The performing arts in Spain
A newly created reality

by Xavier Marcé

To speak of cultural policies for the performing arts in Spain requires certain historic limits. The effects of the Franco dictatorship, in power until November 1975, and the late organisation of democratic national and municipal elections meant a historic delay, which determined the sector's current situation.

The Spanish Constitution now in force, approved in 1978, establishes an autonomous structure that culturally federalises the country, granting the different Communities (17 in all) full autonomy in the area of culture.

The sum of both elements has led to a particular development of public cultural policies in so far as decentralised development superimposes neither a pre-existing cultural reality nor an actively organisational ministry that oversees culture.

It is therefore advisable to view Spanish cultural development as a newly created reality, subject to the contradictions of singular initiatives in each territory, to irregular political efforts and illusions, and to surprising efforts at cultural projection and ambition on a local, national or international scale.

All cultural policy is meant to function by setting an example and compensating, and should be an ordered search for balance between supply and demand, and a systemising will in the value chain of any sector: training, production, distribution and exhibition. And one presumes the exercise of this function throughout the legally corresponding territorial scope.

In Spain, this is not always the case, perhaps due to the minimising effect of community cultural policies or the impact of urgent scheduling that has obliged a constant co-existence between the realisation of infrastructures and the development of content.

It is not surprising that in Spain there are major debates about the function of a Cultural Centre, placing its very existence in crisis just 5 years after the inauguration and when the cycle of its initiatives had barely begun. The wellspring of experience and accumulated impact of cultural projects, indispensable for evaluating their success or failure, cannot yet be used in Spain with the democratic normality habitual in France and England or other countries with a long cultural tradition.

To all this should be added the impact of the major technological changes that have affected culture in the last 20 years. The transformation of the distribution channels, the hegemonic disappearance of the theatre or concert hall as sacred temples of culture, the standardisation of domestic and personal support and, definitively, the consequence of an industrialisation process affecting all the arts, some from the ground up and others in the profound mechanisms of conception, commercialisation and especially the creation of value.

The emergence of this industrial reality fully affects the inherent process of Spanish cultural development; affecting it in its constituent bases and political adolescence, and largely determining its current reality.

Features of the performing arts

In the performing arts concept (taken as being the artistic cluster encompassing the world of live spectacles), we include the sectors of theatre, dance, music, lyric drama and the distinct sub-genres derived from their inter-relationship.

The performing arts' development in Spanish territory has certainly been irregular. From the public action standpoint, the different Spanish Autonomous Communities have developed protectionist policies enabling the consolidation of pre-existing performance cores, always driven by their historic relationship with the administration or the market.

We can thus observe a clear stability in the area of theatre, classical music and dance, and a more erratic structure in the area of traditional music. Lyric drama, as far as it requires large amounts of public resources, has only developed in the cities with enough population density to ensure a minimum social return, while the others remain as potential tour stops or programme partial seasons.

The different Communities give priority to tours by companies based in their territorial space, which hinders movement between the Autonomous Communities. This excessive territorial protectionism, often barely affected by criteria of quality and excellence, causes problems for the Communities that produce more than they can absorb; essentially Madrid and Catalonia.

Indeed, Madrid and Catalonia have a higher than average performance production capacity, due to both their importance for culture as capitals and the development of a private market that accounts for high percentages of cultural production. More than 400 professional theatre shows are produced each year and only half of them can circulate normally on the Catalan public theatre circuit.

Most of Spain's existing performance infrastructures are public property, either municipal (the majority), pertaining to the Autonomous Communities or of the state (only in Madrid). Private theatres abound in Barcelona and Madrid, while in other cities commercial theatres are an exception. In certain big city neighbourhoods, there are still theatre infrastructures that are owned by a cooperative or association, which is a phenomenon descended from the early 20th century worker Athenaeum concept. This is quite notable in Barcelona.

Numerous small or middle-sized privately owned spaces exist, generally managed by theatre companies or ex-companies, which undertake performance work through stable economic agreements with the administrations. This situation determines the existence of a triple performance framework: programmes seeking cultural and artistic rigour, programmes of a clearly commercial nature and those following an alternative path with more artistic risk.

There is generally a direct relationship between the ownership of productions and their artistic character, whether via direct public production or concerted production, for a higher level of artistic commitment, more public contribution or greater abilities to co-produce with the public performance production centres. This trend nevertheless has clear subjective components and huge personal conditioners. To that end artistic lobbies

and pressure groups are the order of the day (although this should not surprise us in the world of culture).

If we examine the situation by artistic sector we observe several scenarios.

Theatre

A large number of artistic companies are spread throughout the national territory, most of which limit activity to the scope of their respective autonomous community. There are numerous private producers in Madrid and Barcelona, some of which in turn manage performance spaces. There are also private producers based outside the major Spanish cities (Seville, Valencia, Valladolid and Bilbao, et cetera), though in many cases their production is directly linked to public pacts and subsidies.

Barring very few exceptions, private performance production in Spain administers mostly public resources – its economic risk capacity is quite low. The lack of the share capital needed to take on risky and primarily private productions is only found in certain Madrid and Barcelona business enterprises.

There are public theatre production centres in Madrid (State and Community), Barcelona (Community), Andalusia, Galicia and Valencia, et cetera In some cities, there are specialised municipal production centres, all of them with regular programmes and a high level of activity and repertory.

Circuits make use of the municipal theatres, generally with shows produced in the Community itself. Inter-Community tours are complex and generally limited to high-level, prestigious and commercially successful companies.

Various theatre fairs and gatherings take place in Spain. Some are specialised (children's theatre in Gijón, street theatre in Tarrega), while others are more general (Mercartes, Huesca). All of them work to supply the national theatre market.

The role of Spanish theatre festivals is also relevant. Most of them are of a municipal nature, though there are some exceptions at a higher level. Many produce or co-produce shows that later travel around the country. Some of the festivals on international circuits co-produce with major foreign companies.

The current level of theatre creativity in Spain is relatively acceptable. Although innovative proposals in the artistic field do not abound, there is a perceptible flowering of young playwrights who air a panorama excessively given to classical revisions. In the last few years the performance scene has nevertheless been reinvigorated by the regular presence of major musical initiatives (especially in Madrid) and the appearance of highly publicised shows derived from the pre-eminence of an audiovisual star system.

Music

The Spanish music scene is more limited than that of the theatre. As for more highbrow music, the existence of orchestras has been determined by their public or private nature, even when they have economic subsidy agreements. The scant Spanish musical tradition determines a very limited market that hinders the stability of private initiatives.

Many Communities have an orchestra, along with a number of public lyric drama theatres. The private orchestras usually maintain seasonal programmes, as well as mixed labour systems that assure them reasonable artistic sustainability.

Contemporary music is maintained erratically. There is no stable public centre for musical development, production and research, making its evolution weak and rather unsettled.

Traditional music lives according to the market circumstances. Some Communities, especially the bilingual ones (Catalonia, the Basque Country and Galicia), uphold policies to promote recorded music and give support to stable programmes. The Ministry of Culture has no programmes regarding traditional music.

Creative activity is noteworthy in the fields of 'world' music (music from the roots) and of flamenco or flamenco fusion (mixed music). Both are determined by the multicultural and multilingual nature of the Spanish State.

The municipalities are, in turn, a vital factor in the economic life of traditional music, given the high level of contracting for the traditional or patron saints' festivals, as well as in the programmes of their auditoriums or seasonal festivals.

Lyric drama

Opera occurs in Spain via the two stable specialised theatres (The Barcelona Liceo and the Teatro Real in Madrid). Both have very high public budgets akin to the European norm. Besides them, various cities have stable opera production and occasionally take part in producing the same. There is a stable private lyric drama production centre in Catalonia and some summer festivals regularly produce lyric drama shows (Perelada and Santander, et cetera).

It is worth noting the existence of a certain specialised production of

zarzuela; a typically Spanish lyric-dramatic genre that has not received due public recognition and which is now subject to the initiative of a few private companies.

Dance and circus arts

The Spanish dance scene is irregular. It is a country with little classical dance tradition, in which contemporary dance initiatives abound. Besides the public national companies (based in Madrid), most existing dance takes place on a private basis and via semi-stable companies. There is also a marked activity of a specialised nature (flamenco and fusion with other trends), which is probably Spain's most important factor of artistic export and an obvious formative element for the star system.

An incipient project backed by the Ministry of Culture is worth mentioning, as it would imply the creation of various stable centres for movement theatre (a euphemism for defining dance and its creative context). The first centre resulting from this initiative is the Mercat de les Flors (Barcelona's former municipal theatre).

Other considerations: in Spain there is a quite evident presence of big performing companies descended from the independent and combative theatre of the political transition. Some still mark the Spanish creative scene (Joglars, Comediants, La Fura and La Cuadra, et cetera). Catalonia is undoubtedly the Community with the largest presence of this theatre model.

The lack of artistic density has limited the possibilities of some very innovative projects in the field of theatre research or the mingling of artistic sectors, in so far as they appear before the public as an artistic rarity. Even so, the Spanish artistic scene is awash in singular projects of great artistic interest.

The circus arts are probably the sector most in need of a promotion policy to ensure them stability and protection. In contemporary times the Spanish circus (barring a few exceptions) has been unable to rise above traditional formats. It is interesting to note the rehabilitative work of the Madrid and Nou Barris (Barcelona) circus schools.

Training

The artistic training scene in Spain has a number of major gaps particular to the configuration process in which it is immersed. The current education law envisages the creation of an artistic baccalaureate that has not turned out as expected – it is only offered by a very few centres.

Specialised training is not universal and there is a significant difference in levels. The Barcelona and Madrid theatre schools traditionally stand out, along with the conservatories in most of the major large and middle-sized Spanish cities.

The information below is taken from a recent study carried out by the Universidad Carlos III de Madrid for the Ministry of Culture.

The leisure industry in Spain accounts for more than 4 percent of national GDP and mobilises 8 percent of wage earners.

The sector's growth seems unstoppable and follows international trends in the high-income countries. In this regard, it should be noted that in the period 1997-2003 the culture and leisure sector's share in the creation of national wealth was 0.5 points above average general growth.

This situation certainly is reflected differently depending on the territory. The sector's community (regional) GDP contribution is thus 11 percent in Madrid and 6 percent in Catalonia, whereas in the other Communities it is less than 3 percent.

In sector terms, the performing arts and musical sector accounts for a quarter share.

Even taking this data into account, Spain has a negative commercial balance for culture. In 2003, some 13.7 billion euros of cultural products and services were imported and 9.4 billion were exported. It must be noted that the publishing sector has a net surplus of 4.5 percent, while the audiovisual sector has a deficit of 87.5 percent.

Cultural policy

The basic criteria justifying the policies for promoting the performing arts in Spain emanate from the European cultural protection criteria. The State assumes the function of redistributing and stimulating by means of direct economic policies, in the framework of an assistance-giving model.

Whether by direct actions (public production centres, municipal auditoriums and theatres, or national and autonomous companies) or by aid to the companies and private producers, the convergence of interests between artistic creation, production, distribution and exhibition and the public administration is total, to the point where the projects carried out entirely without public aid are relatively few and are located in highly commercial (multinational musical theatre operators or major music tours) or artistically residual situations.

The scant experience in democratic cultural development in Spain has put a great deal of pressure on cultural policies, which are forced to develop in parallel programmes for infrastructure development and content promotion. The pressure this puts on the public budget (though less, percentage-wise, than in other countries with more cultural tradition) has hindered the development of alternative or complementary financial mechanisms (tax exemptions, risk funds) that help clarify and differentiate public artistic promotion policies with respect to the commercial activity closest to leisure and entertainment.

The recurrent objectives in the set of Spanish public administrations operating in the performing arts and music can be summed up in 4 major sections:

1. maintenance of a referential core (tending to drop) of public artistic production units. The Ministry maintains the main national artistic companies. The national classical theatre company, the national dance company and the national orchestra are some of them. The Autonomous Communities are endowed with stable public theatre production centres, operas and orchestras, et cetera, although their presence in the territory is irregular. The general view is of a tendency towards fewer stable public companies, which are gradually being replaced by more flexible institutions with greater production capacity but without the cost burden of fixed payrolls;

2 generic support for private creation/production, by means of rules for subsidies and in some cases for agreements. Perhaps the most reinvigorating element has occurred in Catalonia with the proliferation of three-year pacts with the main private agents in the performing arts and music field, which encourages stability and planning in the middle term;

3 maintenance of public structures to exhibit and develop the inherent circuits. This is essentially the municipalities' responsibility, as they own most of the public theatres in Spain. The Autonomous Community governments help finance programmes to a greater or lesser extent depending on the level of cultural development in each territory;

4 promotion of inter-Community circuits and international export. This is generically the responsibility of the Ministry of Culture, in so far as cultural promotion is a matter transferred to the distinct Autonomous Communities. The Ministry includes in its subsidies the requirement that shows circulate in at least 3 Communities, with the exception of those that are in one of the national minority languages.

This structure of a very traditional bent is not exempt from considerable debate, to which are added the transformations inherent to the technological changes affecting the culture sector (particularly in its most industrial aspects), such as new marketing techniques and the creation of consumer habits. Some elements of this debate are:

- structural aspects of each sector: what stands out is the constant creation of sectorial frameworks and collective agreements, et cetera. Efforts are likewise going ahead in several Communities to create laws referring to the artist's status. The need to change the parameters of the current police and spectacle laws (laws regulating the presence of live music in special locations, bars, restaurants and in the street itself) is being discussed;

- the perennial problem of the public sector/private sector relationship. This recurrent problem is at the epicentre of cultural development in Madrid and Barcelona. In the other cities and communities, the problem is smaller due to the scant presence of sustainable private activity. The standards of consensus at the moment of creating public cultural structures are gradually being imposed with the aim of preventing price inflation as well as an undeniably disloyal competition;

- the dispute between the commercial and the artistically pure: the conflict between the dynamics of production and the dynamics of creation hide a false conflict, although at their extremes they may represent irreconcilable logics. Helping make this relationship harder is the gradual appearance on Spanish stages of artistic initiatives derived from the success of television programmes or the media-driven emergence of certain television artists. As these proposals reach subsidised theatres, debate has begun on the action limits of public resources.

The panorama of our public policies is not exempt from novelties and efforts to develop innovative management mechanisms. The most important are:

- the creation of the Council of the Arts in Catalonia. This initiative currently being put through the Catalan Parliament concerns the first time an institution has ever been created in Spain that is directed entirely by artists and intellectuals, with the aim of regulating relations between policy and culture, and managing a large part of aid for creation. Its functions include reporting annually on the state of culture in Catalonia and preparing reports prior to the finalisation of new public facilities, and choosing their directors.

- transformation of the National Institute of Performing Arts and Music of the Ministry of Culture, INAEM (Instituto Nacional de las Artes Escénicas y la Música). The Agencies Law enables a significant modernisation of the State's cultural management tools, currently sunk in relentless administrative bureaucracy. The creation of agencies will allow more efficient management, control over income and a more effective relationship with the sector representatives to manage the consensuses needed for its progress;

- the creation in 2001 of the Catalan Institute of Cultural Industries, ICIC (Institut Catala de les Industries Culturals) means a major turnaround in the management of public policies in Spain. This institution dedicated to developing support policies of a private nature for the cultural sectors has developed innovative instruments in the fields of co-production and refundable assistance (subsidies returned when they generate profits). Their application has enabled treatment that is much differentiated between the commercially-minded initiatives and those with more artistically risky aims.

Infrastructure

The financing structure of the performing arts in Spain has no stable regulatory framework. The Constitution stipulates that the principal powers over culture pertain to the Autonomous Parliaments and are ruled by their respective autonomy statutes.

This has resulted in a disparate national structure, subject to the priorities of each territory and to the consensuses generated in each case between Governments and artistic sectors.

The Spanish political structure defines the levels of Government: national and municipal. The national government comprises the central government (Ministry of Culture) and the Governments of the Autonomous Communities (Regional Ministries of Culture), while local government essentially comprises the municipalities and provincial councils.

Participations in the field of culture are found at all levels of Government. It is normal for financing of the major cultural centres to imply the involvement of various of these government levels, though in no case can one speak of fixed or premeditated formulas. There is no law or regulation that organically effects the distinct administrations when financing culture.

The municipalities are the driving force behind cultural life in Spain. They originate most cultural initiatives: creation of facilities, programmes, festivals, fairs and markets. In the whole of the Spanish public economy, the municipalities oversee approximately 20 percent of the financial resources, and it is normal for the budget percentages earmarked for culture to be between 5 and 8 percent.

The central administration accounts for 50 percent of public resources, although those earmarked for culture are no more than 0.7 percent of its budgets. It must once again be noted that most of those resources are used to finance major national infrastructures or the national artistic companies.

The regional governments manage around 30 percent of public resources, with culture accounting for 1.2 percent of their budget.

The use of those resources largely depends on the kind of cultural structure existing in each territory. In Catalonia or Madrid, a sizeable amount of cultural resources is used for transfers to private sectors (approximately 25 percent). In the other territories, this figure is notably lower due to the scant presence of private activity.

Streaming cultural management

Each day the presence of bodies of an autonomous and even business (public capital companies) nature becomes more normal for managing economic resources. PromoMadrid, the Catalan Institute of Cultural Industries, the Galicia Culture Consortium and numerous Boards and Municipal Institutes of Culture, as well as Public Enterprises, manage theatres and auditoriums, et cetera.

It must be noted that such institutions basically arise from the need to fight the administrative bureaucracy and streamline cultural management. In some cases the willingness to manage resources obtained by commercial operations is added to the problem: ticket sales, sponsoring and treasury credit operations, et cetera.

The debate about new political management models for the arts and culture is nevertheless still at an incipient state of development. The cultural sectors' participation in the cultural governing bodies is not regular and the existing Councils of Arts and Culture (being set up in Catalonia) are an exception.

New digital formats

The appearance of new digital formats and the gradual industrialisation of cultural content, particularly in the area of music, are not always reflected in public policy instruments. For example, the Ministry of Culture does not develop action programmes for traditional music, preferring to limit its activity to classical and contemporary music.

This section must also mention the significant co-ordination effort undertaken by the Ministry of Culture in recent years with respect to anti-piracy tasks, via the creation of a National Commission drawn from various Ministries, the Autonomous Communities, large municipalities and the major organisations overseeing copyrights in Spain.

Popular music

Spanish musical life with respect to popular music (modern music), however, is marshalled by the Spanish Society of Authors, Composers and Publishers, SGAE (Sociedad General de Autores y Editores), which is an authentic driving force in this section of Spanish cultural life. In the SGAE's work, the job of substituting for Government activity is often observed, and it is not exempt from problems due to this institution's intrinsic focus on collection.

International promotion

The international promotion of Spanish performance activity and music is centred on the work of the Ministry of Culture, the Cultural Co-operation Office of the Foreign Ministry and ICEX (the Spanish Institute for Foreign Trade – *Instituto de Comercio Exterior*). Together with the Autonomous Communities, these institutions organise the presence of Spanish performance activities and music at the main international markets and fairs (PopKom, Midem, Womex, Mercartes, Bahia and Mexico fair, et cetera).

The Cervantes Institute and some parallel institutions of an Autonomous Community-related nature (Ramón Llull in Catalonia for cultural activities in the Catalan language) have taken up the indicative promotion of Spanish performance culture, promoting the presence of spectacles in international programmes and festivals.

Production in minority languages

The effects of Spain's linguistic plurality on the performing arts and music sector must be stressed in the structural area. The coincidence of linguistic diversity in some of the Communities with higher cultural density in Spain (Catalonia, especially, but also the Basque Country and Galicia) creates a phenomenon of hyper-protection of cultural production in the minority languages (Catalan, Basque or Galician) in such a way that there is a notable surplus of funding for companies that produce or create in those languages.

This special production is certainly based on the objective difficulties of finding market outlets for cultural production in minority languages. The problem question derives from the precise borders of this premise.

In the affected Communities this debate generates a dual effect; on the one hand, greater cultural development and on the other, an added problem of circulating the shows. Although in some cases they are translated or, exceptionally, circulate around the country in their original language, part of the cultural production in minority languages remains limited to the possibilities of local markets.

Cultural autonomy and federalisation

In recent years, debate has been opened on the need to rework the current Autonomy Statutes for each Community (regional constitutions). The prevailing trend is for total cultural autonomy in each territory. This debate means a real federalisation of the country in cultural terms, with evident progress of the principles of subsidiarity (cultural management close to citizens), but with the risk of increasing, and in some cases crystallising, the notable differences affecting the provision of cultural services in the different territories of the Spanish State.

The performing arts in figures

Performance spaces

In the year 2005, there were 1,382 stable performance spaces in Spain, of which 47% had a capacity of between 200 and 500 seats. Some 26% had more than 500 seats and only 7% more than 1,000.

Of the total spaces, 1,022 (73.95%) are publicly owned, while the rest are private or mixed.

The Community with the highest number of theatres is Catalonia, with 377 (27.28%), followed by the Community of Madrid with 216 (15.63%), Andalusia with 152 (11%) and the Valencian Country with 129 (9.33%).

The number of theatres has dropped in recent years, going from 1,452 in 2003 to 1,382 in 2005 (this fall is due to the gradual standardisation of the conditions for using public spaces).

The presence of private theatre is quite evident in Catalonia (accounting for 35.8% of all theatres), Navarre (33.3%), the Community of Madrid (32.9%), Balearic Islands (32.8%), Andalusia (24.5%) and Castilla León

(24.1%). The private theatre section includes socially owned spaces whose activity is not of a commercial nature.

In 2005, Spain had a total of 97 spaces with more than 1,000 seats, compared to 109 in 2003 (-11.01%).

Catalonia had 21 such spaces (21.65% of the total), Andalusia 18 (18.56%) and the Community of Madrid 16 (16.49%).

Theatre companies

There were 2,977 theatre companies in Spain in 2005, or 8.62% less than those existing in 2003 (3,258).

The Community with the most theatre companies is Catalonia, with 674 (22.6%), followed by the Community of Madrid with 565 (19%), Andalusia with 341 (11.5%) and the Valencian Country with 211 (7.1%).

Performances of theatre works, audiences and revenues (2005)

Performances: 58,112.
Audiences: 13,425,000 (total); 231 (average).
Revenues: 160,844,000 / 12 euros per spectator.

Metropolitan areas

Total performances in metropolitan areas: 34,519 (59.4%).
Total audience in metropolitan areas: 8,256,000 (61.5%).
Total revenue in metropolitan areas: 142,211,000 (88.4%).

Theatre works	Performances	Audiences	Revenues
Catalonia	13,250 (22.8%)	2,703,000 (20.1%)	37,488,000 (23.3%)
Community of Madrid	15,051 (25.9%)	3,535,000 (26.8%)	76,154,000 (47.3%)
Valencian Country	5,695 (9.8%)	1,436,000 (10.7%)	7,855,000 (4.9%)
Andalusia	4,649 (8%)	858,000 (6.4%)	6,431,000 (4%)

Concert halls

There were 369 concert halls in Spain in 2005, or 13.19% more than in the year 2003 (326).

Of the total spaces, 241 (65.31%) are publicly owned and the rest are private or mixed.

The Community with the highest number of concert halls is the Valencian Country with 69 (18.70%), followed by Catalonia with 64 (17.34%),

the Community of Madrid with 55 (14.91%) and Andalusia with 47 (12.74%).

The presence of private concert halls is notable in the Valencian Country, the Principality of Asturias and the Basque Country (with 33.3% of total halls in those communities), Catalonia (31.25%), Castilla y León (27.6%), Balearic Islands (25%) and Galicia (23.1%).

Concerts of classical music, audiences and revenue (2005)

Concerts: 17,914.
Audiences: 5,462,000 (total); 305 (average).
Revenues: 44,685,000 / 8.2 euros per spectator.

Metropolitan areas

Total concerts in metropolitan areas: 7,996 (44.6% of the total).
Total audience in metropolitan areas: 2,973,000 (54.4%).
Total revenue in metropolitan areas: 36,516,000 (81.7%).

Classical music	Concerts	Audience	Revenue
Catalonia	1,794 (10%)	617,000 (11.3%)	11,688,000 (26.2%)
Community of Madrid	2,344 (13.1%)	916,000 (16.8%)	14,250,000 (31.9%)
Valencian Country	2,246 (12.5%)	819,000 (13.4%	2,201,000 (4.9%)
Andalusia	2,775 (15.5%)	504,000 (9.2%)	2,720,000 (6.1%)

Concerts of traditional music, audiences and revenues (2005)

Concerts: 126,778.
Audiences: 23,458,000 (total); 185 (average).
Revenues: 126,659,000 / 5.4 euros per spectator.

Metropolitan areas

Total concerts in metropolitan areas: 62,501 (49.3% of the total).
Total audience in metropolitan areas: 11,421,000 (48.7%).
Total revenue in metropolitan areas: 77,816,000 (61.4%).

Traditional music	Concerts	Audience	Revenue
Catalonia	19,462 (15.4%)	3,585,000 (15.3%)	27,487,000 (21.7%)
Community of Madrid	29,538 (23.3%)	3,134,000 (13.4%)	25,726,000 (20.3%)
Valencian Country	11,684 (9.2%)	1,881,000 (8%)	8,847,000 (7%)
Andalusia	27,718 (21.9%)	4,262,000 (18.2%)	17,312,000 (13.7%)

Public and private musical bodies dedicated to interpretation: bands, chamber orchestras and symphony orchestras

The total number of bands, chamber orchestras and symphony orchestras that existed in Spain in 2005 was 1,674; some 49 (3.02%) more than in the year 2003 (1,625).

	2003	2005
Bands	1,378	1,406
Chamber orchestras	141	147
Symphony orchestras	106	121
TOTAL	**1,625**	**1,674**

Bands (2005)

The highest number of bands is found in the Valencian Country, with 493 (35.06%), followed by Andalusia with 300 (21.34%), Castilla-La Mancha with 129 (9.17%) and the Canaries with 75 (5.33%).

Chamber orchestras (2005)

The Community of Madrid has 31 chamber orchestras (21.08%), Catalonia 28 (19.05%), Andalusia 18 (12.24%) and the Valencian Country 12 (8.16%).

Symphony orchestras (2005)

The Community of Madrid has 22 symphony orchestras (18.18%), Catalonia 20 (16.53%), the Valencian Country 15 (12.40%) and Andalusia 12 (9.92%).

Performances of lyric-dramatic genre, audiences and revenues (2005)

Performances: 1,625 (1,317 by professional companies and 308 by semi-professional or amateur companies). Of the total performances, 689 (42.4%) correspond to opera performances and 936 (57.6%) to zarzuela.
Audiences: 1,133,000 (total); 697 (average).
Revenues: 37,858,000 / 33.4 euros per spectator.

Metropolitan areas

Total performances in Metropolitan areas: 77.1% of the total.
Total audience in metropolitan areas: 919,000 (81.10%)
Total revenue in metropolitan areas: 34,790,000 (91.90%).

Lyric-dramatic genre	Performances	Audience	Revenue
Catalonia	485 (29.8%)	333,000 (29.39%)	15,967,000 (42.18%)
Community of Madrid	411 (25.29%)	286,000 (25.24%)	13,010,000 (34.36%)
Valencian Country	121 (7.45%)	79,000 (6.97%)	862,000 (2.28%)
Andalusia	126 (7.75%)	70,000 (6.18%)	1,557,000 (4.11%)

Performances of dance, audiences and revenues (2005)

Performances: 4,363.
Audiences: 1,542,000 (total); 353 (average).
Revenues: 18,553,000 / 12.0 euros per spectator.

Metropolitan areas

Total performances in Metropolitan areas: 58.2% of the total.
Total revenue in metropolitan areas: 14,647,000 (78.9%).

Dance	Performances	Audience	Revenue
Catalonia	646 (14.80%)	232,000 (15.05%)	4,554,000 (24.56%)
Community of Madrid	1,226 (28.10%)	374,000 (24.25%)	4,792,000 (25.83%)
Valencian Country	271 (6.21%)	103,000 (6.68%)	697,000 (3.76%)
Andalusia	694 (15.91%)	246,000 (15.95%)	2,197,000 (11.84%)

Dance companies

The number of dance companies in Spain has dropped from 765 in 2003 to 629 in 2005 (-17.78%), while parallel to this the number of dancers has increased by 17.83% (from 2,260 dancers in 2003 to 2,663 in 2005).

Financing

The Spanish cultural structure makes it very difficult to gather reliable statistics on cultural financing. We may nevertheless contribute the following data, taken from the statistical bases drawn up by the Ministry of Culture (2006).

Budgets earmarked by the General State Administration for the performing arts and music: 121,224,000 (16.16% of total spending on culture).

- Exhibitions: 3,270,000
- Performing arts and music: 117,954,000
  - Music and dance: 87,163,000
  - Other: 30,791,000

Budgets earmarked by the set of Autonomous Communities for the performing arts and music: 302,144,000 (22.73% of total spending on culture).

- Plastic arts: 38,304,000
  - Exhibitions: 36,686.000
  - Photography: 496,000
  - Other: 1,122,000

- Performing and musical arts: 263,840,000
  - Music: 93,925,000
  - Dance: 28,086,000
  - Theatre: 132,706,000
  - Other: 9,123,000

The Community of Madrid stands out with 26.26% of total spending by the Autonomous Communities, followed by Catalonia (22.83%), Andalusia (12.55%) and the Valencian Country (10.97%).

The budget amount earmarked by the set of municipalities and councils (*diputaciones*) – local administration – for the performing arts and music is very difficult to ascertain, but is certainly more than 600,000,000.

Spain has an incipient law for promoting sponsorship that allows tax exemptions in certain cases for companies that destine resources to cultural activity. The application of this law has not had notable effects on the fields of performing arts and music, barring exceptional cases where it has had an integral and media-effective application. I refer to the organisation of major national events (Olympic Games, Culture Forum, Culture Capital and Cervantes Anniversary, et cetera).

Sponsorship in Spain has had an unequal development, creating a market in which public institutions and private cultural enterprises participate on an equal footing. Its functioning is linked to publicity interchanges and to specific social brand creation (beer-music and big corporations-art, et cetera).

The overall participation of sponsorship in the whole of Spanish cultural life is estimated at a contribution of 1 percent of total spending, though this figure should be qualified given its special focus on advertising promotion.

On the other hand, the presence in the Spanish cultural scene of numerous foundations carrying out cultural activities, directly or indirectly, must be indicated. Even though the prevailing trend has been to focus on activities of a social nature, the activities of foundations as important as the savings banks or big Spanish oil or telecommunications multinationals are still quite significant.

In the economic section, we should consider the important work done by the telematic ticket sale systems. Contrary to other countries, in Spain the development of advanced ticket sales was not strictly commercial, but arose rather on the initiative of the savings banks. This has implied major investments in technology introduction, extremely low (or even non-existent) commissions and a great deal of sponsoring activity, given the socio-cultural nature of the driving entities. The effect on demand creation was impressive, with the number of tickets sold tripling between 1990-1992 (launch of the first tele-operators) and 1998.

The most widespread systems are: Serviticket (la Caixa), present throughout Spain and in all sectors of culture and leisure; Teleentrada (Caixa de Catalunya), a leader in the performing arts sector; and CajaMadrid (with local implantation). Besides these operators, numerous systems proliferate on a regional or local scale.

The prevalence of these operators has reduced the activity of the private initiatives (El Corte Ingles and TicTacTicket) to very specific activities (major musicals and international macro-concerts, et cetera).

Strategies for the future

As in all the countries of our cultural environment, performance and musical activity in Spain tends to be polarised between initiatives of a greater risk and innovative nature and those opting for a purely commercial and media-driven treatment.

To these trends, so thoroughly predominant nowadays, are added the gradual introduction of international or financial capital in those areas of performance activity with greater chances for economic success. The entry of the multinational CIE and later STAGE HOLDING meant a profound change in theatre consumption habits in Madrid, regularising the presence of international musicals in its programming. In Barcelona, a similar phenomenon is now beginning, as capital from the cinema world has entered the game.

The gradual binding of the big communication groups to cultural activities (a phenomenon very much implanted in the area of cinema), especially in music, has implied a market transformation, marking very important phenomenological trends that tend to separate the traditional world of culture from that of leisure and entertainment.

The State's operative instruments, the institutional framework and the administrative bureaucracy detract from the ability to act in this context with effective possibilities to correct the growing market trends.

Subsidies and direct production action are nowadays insufficient mechanisms for acting in a technologically aggressive cultural arena that is super-sensitive to change.

The function of a public concert hall cannot be conceived in the same way as 20 years ago, in so far as any citizen can now carry the soundtrack of an entire generation in an mp3.

Levels of transformation required

The modernisation of Spanish cultural policy in the area of the performing arts and music requires that 5 levels of transformation be faced:

1 to focus its activity on the basic tasks of spreading culture: artistic training, creation of demand, provision of social infrastructure, gradually reducing its participation (still the majority) in spectacle programming;

2 to encourage private cultural activity, endowing companies with a greater capacity to operate in national territories. The functions of artistic programming and distribution should be gradually submitted to market laws, with the State safeguarding those activities of greater risk and artistic innovation. This criterion has become imperative, as the absence of public indicators of success or failure tends to consolidate an undisputed social class (artists) exempt from any assessment of quality and social interest;

3 to develop innovative cultural financing mechanisms: risk capital, capital investments, refundable subsidies and credit lines, et cetera. These are mechanisms whose aim is general system sustainability, preventing the permanent mortgage of public funds due to a scant and constant number of cultural operators. An urgent goal in this area is to encourage the financial system's involvement (banks and savings banks) in cultural life, creating conditions to view cultural financing as an investment and not as non-recoverable assistance;

4 to confront, together with the sector, the major legislative challenges demanded by our cultural future: culture's independence from politics, sponsorship law, creation of organic participation mechanisms (councils of art and culture), new laws facilitating the presence of live music in our daily life, artist's statute, laws regulating electronic commerce and the safeguarding of inherent rights, et cetera;

5 to create conditions to introduce our cultural activity in international markets. To boost exports, and probably a decided leadership approach with respect to the Latin American cultural world; an obvious reality for reasons of cultural and language complicity.

The cultural diversity criteria recently approved by UNESCO protect public activity in the European states, although this situation of complicity and participation in cultural activity should not be confused with an assistance-based and protectionist policy which, if abused, might lead to an alarming lack of competitiveness and quality in our artistic production.

The globalisation and concentration of the major culture distribution chains is an unstoppable fact. To that end, a joint European Union policy is advisable, to defend, promote and sell beyond our borders the most relevant cultural activity produced in the set of European communities and states. Cultural hyper-nationalism has no other future than the promotion and searching of the talent pools existing in each one of our territories.