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**THE CREATIVE INDUSTRIES: THEATRE IN SPAIN**

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## **1. INTRODUCTION**

The theatre can be one of the oldest cultural activities. We can define it as the art of being able to compose dramatic works. In Greek the word Drama means “to do” and it is associated with action. We understand the theater as drama, from the stories we are told, to the circumstances of the characters.

In the Spanish history, theatre has been influenced by various cultural, religious, educational, social and political practices. These influences stand out with the aim of being able to use the theatre as a communication tool to promulgate political ideas or publicize significant events. However, the theatre has always had the capacity to show and reflect a reality that has been lived but that not everyone liked it. Since it showed the reality that was happening at that time and some people didn't agree with.

This degree project aims to carry out a study on the creative industries focusing on the theatre. First, we will study the concept of creativity, the meaning of creative and cultural industry and the concept of creativity and culture.

We will also analyze the theater industry in Spain, starting from its history and how the theater has evolved over the centuries and how characters have had more influence in the theatre. The study of theatre and culture in Spain will be carried out with special attention to the cultural habits that exist in Spain between the years 2006-2007, 2010-2011, 2014-2015 and 2018-2019, and a total comparison will be made. In addition, we will analyze the cultural use of the theatre in Spain, based on statistics from 2016 to 2019.

Then, we will talk about the performing and cultural arts in Spain with a special focus on the cultural habits and practices in the different autonomous communities. Moreover, we will analyze the communities where there is a greater presence of people interested in theatre and we will look at the evolution of the performing arts from 2000 to 2008.

Finally, we will discuss the budget for the theatre, focusing on the funding and public expenditure, on the expenses that Spanish households have in cultural activities and the crowdfunding.

The principal sources of information that I used are books and publications in the entertainment industry and particularly, in the theatre sector.



## **2. THEORETICAL FRAMEWORK**

### **2.1. Concept of Creativity**

Nowadays, the concept of creativity has several definitions. According to the RAE, the dictionary of the Spanish language, the concept of creativity is understood firstly as the ability to create, and secondly as the capacity to create. According to Boix and Lazzaretto (2011), creativity is an ability to generate something new, to be able to combine data, perceptions and materials in order to produce things that are new and useful.

Many times, we think that creativity does not necessarily mean that there is an economic activity, but when the creative process comes from an idea that has certain economic implications or a product can be marketed, we are talking about economic activities. Next, we are going to define creativity from a more economic concept, and we will see some examples of how the creative economy evolves.

However, if we speak in a more economic context, we can define creativity as “an idea or action that is new or valuable” (Csikszentmihalyi, 1996:23) or also as “the formulation of new ideas and to the application of these ideas to produce original works of art and cultural products, functional creations, scientific inventions and technological innovations” (UNCTAD, 2008:3).

Therefore, creativity and the economy of creativity are closely linked. Boix and Lazzaretto (2011), explain two reasons of the importance of the creativity economy:

- Those activities that are directly based on creativity as inputs or outputs of a productive process, can create more than 6% of the world’s gross domestic product.
- It is understood that in order to have innovation it is fundamental to consider that creativity previously existed. Creativity transforms itself into innovation. People are creative in one way or another. If we focus on developing the creativity that each person has, we foment the development and competitiveness, without giving importance to if we apply traditional activities or activities with high technology.

For example, the combination of technology with high design and the reinvention of companies like Apple Manolo Blahnik shoes versus low-cost shoes or Cirque du Soleil versus traditional circus.

**Figure 1. Three examples of creative economy**



Source: Boix y Lazzeretti.

As said by Alvarez (2010:5), Kary b. Mullis (Nobel Prize in Chemistry) defined how creativity works:

*This invention has its own rules. Often, when someone tries to discover something, it is not logic that leads to the solution, but a sinuous subconscious process. Usually, the solution lies in something that, at first, may seem wrong to you. And yet it's not luck, it's something inevitable. Because then, you see that all the pieces fit together, that they were there, waiting for someone to put them together. That's how creativity works.*

There are also more perspectives on creativity such as an American psychologist who understands creativity as: "creativity is a multifaceted phenomenon, three items critical items are: intelligence, intellectual style and personality" (Sternberg, 1988).

Some authors have tried to dig deep in the mechanisms of creative development. In 1988, Sternberg, explained the steps involved in a creative process:

1. The existence of the problem is acknowledged, then we propose a new approach and new issues can be raised.
2. We defined the problem. This process is as important to be able to solve the problem as it is to know how to formulate it, and sometimes the latter is the most important thing. If we make a correct description, we can directly reach the solution.
3. Finally, the step that remains is the formulation of the strategy and the making of a mental representation.

As stated in Alvarez's article (2010:11), the analysis of the creative product can be done through the indicators explained below:

- **Fluidity:** It is the capacity that one gives several answers to a problem looking at all the possible alternatives.

- **Flexibility:** It is the capacity that one knows how to adapt to new rules, to see a problem from different angles and to know how to change perspective.
- **Originality:** It is understood to the novelty that exists from a more statistical part.
- **Redefinition:** It's the ability to look for applications and functions that are different from usual. For example: mental agility, freedom from prejudice.
- **Penetration:** It's the ability to go into more detail on an issue and to get further, to get to see into the problem what other people are not able to see.
- **Elaboration:** It is the capacity to know how to decorate and how to introduce details.

Finally, we can say that creativity can be understood as a person's ability to see something that other people do not see, the ability to know what to do with a product or a service, something that other people would never have thought of.

## **2.2. Concept of Creative and Cultural Industries**

The concept of creative industry was originated in Australia with a report called the Creative Nation Commonwealth Cultural Policy (1994), which was popularized by the Department of Culture Media and Sports (DCMS) in 1998 and later extended to European institutions (KEA, 2006) and the United Nations (UNCTAD, 2008 and 2010).

According to an article by Boix and Lazzeretti (2011), we can understand the importance of the concept of creative industry and culture as we will explain below. To remark this importance, about 5.7% of Spanish production starts in the creative industries. There is no single definition of what a creative industry is, there is a deal of confusion, as there are different approaches and practices in various institutions and countries. From the different definitions of the creative industries, there are two that are the most relevant.

1. The DCMS (2001:5), defines the creative industries as "industries that have their origin in individual creativity, skills and talent, and that have a potential for the creation of wealth and jobs through the generation and exploitation of intellectual property".
2. The United Nations (UNCTAD, 2008:13) has several definitions for what a creative industry is:
  - a. "are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs".

- b. “constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights”.
- c. “comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives”.
- d. “are at the cross-road among the artisan, service and industrial sectors”.
- e. “constitute a new dynamic sector in world trade”.

All the definitions described above are totally different from what the European Commission’s DG Education and Culture understands in the Green Paper on Cultural and creative industries (2010:6) of the definition of creative industries. They understand as creative industries:

*Are those industries which use culture as an input and have cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising.*

### **2.3. Creativity and Culture**

According to Álvarez (2010), Csikszentmihalyi is one of the people who initiated the concept of creativity. He doesn’t define personality traits as other authors like. But he concentrates on other dimensions. He thinks that a creative person doesn’t need to have a fixed quality but thinking in a very opposite way makes a difference and, in consequence, creativity comes out. The most important thing for a creative person, according to Csikszentmihalyi, is that an individual likes complexity, looks for the difficult of situations and doesn’t take the easiest path.

The most important characteristic to have a creative solution to a problem is “to feel that there is a challenge in the environment that needs and one must formulate that feeling as a problem and then trying to design appropriate methods to solve it” (Getzels and Csikszentmihalyi, 1976).

Csikszentmihalyi has a new vision of how to stimulate creativity within a culture “because we are used to thinking that creativity begins and ends with the person, it is easy for us to overlook the fact that the greatest stimulus to creativity can come from changes outside the individual” (Csikszentmihalyi, 1998).

### **3. ANALYSIS OF THE THEATRE INDUSTRY IN SPAIN**

#### **3.1. The history of the Spanish theatre**

McKendrick (1993), brings us closer to the beginnings of the history of the theatre that goes back to the years 1516-1556, when Charles V accedes to the throne. This marked the beginning of the period of Spanish history and culture known as the Golden Age. During the centuries XVI and XVII, Spain produced in literature as well as in the arts. Artists like the theater writers Miguel de Cervantes and Quevedo among others and the playwrights Lope de Vega, Tirso de Molina and Calderón de la Barca. Next, we will briefly explain how the theatre was and has evolved in the XVI, XVII, XVIII, XIX, XX and XXI centuries.

- McKendrick (1993), describes what theatre was like in the XVI century. Spain, like all European countries, witnessed the emergence of theatre as we understand it today: theatre is known as performances in front of an audience by professional actors. The interpolated phrases that were part of the ecclesiastical cult since the IX century, progressed to be able to give place to the dramatic representations that were made in the church. Not only were theatre performances in medieval churches, also the troubadours and minstrels were acting in the palaces and public squares. They went from acting in the churches to acting in the streets and markets. Until about the middle of the XVI century, Spain was doing more drama than theatre. The big change for Spain took place between 1540 and 1555, when several men began to have a great curiosity for the dramatic art and started to create their own plays.

**Figure 2. Theatre in the XVI century**



*Source: blogsUA.*

- García (1983), leads us closer to the theatre of the XVII century. At that time, the theatre was becoming a channel for the transmission of the dominant ideology of the epoch. This epoch helped the consolidation of the theatre in Spain as a

collective show. We can say that the XVII century was where the beginning of collective communication is located. It was the starting point of a mass communication. The theatre began to be linked to public communication, which was oriented during the epoch through the massive persuasion of people and thanks to the theatre, class relations within the theatre began to take place.

The baroque theatre of that time was born as the answer to the problem of the relationship between the social classes. From that moment and thanks to the content of the texts and what they expressed on stage, the theatre tried to channel public opinion asking of a certain type of interest, thus, constituting a cultural industry, aimed at all types of audiences from the power elites to a large number of working class people.

**Figure 3. Theatre in the XVII century**



*Source: Miguel de Cervantes Virtual Library.*

- The professor Cañas (1990), brings us closer to the first half of the XVIII century. In this first half, we can say that it was a time of crisis that the country was suffering, and that the new lifestyles were changing and in consequence, the theatre was in decline. The people who made theatre were looking for originality in their works, new ways to adapt the contents to the situation that Spain was going through at that time. They were constantly looking for capable resources to be able to make the texts that were written, interesting to the public during this epoch. They included certain modifications that destroyed the relevance of that time, thus eliminating the defining features, and introducing new ones. Because of all this, a new historical genre was created, which was typical of that period. The new genre was composed of magic comedies, military comedies, heroic comedies, historical comedies, historical-military comedies among many others.

**Figure 4. Theatre in the XVIII century**



*Source: lclcarmen3.wordpress.com.*

- Thatcher (1996), describes how the theatre was in the XIX century and the significant changes experienced at that time. At this epoch Spain witnessed a great transformation in the theatre. When Napoleon entered Madrid, he ordered all the theatres to be closed. There was a hope that in that century theatre life would be revived, but it was not the case. The drama took the streets. There was a great uncertainty, no one knew to whom the theatres would belong and who would control them. The government refused to be the sole owner of the theater world and restricted many things to the people who did theater. When Fernando VII returned to the Spanish throne, the theatre was censored, where the free exchange of ideas was prevented.

In the XIX century many actors demanded to have control over their own destinies, and asked not to be required to do things that they did not want to do. To silence the actors and stop them from complaining, the administration gave the theatres to the actors themselves. These new measures caused the theatre to fail and the theatres became part of the municipal authority again. After a few years, in 1821 specifically, the theatres were again passed into the hands of private individuals, and soon after they passed into their hands the theatres failed again. It was then, in 1823, that Grimaldi, a Frenchman living in Spain, made theatre fashionable again and it began to be very popular at that time, not only for high society but also for the lower classes of the country. The actors were tired of the censorship imposed on them by the government of Fernando VII, and when the king died, they managed to make the theatre production of that time very popular again.

**Figure 5. Theatre in the XIX century**



*Source: artes escénicas-Wordpress.com.*

- The theatre lived in the XX century has experienced many changes, caused by the dictatorship that was in Spain. Abbas (2010), brings us a little closer to what was lived in the last 30 years of the XX century. When the Spanish Civil War (1936-1939) ended, the writers of Spanish literature had to face censorship, and this made the theatre, in all its facets, suffer an important crisis. At that time, commercial theatre was the most popular, not only were the theatre companies private, they were also public. Apart from social realism, lyricism also began to appear in Spanish theatre. If we go to the mid-sixties of the XX century, the wear and tear, on social realism and the new ways of finding dramatic expressions by Spanish authors, were evident. This gave rise to the New Spanish Theatre, which was composed of young playwrights, who were not well known yet and who were not in any circle of experts on the theatre.

During Franco's regime, many productions could not go on stage and many authors had to hide because they did not pass the censorship. Many works and authors were lost during that period for that reason.

García (1978), leads us to the theatre after the Franco regime. Franco's death meant a big change for the theatre in Spain, and there was a significant evolution both cultural and artistic. Some of the most important events after the Franco regime were:

- The importance given to culture through the political parties that were born by the return of democracy and as a result thereof, the creation of the Ministry of Culture and the Directorate General of Theatre and Entertainment were created.
- The disappearance of censorship, which led to the emergence of a new theatre with much more freedom of expression.
- The creation of the National Drama Centre.
- The creation of the Centre for Theatre Documentation under the Ministry of Culture.



To finish talking about the theatre of this century, we can say that after the censorship many previously censored plays came to light, also many premieres and reviews of humour and comedy were published that with the censorship were impossible to premiere before.

**Figure 6. Theatre in the XX century**



*Source: Google Sites.*

- To finish we will talk about how the theatre was in the first years of the XXI century. Pérez-Rasilla (2016), takes us closer to the current Spanish theatre. We can highlight the strength of the Spanish scene today, considering the crisis that the country is going through. Despite the structural difficulty, the problems to be able to consolidate the plays, the budget shortage, the crisis and an exorbitant VAT of 21%, there is a great affluence of people and a large variety of theatrical activity in Spain. A lot of playwrights, both young and old, still have a lot of problems to be able to premiere their plays, or to be able to perform their plays in appropriate conditions. Playwrights from other generations are still writing their plays and publications, and some of them manage to have their first performances. The strength of the new emerging theatre and the power of the authors who have been able to write the scenes for more than half a century contain a varied dramaturgy that lies between the consolidation of the theatre and the search for new things. The writing of plays about today's drama has much certainty, and is a little more suspicious and less naive.

The most attractive aspect of the theatre, of this century, has been the presence of political theatre, since it can talk and interpret about the lack of public freedoms, the political corruption that exists, the high rate of unemployment, and many other things. Today's theaters sometimes reflect all those things that are happening today. Today's theatre offers us a lot of different themes.

**Figure 7. Theatre in the XXI century**



*Source: AgendaT-Torrijos.*

### **3.2. Influential people in the theatre**

As we know, there are many characters that have been influential in the theatre, but we are going to focus on just three of the characters that have stood out the most over time.

#### **1. Miguel de Cervantes Saavedra**

Miguel de Cervantes is considered to be the maximum artist of the literature in Spain. Santos de la Morena and Piqueras (2013), tell us a brief summary of Miguel de Cervantes theatre and his most successful play to this day. Cervantes has shown over the years that he had a big concern for the theatre. In his first stage as a literary producer, his main work was as a playwright. Cervantes was one of the writers who had a great important in the creation of the new “Romancero”, which was how the romances of that epoch were called. Almost all of Cervantes literature was handwritten, oral and very little was printed. The romances that ran at that time were anonymous and were not paid, so it is assumed that Cervantes' economic incomes as a writer was from having to sell his texts to other comedy authors.

Cervantes was unable to bring his works to the stage, but he managed to bring his large work the “Quijote of 1605” to the top. Thanks to this work he achieved important success.

**Figure 8. Miguel de Cervantes Saavedra**



*Source: Todoliteratura.es.*

## 2. Lope de Vega

Lope de Vega was one of the most important poets and playwrights of the Spanish Golden Age and one of the prolific authors in world literature. Thacker (2002), tells us about Lope de Vega's obsession with madness in his works. Most of his plays were of a very good quality, apart from attracting the audience, his plays also taught. Lope's plays showed the way he saw the world from his own perspective, and they had a concise grammar philosophy well explained. Lope was very clear that for a work to be successful the most important thing was the quality of the work rather than the time invested in it. One of the big peculiarities of Lope's plays was that madness was often in his works. His works feature characters who are mentally ill, people who go crazy for personal or for political reasons. In this theatre, the words madness, love and lover, were almost synonymous. Between 1586 and 1605, Lope wrote at least fifteen comedies in which characters played crazy. For him, it was very important that madness was present in his works, although as time went by his insistence on madness disappeared in his works. All that obsession that Lope de Vega had with portraying madness came from the personal experience that he had, and the attitudes that other people had towards madness. The most ambitious work that Lope de Vega wrote was "Los locos de Valencia" (1590-1595), which took place inside a hospital from Valencia.

**Figure 9. Lope de Vega**



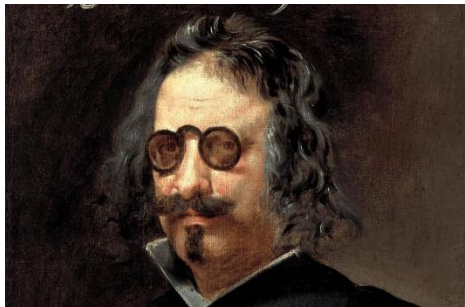
*Source: Biografiasyvidas.com.*

## 3. Francisco de Quevedo

When we talk about Quevedo we refer to him as an important writer in the Golden Age and as one of the best-known authors of Spanish literature. García (2004), takes us closer to Quevedo as a dramatic character. Francisco de Quevedo writer had a complex personality, but thanks to that, he was a legend of satirist and managed to become one of the favourite characters of novelists and later playwrights. He quickly became a folk

character. Quevedo's astuteness, writing his plays, was a mask that hid his extremely sensitive personality. His large popular legend has quickly made Quevedo a great protagonist of the chivalrous adventures of that time. Several fussy publishers were saying that his plays weren't suitable or accusing him of being "braggart" to destabilize Quevedo's plays. Romantic playwrights were especially interested in Quevedo's personality when writing his plays. Some of the plays that have Quevedo as protagonist are "También los muertos se vengan, de Patricio de la Escosura" (1807-1878) and "La boda de Quevedo de Narciso Serra" (1834-1877), among others. The most philosophical play and one of Quevedo most important work was "Sueños y discursos de verdades descubridoras de abusos, vicios y engaños en todos los oficios y estados del mundo" (1627).

**Figure 10. Francisco de Quevedo**



Source: *Canalhistoria.es*.

### **3.3. Methodology**

In order to carry out this Final Degree Project, I used the following sources or information to study the situation of the theatre in Spain:

-Secondary sources: To analyze the concepts of creative industries I have used articles to better understand the meaning of the creative industry. With regard to the analysis of the theatre industry I have based myself on different books and articles where they explain first hand how the history of the theatre has evolved over time. To find out how theatre in Spain has evolved according to certain characteristics, I have based myself on the Ministry of Culture's Survey of Cultural Habits and Practices and the Yearbook of Cultural Statistics. In each of the sections of both the Habits Survey and the Yearbook of Statistics, a description of what will be analyzed in each of the sections is explained. All the surveys aim to provide a better understanding of the theatre sector in Spain.

## **4. THEATRE AND CULTURE IN SPAIN**

After contextualizing historically, the Spanish theater, in this section we will analyze the state of the theater sector at the present and focus our attention on the Cultural Habits and Cultural Statistics on the theater in Spain.

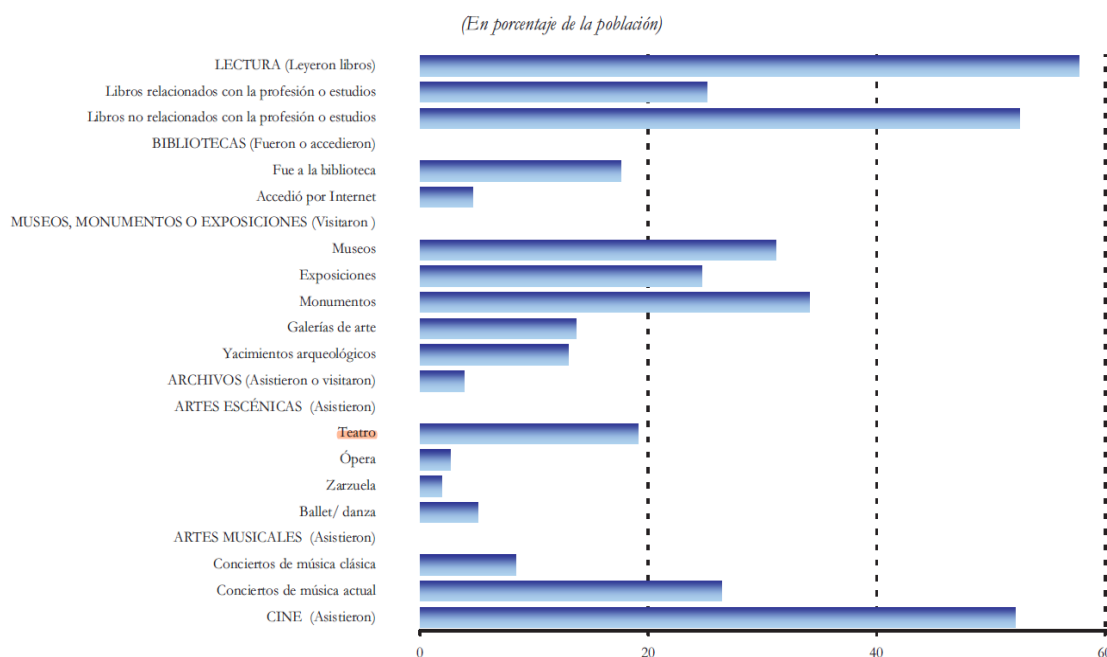
### **4.1. Cultural habits in Spain**

The Surveys on Cultural Habits and Practices in Spain along the years 2006-2007, 2010-2011, 2014-2015 and 2018-2019 that we are going to analyze, are the result of research carried out by the Ministry of Culture through its Statistics Division. The population sample used for this research is a total of 16,000 people aged 15 years and older residing in Spain, including Ceuta and Melilla as well. The aim of these surveys is to estimate the evolution of cultural habits and practices in Spain over the years and to go into detail on other issues related to the cultural sphere, specifically the consumption of Spanish people in cultural activities carried among Spain. Next, we will see how the attendance of the people surveyed in certain cultural activities has evolved in recent years, the attendance at the theatre in recent years and the reasons why people do not go to the theatre, or do not return, and finally we will compare the three graphs analyzed over those years to see how they have evolved.

#### **4.1.1. Cultural habits and practices in Spain between 2006-2007**

We are going to analyze three graphs according to the 2006-2007 Survey of Cultural Habits and Practices. First, we see in figure 11 that the percentage of the population that goes to the theatre is 19.1% in the last year. This percentage is quite low if we compare it with 57.7% of the population that has read books or 52.1% of the population that has attended the cinema. If we focus on the performing arts, we can see how the preferred activity of the population is the theatre, followed by ballet/dance with 5.1% of the population, opera with 2.7% of the population and zarzuela with 1.9% of the population who go to see this type of show.

**Figure 11. People who carried out certain activities in 2006-2007**

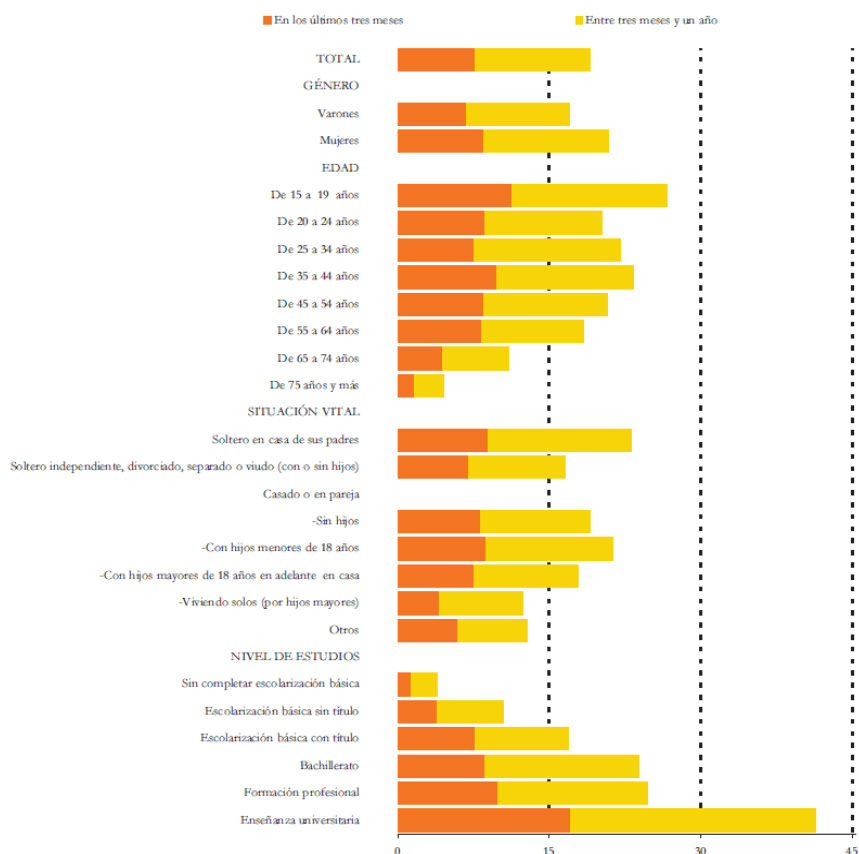


Source: Survey on Cultural Habits and Practices in Spain 2006-2007, Ministry of Culture.

In figure 12, we can see the population who attended the theater in 2006-2007. In this case, we will focus on commenting on the total population that has visited the theater in the last year. First, we observe that women's assistance to the theatre has been higher than men's, because women have assisted the theatre 21% of the times and men 17%. Second, we can see how the people that most attends to the theatre are those between 15 and 19 years old with a percentage of 26.7%, followed by people between 33 and 44 years old with 23.3%, and the age range that least attends to the theatre are 75 years old people or older. Third, we observe that with 23.1%, people who are single and live at home with their parents are the ones who attend theatre the most. Moreover, we see that those who are married or live as a couple, and have children under 18, attend the theater with a frequency of 21.2%. Finally, we are going to analyze attendance according to the level of study of the population analyzed. In this case, we can see that 41.4% of the population that most visits the theatre are people with university education, followed by the population with professional training and high school diploma with 24.7% and 24% respectively, but we also see that the population that least attends the theatre are people who do not have basic schooling with an attendance of 4% of the population.

**Figure 12. People who attended the theater in 2006-2007 by characteristics**

*(En porcentaje de la población de cada género, grupo de edad, situación vital y nivel de estudios)*



Source: Survey on Cultural Habits and Practices in Spain 2006-2007, Ministry of Culture.

To finish with the 2006-2007 survey, we are going to talk about the reasons that people have for not going to the theatre or for not returning to the theatre more times. In figure 13 we see that there are several reasons why people do not go to the theater. The main reason that exists according to 32.5% of the population is because they are not interested in the theater. Another reason that exists according to 20.8% of the people, is because most of them do not have time in their day to day to go to the theater, since they dedicate their free time to other hobbies. With a lower percentage, there are other reasons why people do not go to the theater, such as not having someone to go to the theater with, or people who do not go because the tickets are too expensive.

**Figure 13. Main reasons why they do not, or no longer, go to the theatre in 2006-2007**



Source: Survey on Cultural Habits and Practices in Spain 2006-2007, Ministry of Culture.

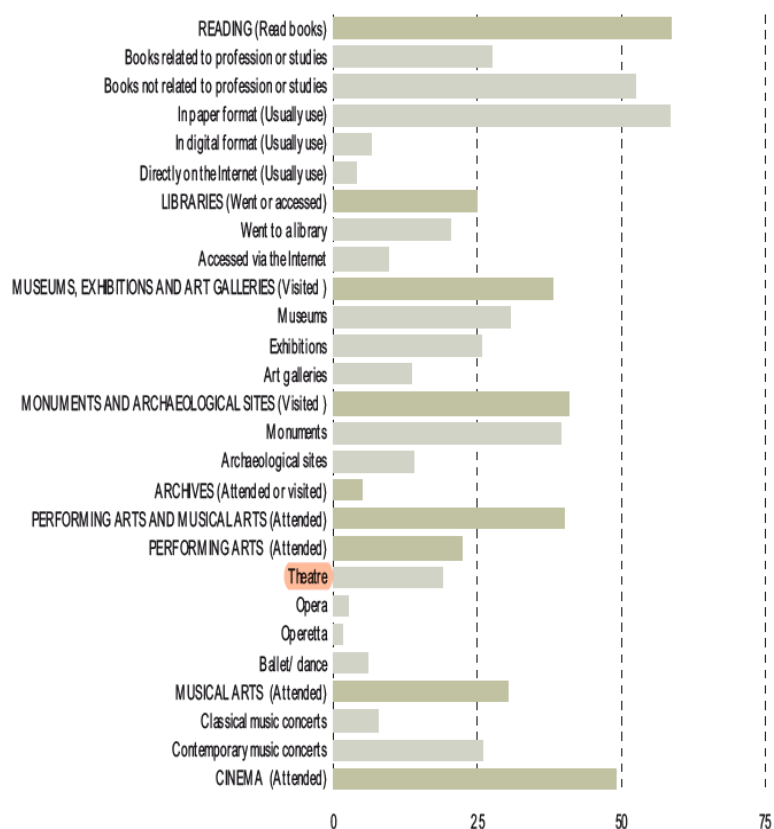
#### **4.1.2. Cultural habits and practices in Spain between 2010-2011**

Next we are going to analyze the Survey of Cultural Habits and Practices in Spain between the years 2010-2011. In figure 14, we see that the favourite cultural activities of the people who carried out the survey are those that consist of reading books or attending the cinema with percentages of 58.7% and 49.1% respectively. Nevertheless, if we focus on the performing arts, we can see that the theatre is the cultural activity in which most people attend, with 19.1% of the population, with respect to ballet or dance for example, which have 6.1% of the population attending this type of show.



**Figure 14. People who carried out certain cultural activities in 2010-2011**

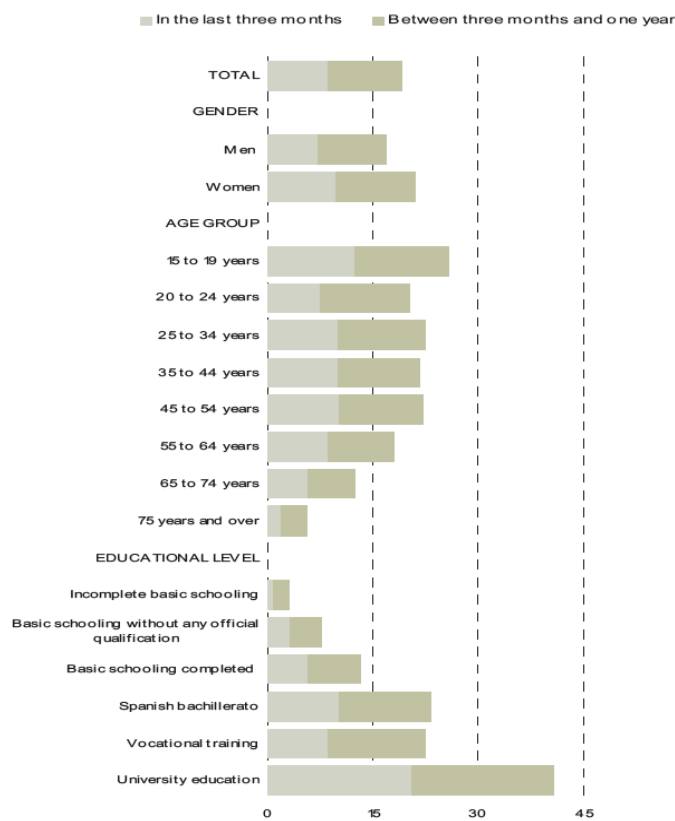
(As a percentage)



Source: Synthesis of results. Survey on Cultural Habits and Practices in Spain 2010-2011, Ministry of Culture.

In figure 15, we will focus on the total number of people who have attended the theatre in the last year. We will analyze theatre attendance according to gender, age, education level of the people surveyed. Focusing on gender, we can say that women are the ones who assist the theatre the most, with an assistance of 24.9%, while men's assistance is 19.9%. As regards the age of the people attending the theatre, we observed that it stands out a little from the rest, with 29.8%, people aged between 15 and 19 years old. People aged 75 years old or older only attended the theater 7.3% of the time, and the rest of the population aged between 20 and 74 years old. We see that the theatre assistance was a little more equal. Finally, we are going to comment on theatre attendance according to the level of studies of the population, and we see that the attendance of those people, with an university education stands out, with 46.9% of attendance, followed by those people with professional training and secondary education, with 25.9% and 27.4% respectively. But not only people with studies go to the theatre, we can also observe that there are people who have not completed their basic schooling but have a theatre attendance of 3.9%.

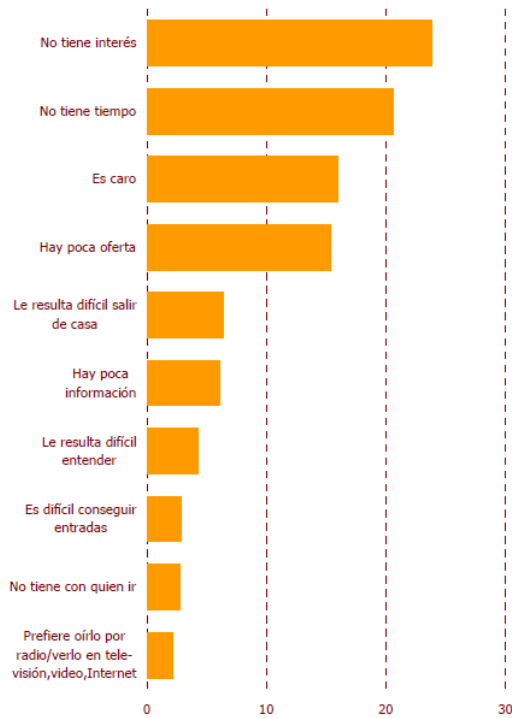
**Figure 15. People who attended the theater in 2010-2011 by characteristics  
(as percentage)**



Source: Synthesis of results. Survey on Cultural Habits and Practices in Spain 2010-2011, Ministry of Culture.

To finish with the Survey of Cultural Habits and Practices in Spain 2010-2011, we are going to talk about the reasons which people have for not going to the theatre or not going more often. In figure 16, we observe that most of the population says that the reasons they do not go to the theater are because they are not interested, and they do not have enough time, with 23.8% and 20.5% respectively. We also see that with 15.9%, the population does not go to the theatre because the tickets are quite expensive. On the other hand, we find that there are quite a few people who do not go to the theatre because they do not have enough information about the performance, do not understanding the scenes, they have no one to go with or they prefer to hear it on the radio or watch it on TV or on the internet.

**Figure 16. Main reasons for not, or no longer, going to the theatre in 2010-2011  
(as a percentage of total population)**



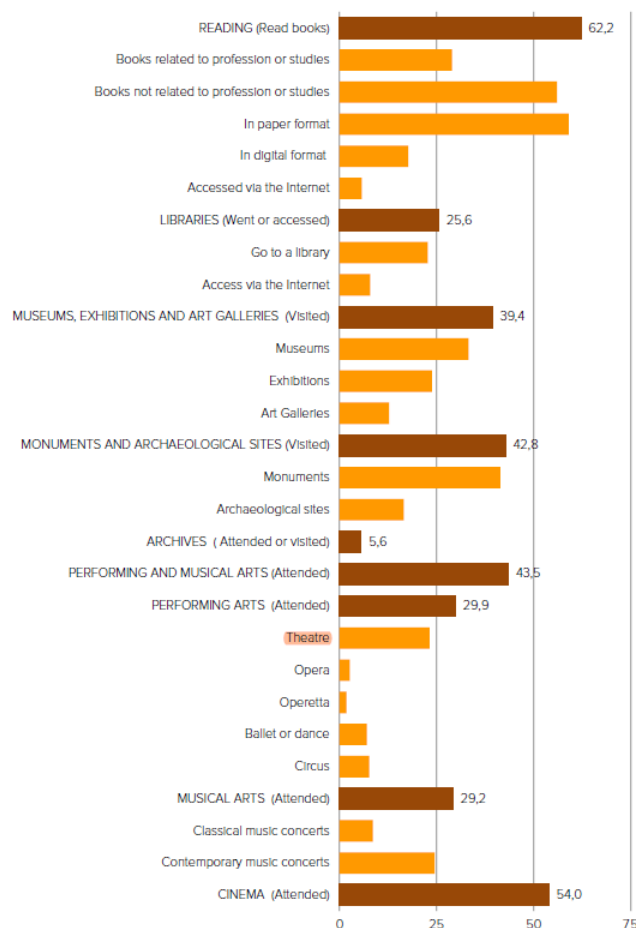
Source: Survey of Cultural Habits and Practices in Spain 2010-2011, Ministry of Culture.

#### 4.1.3. Cultural habits and practices in Spain between 2014-2015

We are going to analyze three graphs according to the Survey of Cultural Habits and Practices in Spain 2014-2015. If we look at figure 17, we see the main cultural activities of the population in the last year. Mainly, there are two activities that stand out that are reading and movies with 62.2% of people reading books and 54% of people watching movies. There is 29.9% of the population that attends the performing art shows, within them we see that 23.2% of the population went to the theatre in the last year. With less frequency of attendance, we see that the population attends the ballet or dance with 7%, or the circus shows with 7.7% of attendance.

**Figure 17. People who carried out certain cultural activities in 2014-2015**

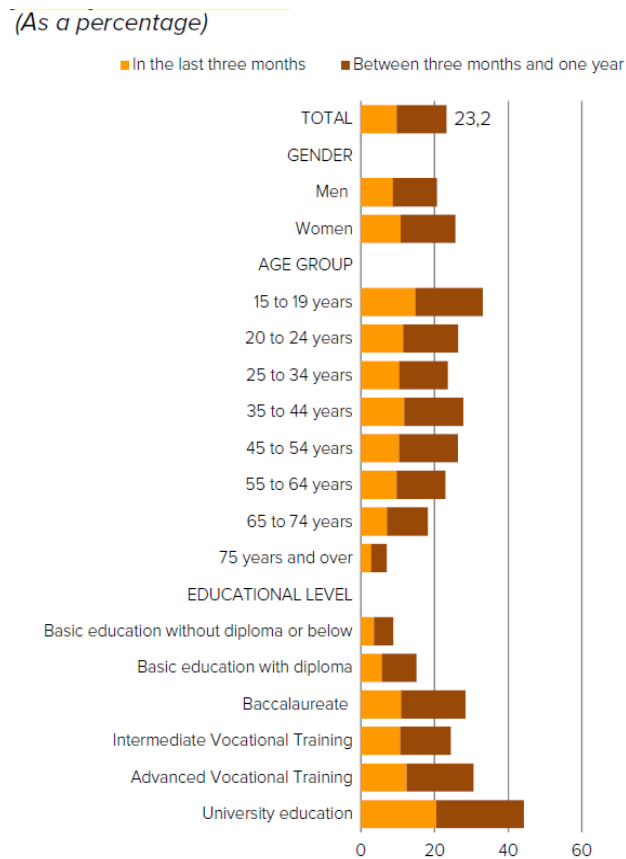
(As a percentage)



Source: Synthesis of results. Survey on Cultural Habits and Practices in Spain 2014-2015, Ministry of Culture.

We see in figure 18 that the total number of people who attended the theater in the last year was 23.2%. Focusing on gender, the percentage of women who go to the theatre is higher than men, with 25.7% of women and 20.6% of men. According to the population surveyed, we know that the majority of people who go to the theatre are aged between 15 and 19 years old, with a percentage of 33.2% of the population going to the theatre, but they are closely followed by people aged between 35 and 44 years old, with a percentage of 27.8% of the population. On the other side of the graphic, we have people over 74 years of age who only go to the theatre 6.9% of the time in a year. Finally, we are going to look at how the level of studies affects theatre assistance in this last year. A total of 44.3% of the population attending the theatre has studied a university degree. People who had higher professional training or who had studied at a secondary school level had a percentage of 30.6% and 28.4%, respectively, in theatre attendance.

**Figure 18. People who attended the theater in 2014-2015 according to characteristics**



Source: Synthesis of results. Survey on Cultural Habits and Practices in Spain 2014-2015, Ministry of Culture.

Finishing the analysis of the Survey of Cultural Habits and Practices in Spain 2014-2015, we are going to see the reasons that the population surveyed has for not going to the theater, or not coming back anymore. We see in table 1 that 23.4% of the population does not go to the theatre or does not repeat due to they do not have time. There is another 22.5% of the population that does not go because they are not interested in this type of show. The 14% of the population surveyed think that they do not go to the theatre because where they live there are no shows offered while, for example, 3% of the population do not go to the theatre simply because they have no one to go with and do not want to go alone to see this type of show. Furthermore, another 3.2% of the population who do not go is because of their difficulties to understand the theatre.

**Table 1. Main reasons why they do not, or no longer, go to the theatre in 2014-2015**

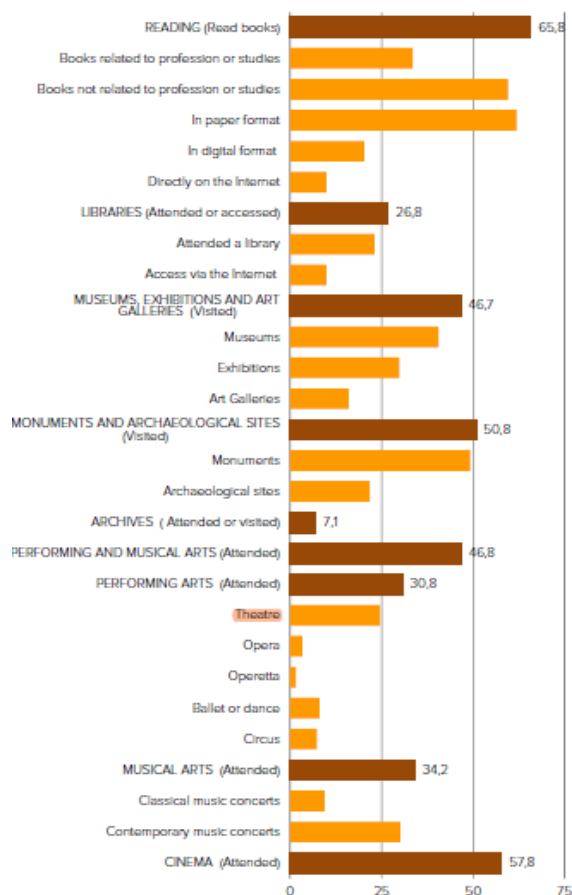
| As a percentage of total population |       |                |                          |                                  |                             |  |  |                                     |                      |                |                          |
|-------------------------------------|-------|----------------|--------------------------|----------------------------------|-----------------------------|--|--|-------------------------------------|----------------------|----------------|--------------------------|
|                                     | TOTAL | It's expensive | It's hard to get tickets | There's little supply in my area | There is little information | You prefer to hear it on the radio/see it on TV, video, Internet | He finds it difficult to leave the house | He finds it difficult to understand | He doesn't have time | Not interested | He has no one to go with |
| TOTAL                               | 100   | 19,0           | 1,8                      | 14,0                             | 4,5                         | 1,3  | 7,4                                      | 3,2                                 | 23,4                 | 22,5           | 3,0                      |

Source: Own elaborate based on the Survey of Cultural Habits and Practices in Spain 2014-2015, Ministry of Culture.

#### 4.1.4. Cultural habits and practices in Spain between 2018-2019

We are going to analyze three graphs from the Survey of Cultural Habits and Practices in Spain 2018-2019. In figure 19, we see that the three favorite cultural activities of the population surveyed are: reading, with 65.8% of the population; the cinema with 57.8%, and the visits of monuments and archaeological sites with 46.8% of the population. If we focus on the performing arts, we can see that the attendance is 30.8% of the population, within the performing arts we observed that 24.5% of the population assists the theatre. There is a lower percentage of people who go to opera, zarzuela or ballet/dance with a percentage of 3.3%, 1.5% or 8% respectively.

**Figure 19. People who carried out certain cultural activities in 2018-2019**  
(In percentages)

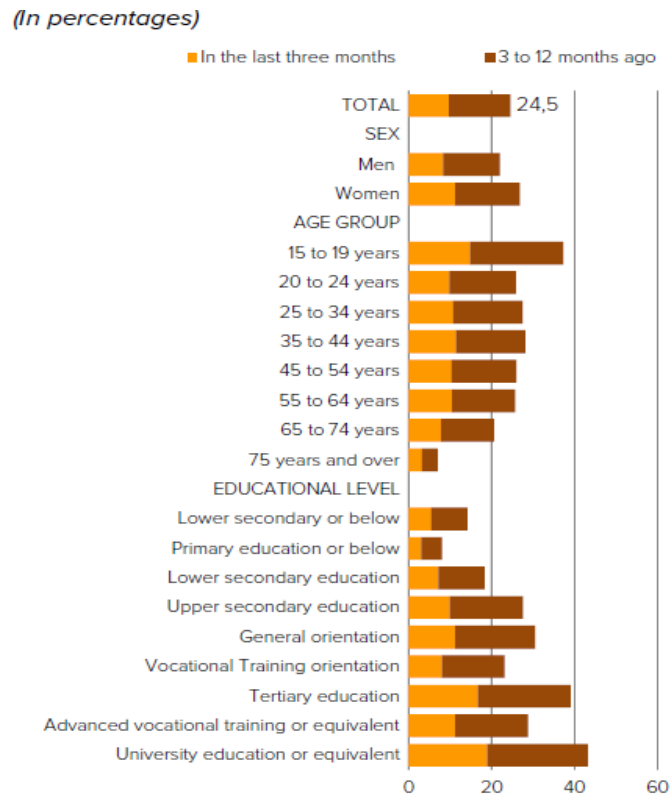


Source: Synthesis of results. Survey on Cultural Habits and Practices in Spain 2018-2019, Ministry of Culture.

In figure 20, we see that the total number of people who have visited the theatre in the last year is 24.5%. Now, we are going to analyze three characteristics of the people who assisted the theater last year, such as the gender of the population, age, and level of education. First, the number of women who have attended the theatre is larger than the number of men, women have 26.8% attendance compared with a 22.0% of attendance for men. Then, we see that the age group between 15-19 years old have a percentage of 37.2% of theater assistance. With a slightly lower percentage, we have the population between 25-34 years old and 35-44 years old, with a percentage of assistance of 27.4% and 28.1% respectively. The last characteristic we are going to examine is theater attendance, according to the level of studies of the population surveyed. With 43.1%, the population that most attended the theatre according to their level of studies are those with a university education, 28.8% of the population that attends the theatre have professional training. On the other hand, the lowest percentage according to theatre

visits with regard to the level of studies were those people with a primary education or lower, who had a theatre visit percentage of 8%.

**Figure 20. People who attended the theater in 2018-2019 according to characteristics**



Source: *Synthesis of results. Survey on Cultural Habits and Practices in Spain 2018-2019, Ministry of Culture.*

Finishing with the 2018-2019 survey, we are going to analyze the reasons why people do not go to the theater, or do not go to the theater anymore. We observe in table 2 that 27.6% of the population does not go to the theater because they are not interested in it, another 25.4% say that they do not go to the theater because they do not have time to spend in it. There are other people, with a percentage of 5.3%, who do not go to the theater because it is difficult for them to leave their homes. Others, with 15.2%, do not go to the theatre because they do not have much variety of shows in their area; or because it is simply very expensive to go to the theatre and they cannot afford it although they would like to go.



**Table 2. Main reasons why they do not, or no longer, go to the theatre in 2018-2019**

| As a percentage of total population |       |                |                          |                                  |                             |  |  |                                     |                      |                |                          |  |
|-------------------------------------|-------|----------------|--------------------------|----------------------------------|-----------------------------|--|--|-------------------------------------|----------------------|----------------|--------------------------|--|
|                                     | TOTAL | It's expensive | It's hard to get tickets | There's little supply in my area | There is little information | You prefer to hear it on the radio/see it on TV, video, Internet | He finds it difficult to leave the house | He finds it difficult to understand | He doesn't have time | Not interested | He has no one to go with | Problems of physical accessibility to the premises |
| TOTAL                               | 100   | 14,7           | 1,2                      | 15,2                             | 3,8                         | 1,7  | 5,3                                      | 1,4                                 | 25,4                 | 27,6           | 2,4                      | 1,3  |

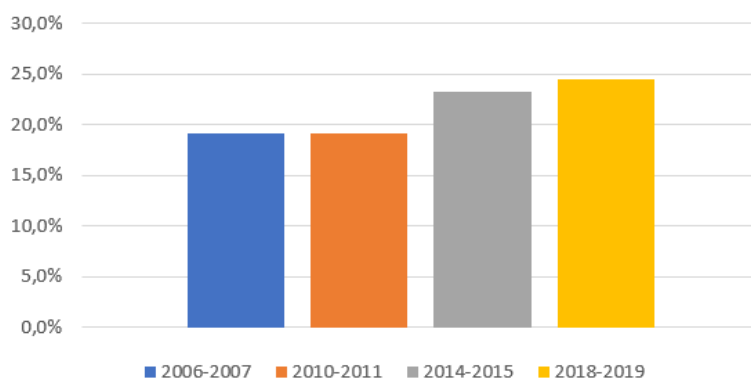
Source: Own elaboration based on the Survey of Cultural Habits and Practices in Spain 2018-2019, Ministry of Culture.

#### 4.1.5. Comparison of results

To finish with the Survey of Cultural Habits and Practices in Spain, we are going to compare the results of all years to see how the percentages of people who have chosen the theatre over another cultural activity have evolved, the people who have attended the theatre over these years or the reasons why people do not go to the theatre any more.

First of all, we are going to compare the people who have chosen the theatre over another cultural activity. In figure 21, we can see that over the time, the people have chosen the theatre instead of other cultural activities due to the percentage having increased considerably in the last year. In the years 2006-2007 and 2010-2011, the percentage of the population choosing theatre as their main cultural activity have the same percentage 19.1%. Since 2014 the percentage of people who have chosen the theatre as their main activity, has been increasing over the years. In 2014-2015, the percentage of people who chose theatre as their main activity was 23.2%, while in 2018-2019 the percentage was 24.5%. Little by little, the people surveyed have liked going to the theatre more than, for example, going to libraries, attending a musical show or visiting archives, among others.

**Figure 21. Comparison of people who have chosen theatre as a cultural activity in relation to all years**

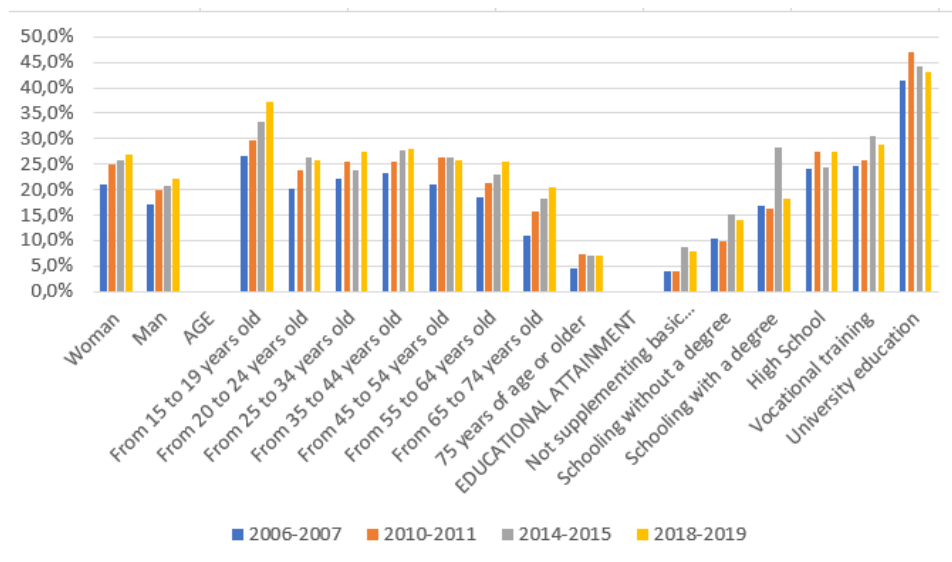


*Source: Own elaboration based on the Survey of Cultural Habits and Practices in Spain for the years 2006-2007, 2010-2011, 2014-2015 and 2018-2019, Ministry of Culture.*

Second, we focus on analyzing the attendance of people who have gone to the theatre according to certain characteristics such as gender, age or level of education. We observe in figure 22, that with regard to gender, the percentage of women who have attended the theatre in all years has always been higher than the percentage of men. If we focus on the age of the people who go to the theater, we can say that over the years we have analyzed, the highest percentage of assistance has been among the population between 15 years old and 19 years old. This percentage has been increasing progressively over the time, starting with 26.7% of the population and ending in 2018-2019 with 37.2%.

If we analyze the people who go to the theatre according to their level of studies, we see that mainly the group that has gone to the theatre with a higher percentage in the four years analyzed has been those people with a university education, with a percentage of attendance in the first year of 41.4% and ending up with 43.1%. On the other side, we observe that people who do not have a basic education have had the lowest percentage of theatre attendance during all the years surveyed, although they have increased the level of attendance in the last year by approximately 4%.

**Figure 22. Attendance of people who have gone to the theatre according to certain characteristics with respect to all years**

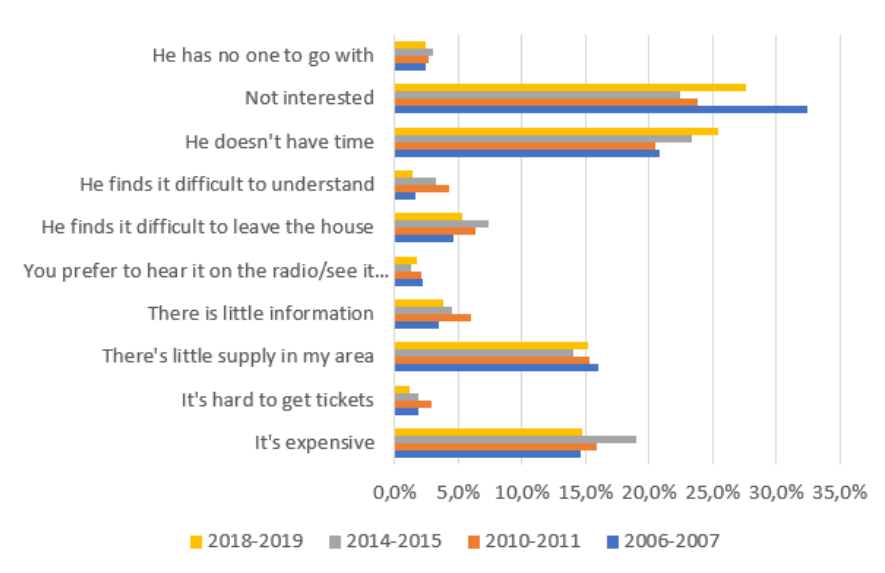


Source: Own elaboration based on the Survey of Cultural Habits and Practices in Spain for the years 2006-2007, 2010-2011, 2014-2015 and 2018-2019, Ministry of Culture.

Finally, according to the Survey of Cultural Habits and Practices in Spain every year, we are going to study the reasons why people have not gone to the theatre or have not gone again. If we look at figure 23, we observed that during the four years we have analyzed, there are two main reasons why people have not gone to the theater or have not wanted to repeat. The few interests and the small time of some people have been the big reasons. If we focus on these two characteristics, we realize that the percentage of few interest that people have towards the theater has decreased by 4.9% since 2006-2007, due to in that year there were 32.5% of the population that did not go to the theater because they were not interested, and in 2018-2019 there were 27.6% of the population that though in that way. With regard to the second characteristic, we see that happened the opposite, in this case, the percentage of people who do not go to the theater because they do not have time has increased by 4.6% since 2006-2007.

If we continue analyzing figure 23, we realize that during every years there are several reasons that have always had a much lower percentage than the rest, such as people who do not have anyone to go to the theater with, people who have difficulty getting tickets, people who prefer to watch on TV or on the Internet, or people who find it difficult to understand the plot of the theater performances.

**Figure 23. Reasons why people have not gone to the theatre, or returned to it every year**



Source: Own elaboration based on the Survey of Cultural Habits and Practices in Spain for the years 2006-2007, 2010-2011, 2014-2015 and 2018-2019 Ministry of Culture.

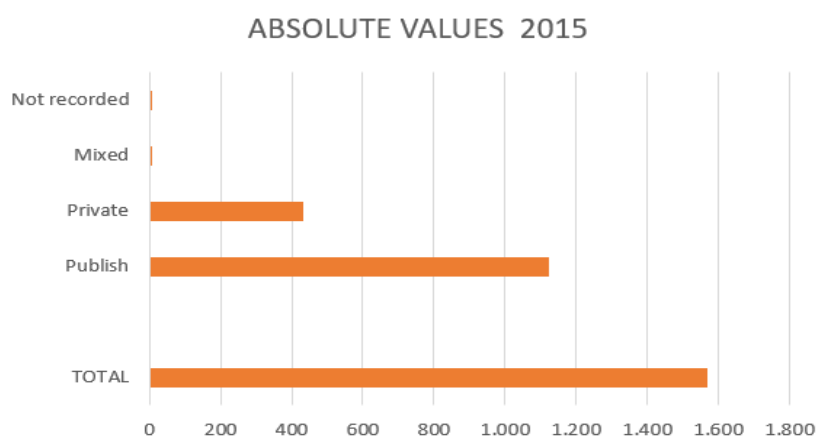
## **4.2. Cultural Statistics on the theatre in Spain**

In this section, we are going to discuss the Yearbook of Cultural Statistics over the years 2015, 2016, 2017 and 2018, which has been compiled by the Subdirectorate General Statistics and Studies of the Technical Secretariat of the Ministry. We are going to explain the stable theatrical spaces by ownership that exist in Spain, how many plays are in Spain, and the spectators that have those plays. To do this we are going to analyze the statistics of each year and, at the end, we will make a comparison to see the changes that have existed during the years analyzed.

### **4.2.1. Cultural statistics in Spain 2015**

If we focus on figure 24, we see that the total number of stable theatrical spaces in Spain in 2015 goes to 1,569 stages. The vast majority of these theatres are public in nature, specifically 1,124 theatres; while there are 433 theatres in Spain that are private. With a smaller number, there are 6 theatres that are mixed, public and private.

**Figure 24. Stable theatre spaces by ownership in 2015**



Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, Ministry of Culture.

In order to analyze the theatrical performances and spectators in 2015 we are going to focus on table 3. First, we are going to talk about theatre performances, where we see that the total number of plays represented in Spain goes up to 46,774 performances. Most of these representations are made in metropolitan areas with a total of 29,655 representations in 2015. Another of the areas where some plays are performed in 2015 is in places between 30,001 and 200,000 inhabitants, with a total of 8,326 performances per year. In second place, the total number of spectators who came to the theater were a total of 12,045,000 people in 2015. The areas where most spectators come to the theatre are in the metropolitan areas with a total of 8,101,000 spectators.

**Table 3. Representations of plays and spectators in 2015**

|                                    | REPRESENTATIONS | SPECTATORS<br>(Thousands) |
|------------------------------------|-----------------|---------------------------|
|                                    | 2015            |                           |
| <b>TOTAL</b>                       | <b>46.774</b>   | <b>12.045</b>             |
| Less than 5.000 inhabitants        | 2.666           | 638                       |
| From 5.001 to 10.000 inhabitants   | 2.058           | 470                       |
| From 10.001 to 30.000 inhabitants  | 4.069           | 807                       |
| From 30.001 to 200.000 inhabitants | 8.326           | 2.030                     |
| Metropolitan areas                 | 29.655          | 8.101                     |

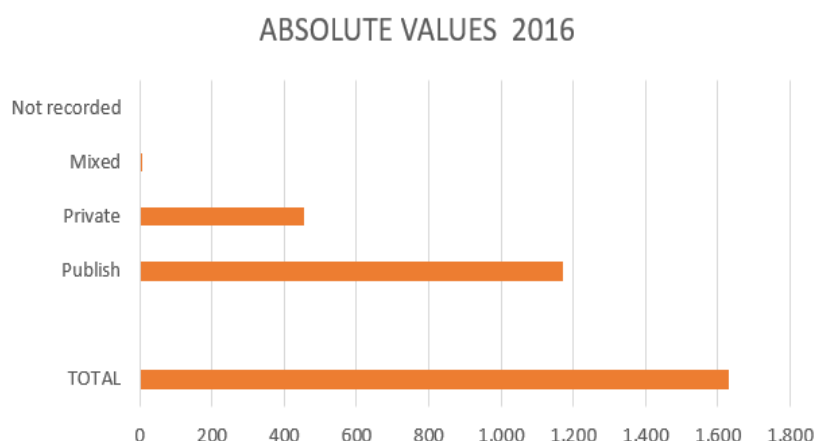
Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, Ministry of Culture.

#### 4.2.2. Cultural statistics in Spain 2016

In figure 25, we observe that the total number of stable theatrical spaces by ownership in 2016 goes up to 1,630 stages, of which we know that 1,170 are public spaces while

453 are private spaces. With a much lower number we can see that there are 5 theatrical spaces that are both private and public.

**Figure 25. Stable theatrical spaces by ownership in 2016**



Source: Own elaboration based on the Yearbook of Cultural Statistics 2017, Ministry of Culture.

With regard to table 4, we can see that the total number of theatrical performances in Spain in 2016 was 46,430, which reflects a total of 12,007,000 spectators in that year. But if we study the table, we realize that in the metropolitan areas is where more shows and spectators will see the shows. Another interesting fact in this table is that there are more performances in cities with less than 5,000 inhabitants, with a total of 3,015 in 2016, than in cities, with inhabitants from 5,001 to 10,000, with a total of 2,220 performances. The same happens with the number of spectators in 2016. In cities with less than 5,000 inhabitants there are a total of 640,000 spectators per year, while in cities with 5,001 to 10,000 inhabitants there are 460,000 spectators per year.

**Table 4. Representations of plays and spectators in 2016**

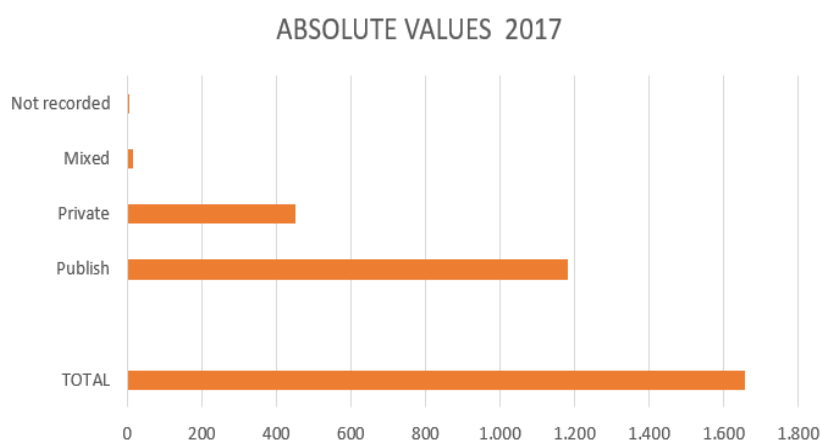
|                                    | REPRESENTATIONS | SPECTATORS<br>(Thousands) |
|------------------------------------|-----------------|---------------------------|
|                                    | 2016            |                           |
| <b>TOTAL</b>                       | <b>46.430</b>   | <b>12.007</b>             |
| Less than 5.000 inhabitants        | 3.015           | 640                       |
| From 5.001 to 10.000 inhabitants   | 2.220           | 460                       |
| From 10.001 to 30.000 inhabitants  | 3.783           | 881                       |
| From 30.001 to 200.000 inhabitants | 7.352           | 1.819                     |
| Metropolitan areas                 | 30.060          | 8.207                     |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2017, Ministry of Culture.

### 4.2.3. Cultural statistics in Spain 2017

At this point, we will analyze the 2017 Cultural Statistics Yearbook. First, we are going to focus on the stable theatrical spaces in Spain. In figure 26, we observe that the total number of theatrical spaces in Spain in 2017 is 1,656. The majority of these theatrical spaces are public, specifically 1,183 theatres, while 451 are private spaces. With a smaller number we have a total of 17 theatrical spaces that are both public and private.

**Figure 26. Stable theatrical spaces by ownership in 2017**



*Source: Own elaboration based on the Yearbook of Cultural Statistics 2018, Ministry of Culture.*

Second, we are going to analyze the performances of theater plays and spectators in 2017. Table 5 shows that the total number of theatrical representations is 46,485. More than half of these representations have taken place in metropolitan areas with 29,507 performances, while in areas with less than 5,000 inhabitants a total of 3,626 theatrical representations have been performed. On the other hand, we see that the total number of spectators in 2017 was 12,046,000 people, the vast majority of whom went to the metropolitan areas to view the plays. Moreover, we observed that 2,047,000 spectators went to see the plays in areas with between 30,001 and 200,000 inhabitants.

**Table 5. Representations of plays and spectators in 2017**

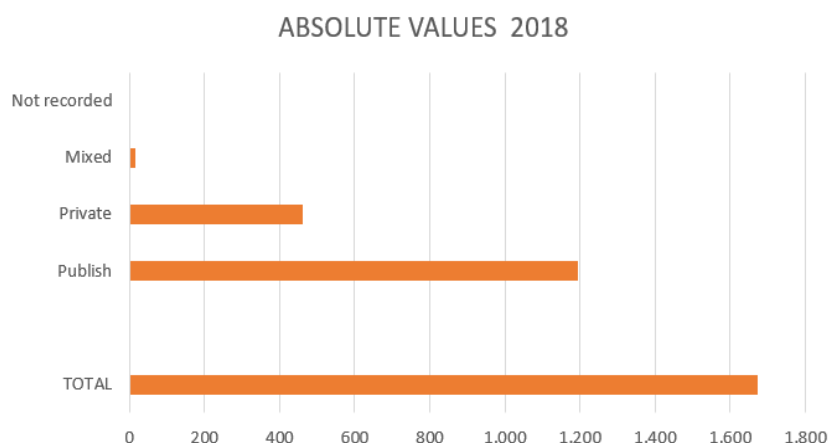
|                                    | REPRESENTATIONS | SPECTATORS<br>(Thousands) |
|------------------------------------|-----------------|---------------------------|
|                                    | 2017            |                           |
| <b>TOTAL</b>                       | <b>46.485</b>   | <b>12.046</b>             |
| Less than 5.000 inhabitants        | 3.626           | 504                       |
| From 5.001 to 10.000 inhabitants   | 2.182           | 354                       |
| From 10.001 to 30.000 inhabitants  | 4.170           | 834                       |
| From 30.001 to 200.000 inhabitants | 7.000           | 2.047                     |
| Metropolitan areas                 | 29.507          | 8.307                     |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2018, Ministry of Culture.

#### 4.2.4. Cultural statistics in Spain 2018

In order to analyze the stable theatrical spaces by ownership in Spain in 2018, we are going to analyze figure 27. We see that there are a total of 1,674 stages dedicated to theatre in Spain, of which 1,193 are public and 461 are private. We also observe that the total number of mixed stages has risen to a total of 16.

**Figure 27. Stable theatrical spaces by ownership in 2018**



Source: Own elaboration based on the Yearbook of Cultural Statistics 2019, Ministry of Culture.

Table 6 shows the total number of theatrical representations and spectators in 2018. This year, there are a total of 46,889 shows, the vast majority of which are in metropolitan areas with a total of 28,629 shows. A total of 12,233,000 people attended the theatre representations, of which more than half went to see the shows in the metropolitan areas, a total of 8,189,000 spectators. While a total of 463,000 people went to cities with between 5,001 and 10,000 inhabitants.



**Table 6. Representations of plays and spectators in 2018**

|                                    | REPRESENTATIONS | SPECTATORS<br>(Thousands) |
|------------------------------------|-----------------|---------------------------|
|                                    | <b>2018</b>     |                           |
| <b>TOTAL</b>                       | <b>46.889</b>   | <b>12.233</b>             |
| Less than 5.000 inhabitants        | 3.696           | 682                       |
| From 5.001 to 10.000 inhabitants   | 2.464           | 463                       |
| From 10.001 to 30.000 inhabitants  | 4.666           | 894                       |
| From 30.001 to 200.000 inhabitants | 7.434           | 2.004                     |
| Metropolitan areas                 | 28.629          | 8.189                     |

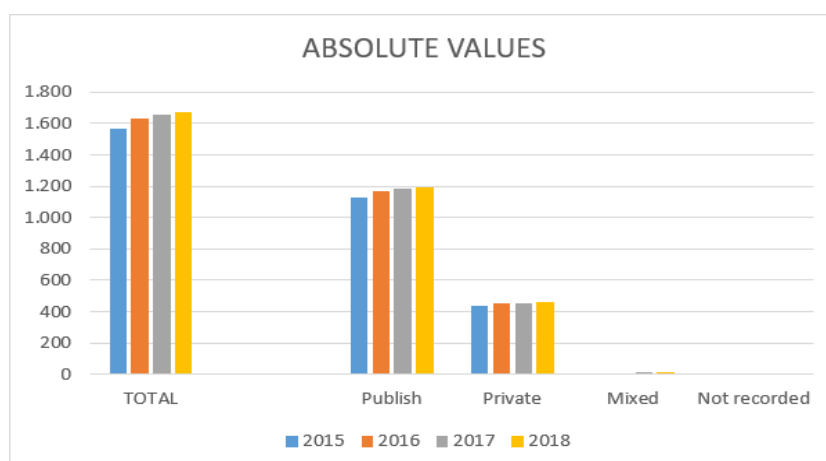
Source: Own elaboration based on the Yearbook of Cultural Statistics 2019, Ministry of Culture.

#### 4.2.5. Comparison of results

To analyze the Yearbook of Cultural Statistics, we are going to compare the results of all the years, and we are going to see how the theatrical spaces have evolved by ownership in recent years, and how the theatrical performances and the spectators have evolved.

First, we see in figure 28 that the total number of spaces dedicated to theatrical performances has been increasing gradually over these four years because it began with a total of 1,569 theatres in 2015 and ended with a total of 1,674 in 2018. Furthermore, both public and private theatres have increased over the last four years. In 2015 there were a total of 1,124 public theatres and in 2018 they ended up with a total of 1,193 public theatre spaces. Private theatres have also increased, starting in 2015 with a total of 433 private theatres and ending in 2018 with a total of 461 private theatres. Mixed theatres have also increased since 2015, starting with 6 mixed theatres and ending in 2018 with a total of 16 spaces theatrical.

**Figure 28. Comparison of stable theatrical spaces by ownership**

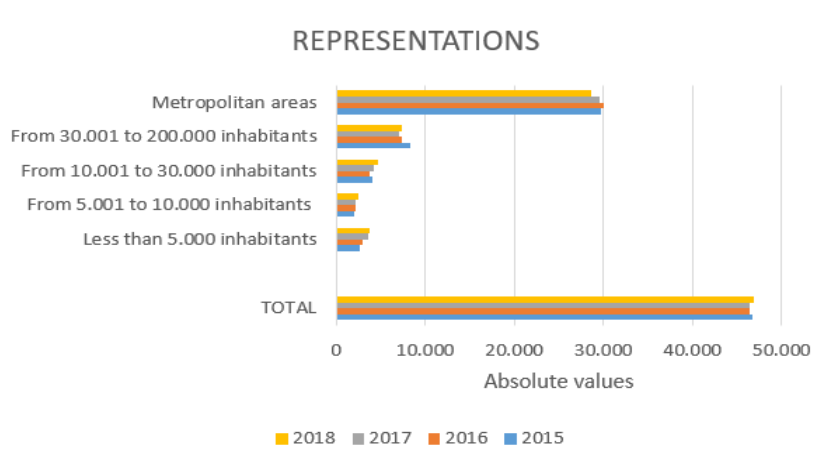


Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, 2017, 2018 and 2019, Ministry of Culture.

Second, in order to be able to better compare the total number of theatrical performances and the total number of spectators, have been drawn up two different graphs.

In figure 29, we have the comparison of theatrical representations of all the years. We can see that the total number of performances has increased a little in these four years with a total of 46,774 plays in 2015 and ending in 2018 with a total of 46,889 plays. Of these plays, we observe in the graph that in the metropolitan areas there has been a decrease in performances since 2015, because in that year a total of 29,655 plays were represented while in 2018 a total of 28,629 plays have been performed. On the other hand, areas with less than 5,000 inhabitants have had an increase of 1,030 more plays than in 2015. In areas with 10,001-30,000 inhabitants, the total number of performances has also increased since 2015 by a total of 597.

**Figure 29. Comparison of theatre representations**

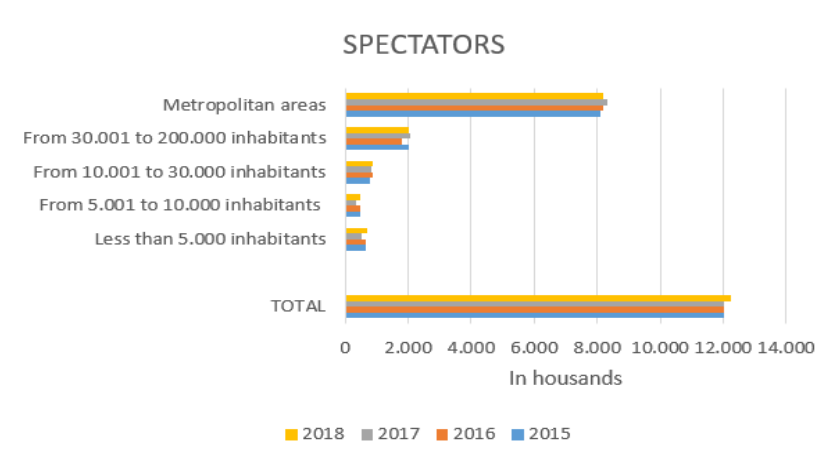


*Source: Own elaboration based on the Yearbook of Cultural Statistics 2016,2017,2018 and 2019, Ministry of Culture.*

In figure 30, we are going to talk about the comparison of the spectators who go to see theatrical performances from 2015 to 2018. We can observe that the total number of spectators over these four years has increased by 188,000 more people who see plays from 2015. Over the years the number of spectators has varied. With regard to the areas where 30,001 to 200,000 inhabitants live, we observe that the number of spectators has been decreasing since 2015, especially in 2016, which went from 2,030,000 to 1,819,000. This figure has increased to 2,004,000 spectators in 2018, but it is still below the number of spectators who went to see plays in 2015. For instance, not in all areas the number of people who go to see theatre has decreased. The area that has increased the most in spectators has been the metropolitan areas with 88,000 more people than in 2015, followed closely by areas where there are between 10,001 and 30,000 with a total

of 87,000 more spectators than in 2015. Other areas that have increased the number of spectators have been places where less than 5,000 people live with a total of 44,000 more spectators than in 2015.

**Figure 30. Comparison of spectators**



Source: Own elaboration based on the Yearbook of Cultural Statistics 2016,2017,2018 and 2019, Ministry of Culture.

## **5. PERFORMING ARTS AND CULTURE IN SPAIN**

### **5.1. The evolution of the performing arts industry**

In this section we are going to analyze three variables that have affected the production of the creativity industries in Spain. For this, we have based on the article “Las industrias Creativas en España” by Boix and Lazzeretti (2011).

First, we are going to talk about the added value generated by the production of the creative industries in Spain between 2000 and 2008, the employment in the creative industries in Spain between 2000 and 2007, and finally, we are going to compare the added value of the creative industries in all European countries in 2008.

- **Added value**

In table 7, we see that in 2008 the production of the creative industries generated an added value of 57,203 millions euros, which is equivalent to 5.75% of the total GVA of Spain. The three creative industries that generated the most added value in 2008 were architecture and engineering with 11,931 millions euros, books and press with a total of 11,426 millions euros, and the audiovisual and multimedia industry with 8,671 millions

euros. Nevertheless, if we look at the performing arts, we see that in 2008 they produced a total of 1,671 millions euros.

Focusing on the performing arts, we see that there is a growth in the production of the creative industries from 2000 to 2008. This growth started with 770 millions euros in 2000 and ended with a total of 1,671 millions euros in 2008. If we make the equivalence, we see that in 2000 the creative industries had a total of 0.13% of the total GVA of Spain, while in 2008 they had a percentage of 0.17%.

**Table 7. Production of the creative industries in Spain. Gross added value at current prices 2000-2008**

|  | GVA in millions of euros |               |               |               | Percentage of total GVA |             |             |             |
|--|--------------------------|---------------|---------------|---------------|-------------------------|-------------|-------------|-------------|
|  | 2000                     | 2004          | 2007          | 2008          | 2000                    | 2004        | 2007        | 2008        |
| Architecture and Engineering   | 5.109                    | 7.582         | 11.896        | 11.931        | 0,90                    | 1,00        | 1,26        | 1,20        |
| Books and press  | 8.369                    | 9.860         | 11.180        | 11.426        | 1,47                    | 1,30        | 1,18        | 1,15        |
| Audiovisual and multimedia (cinema, video, recorded music, radio and TV) | 5.726                    | 7.553         | 8.379         | 8.671         | 1,00                    | 1,00        | 0,90        | 0,87        |
| Computing  | 4.465                    | 5.900         | 6.633         | 7.180         | 0,78                    | 0,78        | 0,70        | 0,72        |
| Publicity  | 3.163                    | 2.939         | 3.902         | 4.146         | 0,55                    | 0,39        | 0,41        | 0,42        |
| Plastic arts   | 1.869                    | 2.545         | 2.977         | 2.912         | 0,33                    | 0,34        | 0,32        | 0,29        |
| Fashion  | 2.803                    | 2.683         | 2.423         | 2.384         | 0,49                    | 0,35        | 0,29        | 0,24        |
| Patrimony, archives and libraries  | 758                      | 957           | 1.723         | 1.820         | 0,13                    | 0,13        | 0,18        | 0,18        |
| Scenic arts  | 770                      | 1.199         | 1.611         | 1.671         | 0,13                    | 0,16        | 0,17        | 0,17        |
| Jewelry, musical instruments and toys                                    | 894                      | 1.001         | 1.060         | 1.074         | 0,16                    | 0,13        | 0,11        | 0,11        |
| I+D  | 214                      | 468           | 651           | 702           | 0,04                    | 0,06        | 0,07        | 0,07        |
| Interdisciplinary  | 1.590                    | 2.341         | 3.151         | 3.286         | 0,28                    | 0,31        | 0,33        | 0,33        |
| <b>Total Creative Industries</b>   | <b>35.730</b>            | <b>45.028</b> | <b>55.568</b> | <b>57.203</b> | <b>6,25</b>             | <b>5,96</b> | <b>5,92</b> | <b>5,75</b> |

Source: Own elaboration from the article *Las Industrias Creativas en España* by Boix and Lazzaretto 2011.

- **Employment**

To analyze the employment of the creative industries in Spain from 2000 to 2007 we are going to look at table 8. The total number of jobs generated by the creative industries in 2007 goes up to a total of 1,288,000 jobs, which is equivalent to a total of 6.51% of Spanish employment. The three industries with the most jobs in 2007 were architecture and engineering with a total of 271,200 jobs, books and press with a total of 248,900 jobs and the audiovisual and multimedia industry with a total of 153,700 jobs.

Focusing on analyzing the performing arts, we see that in the year 2000 the total number of jobs was 34,600, increasing by 10,800 in 2007 to a total of 45,400 jobs. If we see the equivalence, we observe that the performing arts jobs obtained a percentage of 0.22%

of total employment in Spain in the year 2000, while in 2007 they obtained a slightly higher percentage of 0.24% of total employment in Spain.

**Table 8. Occupation of the creative industries in Spain. 2000- 2007**

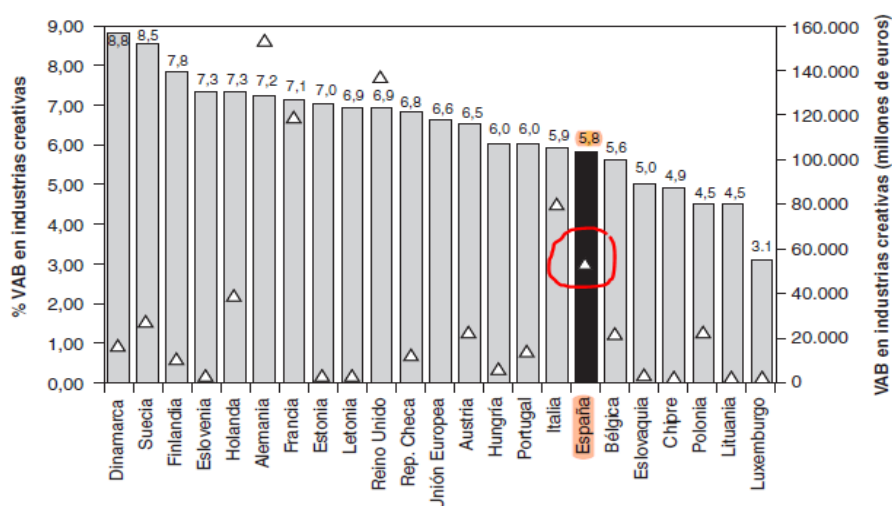
|  | Occupation in thousands |              |              | Percentage of total occupation |             |             |
|--|-------------------------|--------------|--------------|--------------------------------|-------------|-------------|
|  | 2000                    | 2004         | 2007         | 2000                           | 2004        | 2007        |
| Architecture and Engineering   | 161,4                   | 207,9        | 271,2        | 1,58                           | 1,45        | 1,30        |
| Books and press  | 246,9                   | 252,2        | 248,9        | 0,94                           | 1,08        | 1,26        |
| Audiovisual and multimedia (cinema, video, recorded music, radio and TV) | 127,6                   | 136,9        | 153,7        | 0,81                           | 0,79        | 0,81        |
| Computing  | 100,4                   | 120,3        | 123,3        | 0,64                           | 0,69        | 0,65        |
| Publicity  | 160                     | 129,2        | 105,2        | 0,50                           | 0,49        | 0,53        |
| Plastic arts   | 71,9                    | 62,6         | 75,1         | 0,46                           | 0,36        | 0,39        |
| Fashion  | 56,6                    | 68,6         | 71,8         | 0,36                           | 0,39        | 0,38        |
| Patrimony, archives and libraries  | 27,1                    | 39,9         | 48,9         | 0,17                           | 0,23        | 0,26        |
| Scenic arts  | 34,6                    | 39,3         | 45,4         | 0,22                           | 0,23        | 0,24        |
| Jewelry, musical instruments and toys                                    | 32,3                    | 31,0         | 27,2         | 0,19                           | 0,16        | 0,13        |
| I+D  | 10,5                    | 14,4         | 16,4         | 0,06                           | 0,07        | 0,08        |
| Interdisciplinary  | 78,5                    | 85,5         | 100,7        | 0,93                           | 0,67        | 0,49        |
| <b>Total Creative Industries</b>   | <b>1.108</b>            | <b>1.188</b> | <b>1.288</b> | <b>6,86</b>                    | <b>6,61</b> | <b>6,51</b> |

Source: Own elaboration from the article *Las Industrias Creativas en España* by Boix and Lazzaretto 2011.

- **Comparison with other countries**

Finally, we are going to talk about the added value of the creative industries in European countries in 2008. The red circle in figure 31, shows that Spain is among the five European countries with the highest production in creative industries, after Germany, United Kingdom, France and Italy. If we analyze the contribution that these countries have in the creative industries, we see that the country that contributes more is Denmark with 8.8%, followed very closely by Sweden with 8.5%, and Finland with 7.8%. With regard to the percentage that Spain has in the contribution of the creative industries in the Spanish production, we observe that it is a little below the average of the European countries with 5.8%. Spain has several countries that have very similar percentages to its own such as Hungary, Portugal, Italy and Belgium.

**Figure 31. Added value of the creative industries in European countries. Year 2008**



Source: Own elaboration from the article *Las Industrias Creativas en España* by Boix and Lazzeretti 2011.

## **5.2. Cultural statistics in the Autonomous Communities**

In this section, we will analyze the theater companies by autonomous communities in the years 2015, 2016, 2017 and 2018. Then, we will make a comparison of all years. The statistics have been compiled by the Subdirectorat General for Statistics and Studies of the Technical Secretariat of the Ministry.

### **5.2.1. Theatre companies in 2015**

In table 9, we see that in 2015 the total number of theatre companies in Spain was 3,640. The two Autonomous Communities with the most theatre companies in Spain are Madrid with 824 companies and Catalonia with 770 companies. Although they are not the communities with the most theatre companies, we can say that after Madrid and Catalonia, the communities with the most companies are Andalusia, with a total of 418 theatre companies, the Valencian Community with a total of 293 theatre companies, and Galicia with a total of 228 theatre companies. On the other side, we have Ceuta and Melilla, which only have a total of 2 theatre companies each in 2015.

**Table 9. Theatre companies per Autonomous Community in 2015**

| <b>ABSOLUTE VALUES</b> |              |
|------------------------|--------------|
| <b>2015</b>            |              |
| <b>TOTAL</b>           | <b>3.640</b> |
| Andalusia              | 418          |
| Aragon                 | 101          |
| Asturias               | 73           |
| Balearic Islands       | 80           |
| Canary Islands         | 71           |
| Cantabria              | 29           |
| Castile and Leon       | 205          |
| Castile-La Mancha      | 155          |
| Catalonia              | 770          |
| Valencian Community    | 293          |
| Extremadura            | 80           |
| Galicia                | 228          |
| Madrid                 | 824          |
| Murcia                 | 60           |
| Navarra                | 62           |
| Basque country         | 164          |
| Rioja (La)             | 18           |
| Ceuta                  | 2            |
| Melilla                | 2            |
| Not stated             | 5            |

*Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, Ministry of Culture.*

### **5.2.2. Theatre companies in 2016**

In 2016, there were a total of 3,743 theatre companies in Spain. If we take a look at autonomous communities, we see in table 10 that almost half of the theatre companies in Spain are located in Madrid and Catalonia, with a total of 859 and 784 theatre companies respectively. Andalusia, the Valencian Community, Galicia and Castile and Leon have a total of 1,177 theatre companies, with 432, 303, 229 and 213 companies respectively.

We observe that with a much lower number there are communities that have 19 theater companies such as La Rioja, 30 companies that have Cantabria and 2 companies that have Ceuta and Melilla among others.

**Table 10. Theatre companies per Autonomous Community in 2016**

| <b>ABSOLUTE VALUES</b> |              |
|------------------------|--------------|
| <b>2016</b>            |              |
| <b>TOTAL</b>           | <b>3.743</b> |
| Andalusia              | 432          |
| Aragon                 | 103          |
| Asturias               | 77           |
| Balearic Islands       | 81           |
| Canary Islands         | 73           |
| Cantabria              | 30           |
| Castile and Leon       | 213          |
| Castile-La Mancha      | 158          |
| Catalonia              | 784          |
| Valencian Community    | 303          |
| Extremadura            | 80           |
| Galicia                | 229          |
| Madrid                 | 859          |
| Murcia                 | 63           |
| Navarra                | 64           |
| Basque country         | 169          |
| Rioja (La)             | 19           |
| Ceuta                  | 2            |
| Melilla                | 2            |
| Not stated             | 2            |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2017, Ministry of Culture.

### 5.2.3. Theatre companies in 2017

There are a total of 3,966 theatre companies in Spain in 2017. To analyze these statistics a little better, we will focus on table 11. We observe that in Spain, the two communities with the most theatre companies are Madrid and Catalonia with 962 and 804 companies respectively. Andalusia, after Madrid and Catalonia, is the community with the most theatre companies, with a total of 455. We also see that there are autonomous communities with very few companies, such as Ceuta and Melilla, with 2 companies each, La Rioja, which has only 20 companies, and Navarra, with 64 companies.



**Table 11. Theatre companies per Autonomous Community in 2017**

| ABSOLUTE VALUES     |              |
|---------------------|--------------|
| 2017                |              |
| <b>TOTAL</b>        | <b>3.966</b> |
| Andalusia           | 455          |
| Aragon              | 109          |
| Asturias            | 76           |
| Balearic Islands    | 87           |
| Canary Islands      | 76           |
| Cantabria           | 32           |
| Castile and Leon    | 222          |
| Castile-La Mancha   | 163          |
| Catalonia           | 804          |
| Valencian Community | 318          |
| Extremadura         | 89           |
| Galicia             | 236          |
| Madrid              | 962          |
| Murcia              | 72           |
| Navarra             | 64           |
| Basque country      | 177          |
| Rioja (La)          | 20           |
| Ceuta               | 2            |
| Melilla             | 2            |
| Not stated          | 0            |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2018, Ministry of Culture.

#### **5.2.4. Theatre companies in 2018**

Table 12 shows that in 2018 there were a total of 4,144 theatre companies in Spain. We can find that there are two autonomous communities that have the largest number of theatre companies in Spain: Madrid and Catalonia with a total of 1,008 and 842 companies respectively. There are four autonomous communities that, although they do not have as many theatre companies as Madrid and Catalonia do, between them they have a total of 1,289 theatre companies. These communities are Andalusia with a total of 482 companies, Castile and Leon with a total of 232 companies, the Valencian Community with a total of 339 companies, and Galicia with a total of 236 companies. On the other hand, there are other Autonomous Communities that have very few theatre companies, such as Ceuta and Melilla with 2 companies each, Cantabria with 33 theatre companies, the Canary Islands with 77 companies and Navarra with 67 companies.

**Table 12. Theatre companies per Autonomous Community in 2018**

| <b>ABSOLUTE VALUES</b> |              |
|------------------------|--------------|
| <b>2018</b>            |              |
| <b>TOTAL</b>           | <b>4.144</b> |
| Andalusia              | 482          |
| Aragon                 | 111          |
| Asturias               | 81           |
| Balearic Islands       | 90           |
| Canary Islands         | 77           |
| Cantabria              | 33           |
| Castile and Leon       | 232          |
| Castile-La Mancha      | 167          |
| Catalonia              | 842          |
| Valencian Community    | 339          |
| Extremadura            | 91           |
| Galicia                | 236          |
| Madrid                 | 1.008        |
| Murcia                 | 76           |
| Navarra                | 67           |
| Basque country         | 185          |
| Rioja (La)             | 20           |
| Ceuta                  | 2            |
| Melilla                | 2            |
| Not stated             | 3            |

*Source: Own elaboration based on the Yearbook of Cultural Statistics 2019, Ministry of Culture.*

### **5.2.5. Comparison of theatre companies**

To finish analyzing the number of theatre companies per autonomous community in Spain, we are going to compare how each community has evolved over these four years. To do this, we have in table 13 the total number of companies in each community in all the years analyzed above.

We can say that over the last few years the two communities that have always had the greatest number of theatre companies in Spain are Madrid and Catalonia. With regard to Madrid, we can say that it has been the autonomous community that has increased the number of theatre companies the most over the last four years, with a total of 184 more theatre companies. Madrid began in 2015 with a total of 824 theatre companies and ended up with a total of 1,008 theatre companies in 2018. The same can be said of Catalonia, although with a lower increase compared with Madrid in the number of new theatre companies over the last four years. It began with 770 theatre companies in 2015 and ended up with 842 theatre companies in 2018.

The other autonomous communities have also increased the number of theatre companies over these four years, even though they did not increase as much as Madrid or Catalonia.

Ceuta and Melilla started with 2 theatre companies in 2015 and ended up with the same number of theatre companies in 2018. These two autonomous communities are the only ones that have not experienced any change in the number of their companies. Two other communities that have increased considerably in the number of theatre companies over the last four years are Andalusia, with a total of 64 more companies than in 2015, and the Valencian Community with a total of 46 more theatre companies than in 2015.

**Table 13. Comparison of theatre companies by Autonomous Community**

| <b>ABSOLUTE VALUES</b> |              |              |              |              |
|------------------------|--------------|--------------|--------------|--------------|
|                        | <b>2015</b>  | <b>2016</b>  | <b>2017</b>  | <b>2018</b>  |
| <b>TOTAL</b>           | <b>3.640</b> | <b>3.743</b> | <b>3.966</b> | <b>4.144</b> |
| Andalusia              | 418          | 432          | 455          | 482          |
| Aragon                 | 101          | 103          | 109          | 111          |
| Asturias               | 73           | 77           | 76           | 81           |
| Balearic Islands       | 80           | 81           | 87           | 90           |
| Canary Islands         | 71           | 73           | 76           | 77           |
| Cantabria              | 29           | 30           | 32           | 33           |
| Castile and Leon       | 205          | 213          | 222          | 232          |
| Castile-La Mancha      | 155          | 158          | 163          | 167          |
| Catalonia              | 770          | 784          | 804          | 842          |
| Valencian Community    | 293          | 303          | 318          | 339          |
| Extremadura            | 80           | 80           | 89           | 91           |
| Galicia                | 228          | 229          | 236          | 236          |
| Madrid                 | 824          | 859          | 962          | 1.008        |
| Murcia                 | 60           | 63           | 72           | 76           |
| Navarra                | 62           | 64           | 64           | 67           |
| Basque country         | 164          | 169          | 177          | 185          |
| Rioja (La)             | 18           | 19           | 20           | 20           |
| Ceuta                  | 2            | 2            | 2            | 2            |
| Melilla                | 2            | 2            | 2            | 2            |
| Not stated             | 5            | 2            | 0            | 3            |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, 2017, 2018 and 2019, Ministry of Culture.

## **6. BUDGET FOR THE THEATRE**

### **6.1. Funding and public expenditure on culture by Autonomous Community**

At this point we are going to comment on the financing and public expenditure on culture by the Autonomous Community carried out by the General State Administration, the Local Administration, and the Autonomous Administration. The information from the Cultural Statistics that we are going to analyze has been obtained thanks to the Statistics

on Financing and Public Expenditure on Culture and the Statistics on Settlements of Local Entity Budgets. We are going to focus only on the settled expenditure on culture in the performing and plastic arts in the years 2014, 2015, 2016 and 2017. Then we will make a comparison of the total expenditure in Spain on the performing and plastic arts and how the expenditure in each Autonomous Community has evolved over the four years. The information has been prepared from the Cultural Statistics of the Ministry of Culture of Spain for the years 2016, 2017, 2018 and 2019.

### **6.1.1. Liquidated expenditure on culture by the Autonomous Administration in 2014**

In table 14, we see that the investment allocated for the performing and plastic arts in 2014 goes up to a total of 235,815,000 euros in Spain. Analyzing the investments that have been made in each autonomous community, we realize that Catalonia is the community that has received the most liquidated expenses from the autonomous administration, with a total of 70,769,000 euros. In second place, we have the Valencian Community with a total of 41,393,000 euros that have been allocated to the performing arts, and third we have Madrid with a total of 36,150,000 euros. There are six communities such as the Balearic Islands, Cantabria, Galicia, Murcia, La Rioja and Ceuta that have not received any money from their Autonomous Administration for the performing and plastic arts.

**Table 14. Liquidated expenditure on culture by the Autonomous Administration according to destination of expenditure by Autonomous Community in 2014**

| <b>PLASTIC AND SCENIC ARTS IN 2014</b> |   |
|--|---|
|  | Absolute values<br>(Thousands of euros) |
| <b>TOTAL</b>                           | <b>235.815</b>                          |
| Andalusia                              | 24.142                                  |
| Aragon                                 | 688                                     |
| Asturias                               | 5.554                                   |
| Balearic Islands                       | 0                                       |
| Canary Islands                         | 2.945                                   |
| Cantabria                              | 0                                       |
| Castile and Leon                       | 13.690                                  |
| Castile-La Mancha                      | 2.110                                   |
| Catalonia                              | 70.769                                  |
| Valencian Community                    | 41.393                                  |
| Extremadura                            | 14.780                                  |
| Galicia                                | 0                                       |
| Madrid                                 | 36.150                                  |
| Murcia                                 | 0                                       |
| Navarra                                | 8.721                                   |
| Basque country                         | 13.423                                  |
| Rioja (La)                             | 0                                       |
| Ceuta                                  | 0                                       |
| Melilla                                | 1.450                                   |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, Ministry of Culture.

### **6.1.2. Liquidated expenditure on culture by the Autonomous Administration in 2015**

In 2015, the total investment in the performing and plastic arts in Spain was 244,827,000 euros. In table 15, we can see that the community that has received the most money from the Autonomous Administration has been Catalonia with a total of 63,519,000 euros. There are three other Autonomous Communities that are close to this community: the Valencian Community with a total of 48,366,000 euros, Madrid with a total of 36,326,000 euros, and Andalusia with a total of 24,422,000 euros. Nevertheless, we observe that in 2015 there were only four autonomous communities that have not received money from the Autonomous Administration for the performing and plastic arts, such as the Balearic Islands, Cantabria, Murcia and Ceuta. With regard to La Rioja and Galicia, we can say that they are the two autonomous communities that have received the least money compared to the rest, because any of them reach 100,000 euros a year.

**Table 15. Liquidated expenditure on culture by the Autonomous Administration according to destination of expenditure by Autonomous Community in 2015**

| <b>PLASTIC AND SCENIC ARTS IN 2015</b> |   |
|--|---|
|  | Absolute values<br>(Thousands of euros) |
| <b>TOTAL</b>                           | <b>244.827</b>                          |
| Andalusia                              | 24.422                                  |
| Aragon                                 | 2.516                                   |
| Asturias                               | 5.602                                   |
| Balearic Islands                       | 0                                       |
| Canary Islands                         | 3.110                                   |
| Cantabria                              | 0                                       |
| Castile and Leon                       | 16.793                                  |
| Castile-La Mancha                      | 1.435                                   |
| Catalonia                              | 63.519                                  |
| Valencian Community                    | 48.366                                  |
| Extremadura                            | 16.545                                  |
| Galicia                                | 92                                      |
| Madrid                                 | 36.326                                  |
| Murcia                                 | 0                                       |
| Navarra                                | 10.562                                  |
| Basque country                         | 14.093                                  |
| Rioja (La)                             | 10                                      |
| Ceuta                                  | 0                                       |
| Melilla                                | 1.435                                   |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2017, Ministry of Culture.

### **6.1.3. Liquidated expenditure on culture by the Autonomous Administration in 2016**

The investment allocated to the performing and plastic arts by the Autonomous Administration in 2016 was a total of 251,395,000 euros in Spain. If we analyze the investments that have been made in each autonomous community, we realize in table 16, that the community that has received most liquid expenditure by the autonomous administration has been Catalonia with a total of 69,546,000 euros. Apart from Catalonia, the three Autonomous Communities that have received the most liquid expenses from the Autonomous Administration have been the Valencian Community, Madrid and Andalusia with 44,319,000, 40,592,000 and 25,244,000 euros respectively. In 2016, there were only three Autonomous Communities that did not receive any investment in the performing arts, such as the Balearic Islands, Cantabria, and Murcia. On the other hand, we see that there are three communities that have received much less money from the Autonomous Administration than the others, such as La Rioja with a total of 88,000

euros, Galicia with a total of 100,000 euros, and Ceuta with a total of 425,000 euros in 2016.

**Table 16. Liquidated expenditure on culture by the Autonomous Administration according to destination of expenditure by Autonomous Community in 2016**

| <b>PLASTIC AND SCENIC ARTS IN 2016</b> |   |
|--|---|
|  | Absolute values<br>(Thousands of euros) |
| <b>TOTAL</b>                           | <b>251.395</b>                          |
| Andalusia                              | 25.244                                  |
| Aragon                                 | 845                                     |
| Asturias                               | 5.123                                   |
| Balearic Islands                       | 0                                       |
| Canary Islands                         | 2.494                                   |
| Cantabria                              | 0                                       |
| Castile and Leon                       | 18.452                                  |
| Castile-La Mancha                      | 1.528                                   |
| Catalonia                              | 69.546                                  |
| Valencian Community                    | 44.319                                  |
| Extremadura                            | 15.040                                  |
| Galicia                                | 100                                     |
| Madrid                                 | 40.592                                  |
| Murcia                                 | 0                                       |
| Navarra                                | 12.153                                  |
| Basque country                         | 13.654                                  |
| Rioja (La)                             | 88                                      |
| Ceuta                                  | 425                                     |
| Melilla                                | 1.791                                   |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2018, Ministry of Culture.

#### **6.1.4. Liquidated expenditure on culture by the Autonomous Administration in 2017**

To analyze the investment made by the Autonomous Administration in the performing and plastic arts in 2017, we will focus on table 17. The total settled expenditure received by Spain in 2017 was 272,626,000 euros. If we analyze each Autonomous Community, we realise that there are three Autonomous Communities that have received the most money from the Autonomous Administration: Catalonia with a total of 77,761,000 euros, the Valencia Community with a total of 50,767,000 euros and Andalusia with a total of 41,965,000 euros. Far away is placed the liquidated expenditure that Madrid has received with a total of 18,550,000 euros in this last year. On the other hand, there are three communities that have not received any aid from the Autonomous Administration for the performing arts, such as Cantabria, Galicia, and Ceuta. The Autonomous

Community that received the least amount of aid was La Rioja, with a total of 227,000 euros.

**Table 17. Liquidated expenditure on culture by the Autonomous Administration according to destination of expenditure by Autonomous Community in 2017**

| <b>PLASTIC AND SCENIC ARTS IN 2017</b> |   |
|--|---|
|  | Absolute values<br>(Thousands of euros) |
| <b>TOTAL</b>                           | <b>272.626</b>                          |
| Andalusia                              | 41.965                                  |
| Aragon                                 | 1.177                                   |
| Asturias                               | 5.130                                   |
| Balearic Islands                       | 6.520                                   |
| Canary Islands                         | 3.648                                   |
| Cantabria                              | 0                                       |
| Castile and Leon                       | 17.650                                  |
| Castile-La Mancha                      | 2.299                                   |
| Catalonia                              | 77.761                                  |
| Valencian Community                    | 50.767                                  |
| Extremadura                            | 15.836                                  |
| Galicia                                | 0                                       |
| Madrid                                 | 18.550                                  |
| Murcia                                 | 2.172                                   |
| Navarra                                | 12.510                                  |
| Basque country                         | 14.602                                  |
| Rioja (La)                             | 227                                     |
| Ceuta                                  | 0                                       |
| Melilla                                | 1.811                                   |

*Source: Own elaboration based on the Yearbook of Cultural Statistics 2019, Ministry of Culture.*

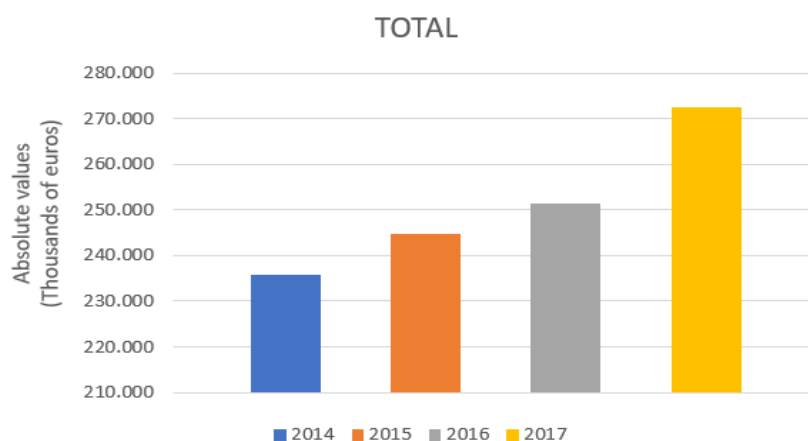
### **6.1.5. Comparison of the expenditure settled in culture by the Autonomous Administration**

To end this section, we will first compare the total investment in the performing arts by the Autonomous Administration in Spain in 2014, 2015, 2016 and 2017. After this, we will look at how the liquidated expenditure received by the Autonomous Communities on the part of the Autonomous Administration has evolved.

First, figure 32 shows that total investment in culture in Spain has increased over the last few years. We see that as time goes by, the Autonomous Administration has been investing more in culture, as it has gone from investing a total of 235,815,000 euros in 2014 to a total of 272,626,000 euros in Spain in 2017.



**Figure 32. Total liquidated expenditure on culture in Spain**



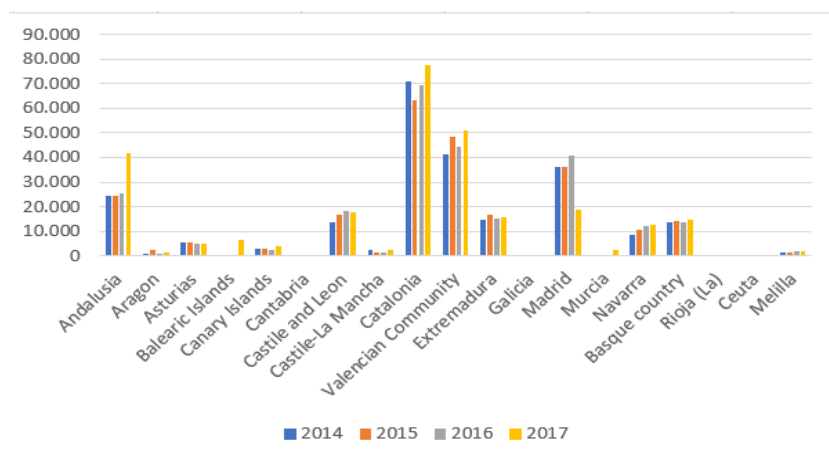
*Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, 2017, 2018 and 2019, Ministry of Culture.*

Second, we are going to analyze the total liquidated expenditure that each Autonomous Community has received. In figure 33, we observe that the Autonomous Community that has received the most investment from the Autonomous Administration for the performing and plastic arts in recent years has been Catalonia, with a large difference compared to the other Communities. Catalonia has experienced different variations, starting with an investment of 70,769,000 euros and ending up with a total of 77,761,000 euros in 2017. Nevertheless, in 2015 and 2016 it suffered a reduction in this investment in the performing and plastic arts. Apart from Catalonia, there are three communities that have received the most liquidated expenses from the Autonomous Administration in these four years. The Valencian Community has increased its investment received over time, due to in 2014 it obtained an investment of 41,393,000 euros for the performing arts, and in 2017 it obtained an investment of 50,767,000 euros. Madrid, on the other hand, has been receiving fewer expenses settled from the Autonomous Administration over the years. In 2014 it had a total of 36,150,000 euros and ended up in 2017 with an investment of 18,550,000 euros in the performing arts. In Andalusia, happens the opposite because if we look at figure 33, we realize that the first three years the investment received from the Autonomous Administration has been more or less 24,422,000 euros, but last year, this investment amounted to a total of 41,965,000 euros, 17,823,000 euros more than in the first year.

A curious fact in this graph is that there is only one Autonomous Community that has not received any type of aid from the Autonomous Administration for the performing and plastic arts, which is Cantabria. The Balearic Islands and Murcia have not received any investment for the performing arts in the first three years either. Nevertheless, in 2017

we see that they did receive expenses settled from the Autonomous Administration, specifically 6,520,000 euros for the Balearic Islands and 2,172,000 euros for Murcia.

**Figure 33. Total liquidated expenditure on culture by Autonomous Community**



Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, 2017, 2018 and 2019, Ministry of Culture.

## **6.2. Expenditure on cultural consumption by households**

In this section we will talk about the cultural consumption expenditure in households in absolute values, the average expenditure per household, and the average expenditure per person in the years 2015, 2016, 2017 and 2018. In the following points, we are going to focus mainly on the total cultural consumption of cinema and theatre performances and on the expenditure per household generated by cultural services. We will then make a comparative analysis of each year. We have obtained the data from the Cultural Statistics of the Spanish Ministry of Culture for the years 2016, 2017, 2018 and 2019.

### **6.2.1. Expenditure on cultural goods and services in 2015**

The total expenditure on cultural services in Spain in 2015 goes up to 4,343,100 euros, which means that 36.3% of the population spends its money on cultural services. The average per household in Spain for cultural services is 236.4 euros, which is equivalent to a total of 94.5 euros per person per year spent on culture. If we focus on cinema and theatre performances, we see in table 18 that this is the cultural service in which most people invest money with a total of 1,519,300 euros, which is equivalent to 12.7% of the population that spends its money on going to the cinema or theatre. It is closely followed

by other cultural services with a total of 1,398,100 euros. The average expenditure per household on viewing performances was 82.7 euros, indicating that the average expenditure per person in one year was 33.1 euros on these types of performances.

**Table 18. Expenditure on cultural services in 2015**

| 2015                                  |  |                            |   |  |
|---------------------------------------|--|----------------------------|---|--|
|                                       | Absolute values<br>(Millions of euros) | Percentage<br>distribution | Average expenditure per<br>household<br>(Euros) | Average expenditure<br>per person<br>(Euros) |
| <b>TOTAL CULTURAL SERVICES</b>        | <b>4.343,1</b>                         | <b>36,3</b>                | <b>236,4</b>                                    | <b>94,5</b>                                  |
| Shows (Cinemas, theaters and others)  | 1.519,3                                | 12,7                       | 82,7  | 33,1   |
| Museums, libraries, parks and similar | 198,7                                  | 1,7                        | 10,8  | 4,3  |
| Radio and television fees and rentals | 1.227                                  | 10,3                       | 66,8  | 26,7   |
| Other cultural services               | 1.398,1                                | 11,7                       | 76,1  | 30,4   |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, Ministry of Culture.

## 6.2.2. Expenditure on cultural goods and services in 2016

In table 19, we can see the expenditure on cultural services in Spain in 2016. Spanish citizens have spent a total of 2,562,700 euros on cultural services, which means that 18.2% of people have spent their money on cultural services. The average per household in Spain for all cultural services was 138.9 euros, meaning that each person spent, on average, a total of 55.7 euros on cultural services in one year. In 2016, the cultural service in which our respondents left the most money was cinema and theatre performances with a total of 1,751,800 euros, which is equivalent to a total of 12.4% of people who prefer to go to the cinema or theatre rather than to museums or libraries. Focusing on the average expenditure per household that people who see cinema and theatre shows have is 95 euros, which means that each person spends on average 38.1 euros per year going to see shows.

**Table 19. Expenditure on cultural services in 2016**

| 2016                                  |  |                            |   |  |
|---------------------------------------|--|----------------------------|---|--|
|                                       | Absolute values<br>(Millions of euros) | Percentage<br>distribution | Average expenditure per<br>household<br>(Euros) | Average expenditure<br>per person<br>(Euros) |
| <b>TOTAL CULTURAL SERVICES</b>        | <b>2.562,7</b>                         | <b>18,2</b>                | <b>138,9</b>                                    | <b>55,7</b>                                  |
| Shows (Cinemas, theaters and others)  | 1.751,8                                | 12,4                       | 95,0  | 38,1   |
| Museums, libraries, parks and similar | 175,6                                  | 1,2                        | 9,5   | 3,8  |
| Radio and television fees and rentals | 269,1                                  | 1,9                        | 14,6  | 5,9  |
| Other cultural services               | 366,2                                  | 2,6                        | 19,9  | 8,0  |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2017, Ministry of Culture.

### 6.2.3. Expenditure on cultural goods and services in 2017

According to the 2018 Cultural Statistics Yearbook, people living in Spain have spent a total of 2,542,400 euros on cultural services in 2017. We can say that there is 19.1% of the population that invests part of its money in cultural services. The average expenditure per household is 137.3 euros, which means that each person spends a total of 55.2 euros per year on cultural services in Spain. Within cultural services, we are going to focus on cinema or theatre performances. In table 20, we see that the total money spent on shows in 2017 was 1,678,600 euros, which means that 12.6% of people spend their money on going to see shows. The average expenditure per household to see shows in 2017 amounts to a total of 90.7 euros per family, so we can say that each person spends about 36.4 euros a year to go to the movies or theater a year.

**Table 20. Expenditure on cultural services in 2017**

| 2017                                  |  |                            |   |  |
|---------------------------------------|--|----------------------------|---|--|
|                                       | Absolute values<br>(Millions of euros) | Percentage<br>distribution | Average expenditure per<br>household<br>(Euros) | Average expenditure<br>per person<br>(Euros) |
| <b>TOTAL CULTURAL SERVICES</b>        | <b>2.542,4</b>                         | <b>19,1</b>                | <b>137,3</b>                                    | <b>55,2</b>                                  |
| Shows (Cinemas, theaters and others)  | 1.678,6                                | 12,6                       | 90,7  | 36,4   |
| Museums, libraries, parks and similar | 301,6                                  | 2,3                        | 16,3  | 6,5  |
| Radio and television fees and rentals | 208,7                                  | 1,6                        | 11,3  | 4,5  |
| Other cultural services               | 353,5                                  | 2,7                        | 19,1  | 7,7  |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2018, Ministry of Culture.

## 6.2.4. Expenditure on cultural goods and services in 2018

In table 21, we see that the total money people invest in cultural services in Spain goes up to 2,522,800 euros in 2018, which means that there are 19.8% of people who invest their money in cultural services. The average expenditure per household on cultural services is 135.4 euros, which is approximately 54.5 euros per person in 2018. If we focus on analyzing the shows, we see that the total expenditure is 1,625,100 euros, which means that 12.8% of the population spends their money on going to see movies or theaters, among others. We also see that the average expenditure per household invested in shows is 87.2 euros, which means that the average expenditure per person is a total of 35.1 euros in 2018.

**Table 21. Expenditure on cultural services in 2018**

| 2018                                  |  |                            |   |  |
|---------------------------------------|--|----------------------------|---|--|
|                                       | Absolute values<br>(Millions of euros) | Percentage<br>distribution | Average expenditure per<br>household<br>(Euros) | Average expenditure<br>per person<br>(Euros) |
| <b>TOTAL CULTURAL SERVICES</b>        | 2.522,8                                | 19,8                       | 135,4   | 54,5   |
| Shows (Cinemas, theaters and others)  | 1.625,1                                | 12,8                       | 87,2  | 35,1   |
| Museums, libraries, parks and similar | 260,2                                  | 2,0                        | 14,0  | 5,6  |
| Radio and television fees and rentals | 187,5                                  | 1,5                        | 10,1  | 4,0  |
| Other cultural services               | 450,0                                  | 3,5                        | 24,2  | 9,7  |

Source: Own elaboration based on the Yearbook of Cultural Statistics 2019, Ministry of Culture.

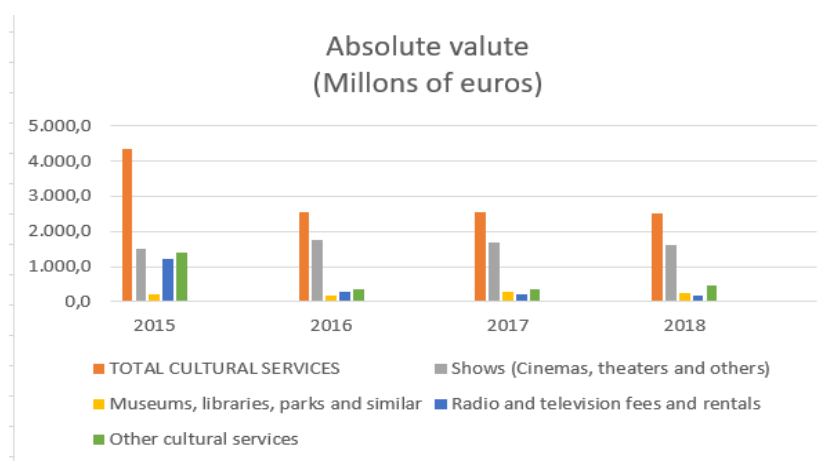
## 6.2.5. Comparison of expenditure on cultural goods and services

To finish with this point, we are going to analyze the total expenditure on cultural services, the average expenditure per household, and the average expenditure per person for the years 2015, 2016, 2017 and 2018. In order to be able to better compare the results we are going to analyze them in three different graphs.

First, we are going to focus on comparing total expenditure on cultural services. We see in figure 34 that people have been spending less money on cultural services over time. We can affirm this because in 2015 the total expenditure was 4,343,100 euros and in 2018 the figure was 2,522,800 euros. Cinema and theatre performances are the cultural activity on which people spend the most money. If we focus on the shows, we see that over the time people have been investing more money in going to the movies or the

theater than in other cultural activities, due to in 2015 had invested a total of 1,519,300 euros and in 2018 there was a total of 1,625,100 euros invested in shows.

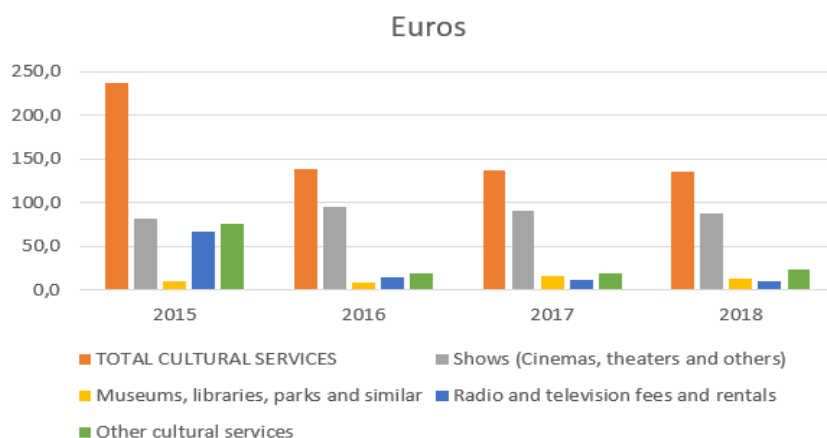
**Figure 34. Comparison of total expenditure on cultural services**



Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, 2017, 2018 and 2019, Ministry of Culture.

In second place, if we look at figure 35, we see that the average expenditure per household on cultural services has been decreasing on the part of the people surveyed. The average expenditure per household in 2015 was 236.4 euros and in 2018 it ended up being 135.4 euros per household. On the other hand, if we focus on the analysis of cinema and theatre performances, we see that over the years, the average expenditure per household has increased. In 2015, the average expenditure per household was 82.7 euros. Nevertheless, in 2011 it increased to a total of 87.2 euros on average per household.

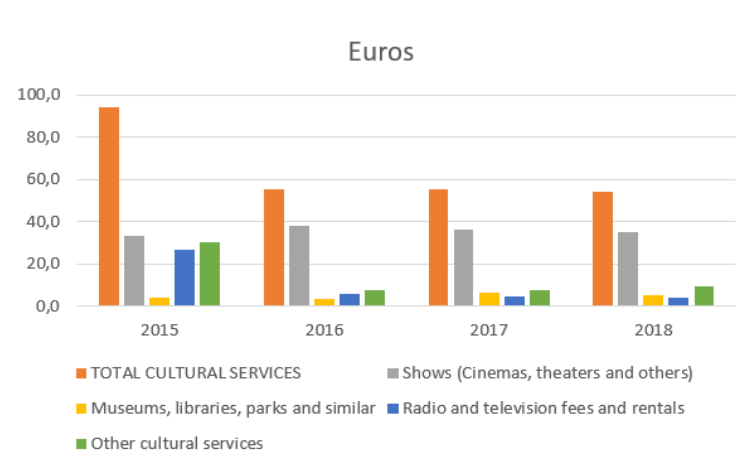
**Figure 35. Comparison of average expenditure per household**



Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, 2017, 2018 and 2019, Ministry of Culture.

To conclude this section, we are going to compare the average expenditure per person. In figure 36, we see that the total average expenditure per person on cultural services has been decreasing over time. In 2015, people spent approximately 94.5 euros on cultural services, while in 2018 the average expenditure per person was 54.5 euros. On the other hand, if we focus on analyzing the cinema and theater shows, we realize that the average per person has increased a little since last year, because in 2015 there was an average expenditure per person of 33.1 euros to go to the cinema and theater and in 2018 there is an average of 35.1 euros per person.

**Figure 36. Comparison of average expenditure per person**



Source: Own elaboration based on the Yearbook of Cultural Statistics 2016, 2017, 2018 and 2019, Ministry of Culture.

## **7. ALTERNATIVES SOURCES OF CULTURAL FINANCING:** **CROWDFUNDING**

Today, there are several ways to finance culture in Spain, there is a form of collective financing that has been very successful since it was originated.

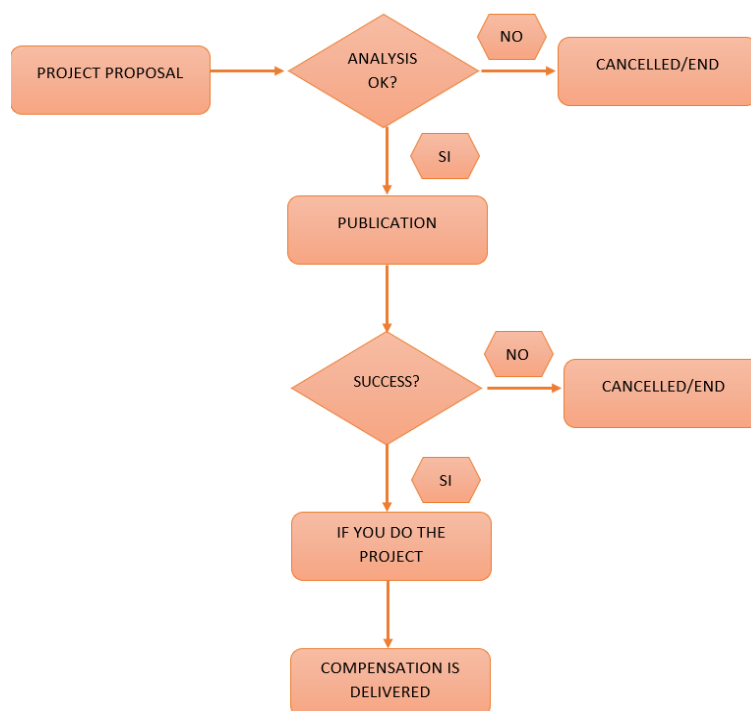
Rivera (2012), brings us closer to discovering the meaning of crowdfunding, or also called collective financing, to seeing the different ways of being able to carry out collective financing.

Crowdfunding comes from "funding", which means financing, and "crowd", which means collective. Is based on the implementation of projects through the economic contributions that a group of people have. This collective financing has no limit and can be as big as the project needs and the laws of the countries allow.

There are several ways to carry out crowdfunding:

- **Financing by investment:** This financing is obtained in exchange for a share in the project's future profits. An example is when capital is invested in new businesses, people who donate money to the business become investors in that business.
- **By donation:** In this case, the person's money is given in a disinterested way, in other words, in a non-refundable way. They do it for the cause and not for the money. These people do not expect to be able to recover the investment; they just hope that the project they are believing in will go ahead.
- **By loans:** The money is lent and when the project is finished the money invested is returned to the people with interests that are lower than those given by the banks.
- **By Reward-Based:** It consists of exchanging or selling services or products instead of the financial exchange between the two parties, i.e. the "sponsor" is the one who has to finance the project with a small amount and in return receives the results that the project offers. Figure 37 below shows the functioning of a crowdfunding operation by reward-based.

**Figure 37. Financing by Reward-Based**



Source: Own elaboration based on the book "Crowdfunding: The emergence of collective financing a technological, social and economic change".



- **By subscription:** We also have the collective financing by subscription, which consists of making payments of very small amounts in the form of a subscription to be able to pay the production and purchase of works. The idea of this financing is to make a work to order, that is, the buyers are the ones who produce the work and the duration. The partners who put up the money are the ones who direct the work. In the end, if enough subscribers arrive, the work is created, produced, and delivered to its buyers.

On the other hand, Cejudo and Ramil (2013), also bring us closer to knowing more about collective financing. They think that this new form of financing is an example that there is a great crisis in the cultural sector among others, and that it is not only an economic problem but that there are many models that do not work and models that are new but that we find difficult to adapt to. This type of funding is used for many things, including industrial activities, creative activities, political campaigns, the opening of new businesses, cultural projects...

Crowdfunding was born as a tool to be able to get funding for certain projects and within a certain time. Therefore, we can say that crowdfunding is a great tool and a great opportunity to introduce ways of working that help to bring social projects and society closer together.

Verkami is a clear example of what crowdfunding means. Verkami is a pioneering company in Europe in the field of collective financing, which was founded in Mataró in 2010 by Joan Adrià and Jonàs Salas, with the aim of helping artists and creators to carry out their projects and offer them a way of living and consuming culture. This company helps many projects in various branches such as food, performing arts, art, science and technology, games, music, and photography among others. Verkami in its 8 years of crowdfunding has been able to finance more than 7,723 projects, which has meant a total of 36 million euros raised. In 2019 it also has managed to finance a total of 982 projects with a total of 4.7 million euros.

To explain how collective financing is done at Verkami, we will focus on projects in theatre. There are a total of 314 projects in theatre funded in this way. To be able to finance a project through Verkami is very simple, you have to choose the play in which you want to collaborate and choose the amount you want to contribute to that project. According to the amount you donate they give you certain gifts such as: workshops, attendance to the rehearsals of the plays, a draw for a travel, gift baskets, and many other things to thank you for the collaboration. The maximum quantity of financing of

each show depends on the total expense that those shows entail, in other words, the shows that need more expense will have a maximum money to finance much higher than the works that need a smaller financing.

## **8. CONCLUSIONS**

In this work we had as main objective to study the theatre industry at different levels, the cultural habits of the theatre in Spain, and generic cultural statistics about the theatre in Spain. Hence, we have analyzed the survey of cultural habits and practices in Spain and the yearbook of cultural statistics in Spain. After analyzing the performing arts and theatre industry I have reached the following conclusions:

- In relation to the historical journey of the theatre we have been able to see that over time the theatre has gone through great changes, restrictions, evolutions in literary works and in the most important authors until today.
- Regarding cultural habits, we can say that over the years, people have preferred to choose the theatre as their main activity instead of other activities. Women attend the theatre more often than men. People between 15 and 19 years old are the ones who go to the theatre more often and people over 75 years old are the ones who go less often. People with a university education go to the theatre more than others. There are two main reasons why people don't go to the theatre and they are the little interest they have in it and the little free time they have in their daily lives.
- As for the theatres in Spain, we can say that public and private theatre spaces have increased over the years. The areas where more plays are performed and where there are more spectators are in the metropolitan areas.
- Regarding the evolution of the performing arts industry, Spain has been evolving little by little over the years. Moreover, there are more and more new jobs in the performing arts and that Spain is among the five European countries that generate most added value to the creative industries.
- In relation to the number of theatre companies, Spain has increased its number over the time, especially in Madrid and Catalonia.
- If we focus on the expenditure invested by the Autonomous Administration, we can say that it has been investing more and more money in the performing arts. The three communities that have benefited most are Madrid, Catalonia and the Community of Valencia.
- With regard to cultural expenditure, it can be concluded that as time has passed, overall expenditure on cultural services has been decreasing every year. However, if we focus on cinema and theatre performances, we realize that there is an increasing amount of expenditure on people.

- Finally, we should know that there are different ways of financing the theatre industry, such as collective financing, or crowdfunding.

We can conclude that people like going to the theater more often. The sector is booming and offers a great variety of shows. It also offers opportunities to create shows thanks to the investments made by the Administrations in Spain.

In order to continue promoting theatre attendance, greater incentives can be offered for those who do not have money to go to these types of shows or to encourage older people to go, as well as training courses at more affordable prices for those who want to be actors but cannot afford it because of the crisis in Spain.

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