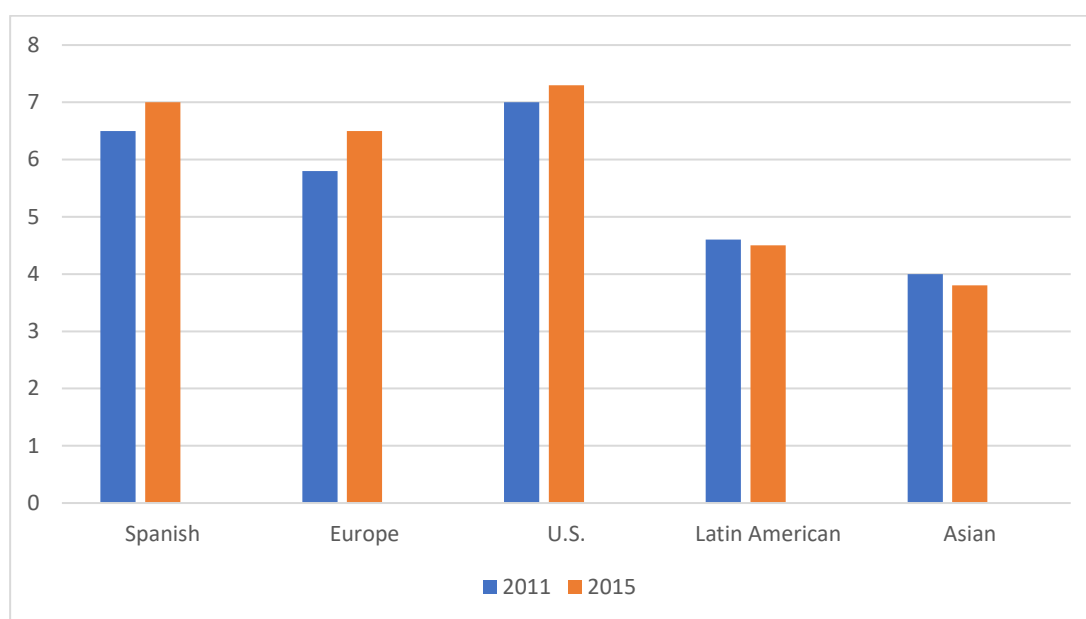
First of all, we see that the film's theme or genre appears as the main incentive. In 2015, almost 31% of people who went to the cinema chose the film because of theme. In second place, with a much lower percentage than the previous one, we find family and friends and with a similar percentage the advertising of the film. The actors and the critics of the film have a much lower weight and, last but not least, we find that the least decisive factor when choosing a film is the director of the film.

Compared to 2011, we can highlight that in general all factors lose importance when deciding, excluding the subject and advertising, which seems to be the incentives that take center stage along with friends and family.

5.2.3. The cinematographic genres of cinema and its nationality.

I think that in order to make a more in-depth analysis, it is important to know what the preferences of Valencians are according to the genre of the film and its origin. Valencian viewers provide greater value to American cinema than to European, Spanish, Latin American and Asian cinema. Below there is a figure where you can see in a clearer way what continents are more relevant to Valencians, always talking about the film sector.

Figure 34. Evaluation of films according to their nationality of origin in the Valencian Community in 2011 and 2015.



Source: Own elaboration based on “Las prácticas Culturales de la Comunidad Valenciana” (Cultural Practices in the Valencian Community).

The primacy of American cinema has a transversal character, socially speaking, since it occurs in almost all the conditions of the variables: age, gender vital situation, occupation and studies.

In table 11 we can see which are the most relevant genres in 2011 and 2015.

Table 11. Types of main cinematographic genres in the Valencian Community in 2011 and 2015.

GENRE	2011	2015
Comedy	22,2%	32,5%
Action	19,4%	20%
Science Fiction	11,6%	9,9%
Children's	7,2%	9,8%
Drama	5,5%	8,2%
Adventure	14,3%	6,5%
Cartoon	7%	4,2%
Thriller	4%	2,6%
Horror	3,9%	2,9%
Classical	0,4%	0,6%
Musical	-	-
Other	4,6%	2,8%

Source: Own elaboration based on "Las prácticas Culturales de la Comunidad Valenciana" (Cultural Practices in the Valencian Community).

Unit: Percentage referred to the last film seen in the cinema in the last year.

When analysing the main cinematographic genres, a differentiation has been made by type, in total eleven, ranging from comedy to drama, action and terror, among others. We can observe a great diversity of tastes, but with much higher success rates are comedy and action, with 32.5% and 20%.

If we look at the evolution from 2011 to 2015, we can see a clear growth in the film sector of comedy and drama, but also of children's cinema. These genres have gone from 22.2% to 32.5% for comedy, from 19.4% to 20% for action and from 7.2% to 9.8% for children's films.

5.2.4. The Valencian Community and the non-attendance at the cinema.

Although we have not found sufficient information to determine why many of the Spanish population did not attend the cinema in the periods analysed by the Survey of Cultural Habits and Practices, we have found relevant information to determine the reasons for non-attendance to the cinema in the Valencian Community, and I thought it was interesting to comment on it. For the Valencian Community, it is worth mentioning the existence of people who are not interested in attending the cinema for different reasons, such as the high price you have to pay for the ticket, not having time to go, or preferring to watch a film at home. The table shows the percentage associated with each reason.

Table 12. Reasons for not attending the cinema in the Valencian Community in 2011 and 2015.

	2011 (%)	2015 (%)
It's expensive	20,1	30
There is no time	23,7	23,5
Prefer to watch it on TV, video or internet	11,5	11,1
Not interested	15	10,5
Scarce offer	6,6	10,1
Difficulties to leave home	10,8	9
Has no one to go with	6,7	3,1
Limited information	2,6	1,1
Hard to understand	2,2	0,8
Hard to get tickets	0,8	0,7

Source: Own elaboration based on "Las prácticas Culturales de la Comunidad Valenciana" (Cultural Practices in the Valencian Community).

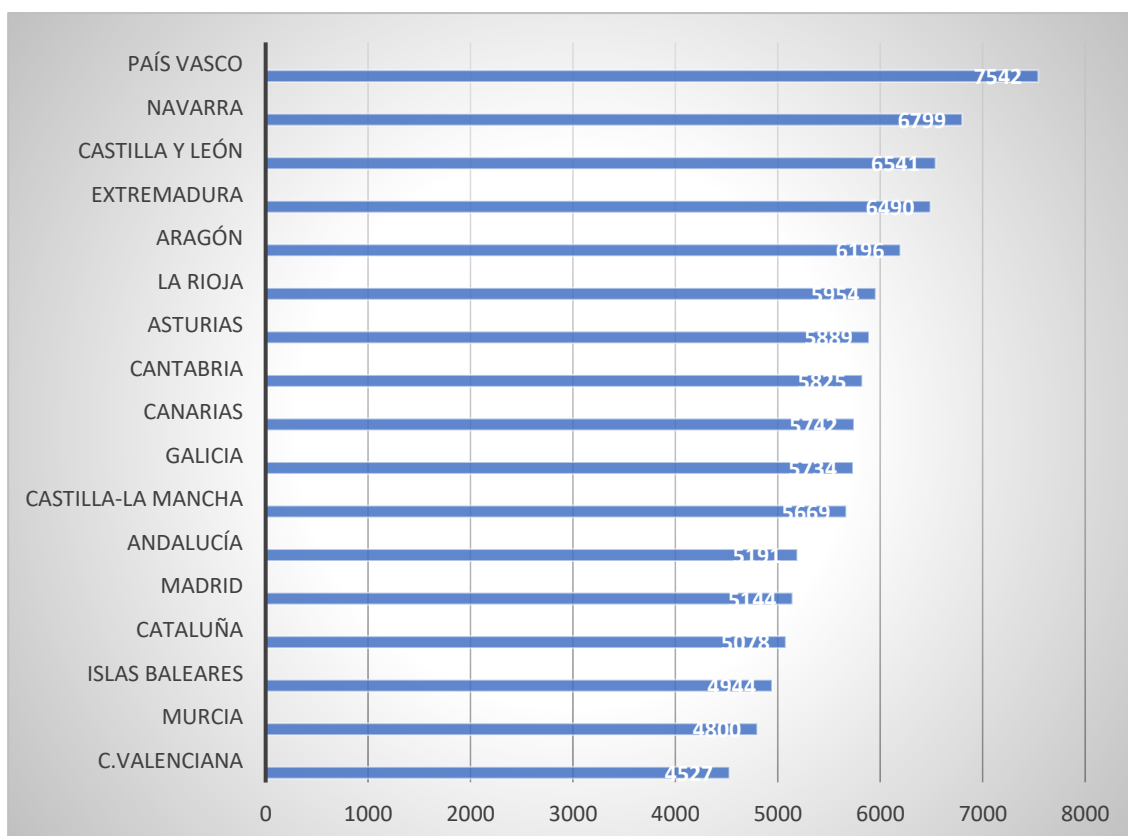
Based on the assumption that the largest proportion of people who say not to go to the cinema because entry is expensive are young people, students and single people living in their parents' house, we can understand that the percentage of this reason is the highest, with 30% in 2015. On the contrary, the lack of interest has fallen by 5 points in these 4 years, so we can speak of a displacement of motives that is probably caused by the crisis.

Not having time to go or prefer to watch a movie from home, on video or from the Internet are reasons that are increasingly gaining weight when deciding not to go to the movies. A relevant case that I think should be highlighted is that, nowadays, another of the reasons why people decide to stay at home to watch a film is the creation of online platforms, such as Netflix or HBO, where you can find a wide variety of films from virtually all genres. These platforms have a very economic monthly cost that allows us, for almost the same price we would pay for a ticket to the cinema (without taking into account the discounts made by students, senior citizens and others) to have at our disposal an endless number of films. But of course, it will never be the same as being able to go to the cinema to see a movie in style.

5.2. Financing and public spending on culture in the Valencian Community.

The Survey of Cultural Habits and Practices carried out by the Ministry also provides us, as we have seen previously, with information regarding public spending on culture and financing by the different communities. We will start by talking about the cultural investment by the State in the Valencian Community. Between 2011 and 2014, the Valencian Community received the least investment from the Central Administration, with almost 1,000 euros per capita below the average; expenditure was 4,527 euros, compared to 5,460 euros of autonomous expenditure. We can see it in the figure below.

Figure 35. Per capita expenditure of the Central Administration between 2011 and 2014. (Euros)



Source: Own elaboration based on the Ministry of Finance and the Civil Service.

We are faced with an unusual and disconcerting situation: The Valencian Community is below all the other autonomous communities like Catalonia (5,078 €), Balearic Islands (4,944 €) or Murcia (4,800 €) in terms of expenditure of the Central Administration.

The data collected in the IVIE (Valencian Institute for Economic Research) show that the low per capita expenditure made by the Central Administration in the Valencian Community in 2014 is especially relevant, particularly in areas such as livestock, fishing or agriculture (29%, with an average of 100). In regional aid it has only allocated 41.3%, in infrastructure 69.9% and in social services 69.2%. The low levels of expenditure on health and education (82%), economic benefits (81.4%), regional financing (82.8%) and justice, security and housing (82.2%) should be highlighted at this point. All the percentages are below the average in comparison with the rest of the autonomous communities.¹⁴

¹⁴ Data obtained from https://www.eldiario.es/cv/financiacion_autonomica/valenciana-autonomia-Administracion-Central-capita_0_781121917.html Consulted in May 2019.

Unlike the Central Administration, the expenditure settled in culture by the Autonomous Administration in the Valencian Community reflects more favourable results than those shown in the previous graph.

Table 13. Expenditure settled in culture by the Autonomous Administration per autonomous community in thousands of euros.

	2012	2013	2014	2015	2016
Andalucía	194.200	174.987	162.095	169.768	155.229
Aragón	20.234	18.693	15.153	16.560	17.567
Asturias	27.752	27.406	22.293	21.987	21.263
Balears	9.849	10.547	13.296	16.325	17.197
Canarias	18.170	27.735	18.258	15.546	15.571
Cantabria	18.246	18.272	15.923	15.629	14.622
Castilla y León	69.040	61.523	56.512	57.930	57.483
Castilla-La Mancha	32.269	27.733	24.731	29.849	27.849
Cataluña	283.318	241.734	245.437	255.176	266.031
Comunidad Valenciana	151.917	100.484	79.414	82.903	80.419
Extremadura	40.301	39.360	38.925	46.896	33.180
Galicia	97.184	67.655	62.218	83.423	72.686
Madrid	115.864	82.695	80.175	81.516	86.605
Murcia	26.876	21.089	28.245	25.227	24.365
Navarra	36.361	30.742	31.551	32.765	36.092
País Vasco	107.903	95.647	120.852	107.403	106.158
La Rioja	9.387	9.651	8.119	8.886	8.426
Ceuta	5.114	5.714	3.378	4.119	3.929
Melilla	9.778	9.398	8.924	8.976	9.658

Source: Own elaboration based on the Ministry of Finance and the Civil Service.

If we look closely at the table above, we see that the Valencian Community (marked with blue colour) is among the autonomous communities that have received more expenditure settled by the Autonomous Administration, even though the investment allocated to culture is decreasing over the years. Comparing with the graph in the previous section, we see that there is a great difference according to the Administration that carries out

the public expenditure, and that the Valencian Community is clearly in a situation of inequality compared to the other communities.

6. CONCLUSIONS

To be able to undertake this dissertation, I have made an analysis of the creative industries, focusing on the film sector, both in Spain and more specifically in the Valencian Community. In order to do this, I used the Survey of Cultural Habits and Practices carried out by the Ministry of Culture to the Spanish population during different periods of time:

- 2002-2003
- 2006-2007
- 2010-2011
- 2014-2015

In all the periods analysed, we find that reading, music, theatre and cinema are the cultural activities that are carried out most in Spain. Also, as a general rule and without finding a compelling reason to explain it, women tend to engage in cultural activities more frequently than men. Other clear data that we can also obtain after the analysis are that people with higher levels of education tend to be more interested in doing this type of activity, just as young people have a greater interest than middle-aged and older people in activities related to culture.

In relation to public expenditure and investment in culture in Spain, we can determine that the the Valencian Community received the least investment from the Central Administration. And that the public expenditure by the Autonomous Administration, is considerably higher over time than expenditure by the General State Administration.

In terms of cultural employment, jobs related to cultural activities occupy only 3% of total employment in Spain. For this percentage to be higher over the years, some recommendations are needed for companies in the cultural sector, such as making clear the position and nature of the company's activity. Another recommendation is to charge a cheap entrance fee for each cultural activity. If people are prepared to pay a couple of euros for a beer or coffee, we would also have to be to support our country's culture, and this would result in a few salaries, which would increase cultural employment.

Thanks to the analysis of the Valencian Community, we determined that the most common activities among Valencians are going for a walk a walk and watching TV. Unlike common cultural habits among Spaniards, cinema and theatre are among the least common practices.

The main conclusions that we can draw from the research are that in the Valencian Community there is still a high number of people who had not attended the cinema in 2015. It is also important to note that Valencians received the least investment from the Central Administration, in areas such as livestock, infrastructure and health in 2015. In the case of cultural investment, expenditure by the State was not high either, but somewhat higher than for other activities.

Based on the results obtained from the analysis, I think we still need to raise awareness among the Spanish population about the importance of culture, since it represents the way in which the human being appreciates life from its subjectivity as an individual, it is the essential part of civilisation because it manifests us as a whole and it is what preserves our memory and customs. Human beings need their most creative part to express their concerns and this is then reflected in everything that culture encompasses.

Besides, I also think that investments should be increased in the film sector since the subsidies for Spanish cinema are very reduced, and this has consequences such as leaving out of the market films with great potential, the impossibility of competing with other highly successful films and/or boosting demotivation among producers, directors and actors.

People don't go to the movies, among other things, because they think ticket prices are high. Some final recommendations as measures to end this problem is to reduce VAT for cultural activities from 10% to 8%. Another measure could be the promotion of public initiatives that bring cinema closer to the people. For example, by reproducing films in municipal theatres, such as the Benicassim cinema or in the university auditorium. These measures can help make cinema more accessible to all, so that we can enjoy this admirable cultural activity.

If the measures mentioned above were implemented, it could help to improve those social and economic benefits, mentioned in the introduction, that culture brings. By encouraging cultural activities, we will achieve an increase in education through cultural heritage, an improvement in the well-being and mental and physical health of people through the arts, and the promotion of social inclusion. At the economic level, carrying out the above-mentioned measures would cause an increase in jobs thanks to the creative economy as well as an increase in cultural tourism.

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