PROGRAMMING ON A THEATRE FIELD. EXAMPLES FROM SPANISH MIDDLE-SIZE CITIES

DR. ENRIQUE BANÚS
Universitat Internacional de Catalunya (UIC)
Senior lecturer
ebanus@uic.es

DR. ALBA COLOMBO
Universitat Oberta de Catalunya (UOC)
Lecturer
acolombo@uoc.edu

BRIEF AUTHOBIOGRAPHICAL NOTE ON THE AUTHOR(S) (50 WORDS)

Dr. Enrique Banús
PhD, Dr. h.c., teaches Comparative Literature and European Studies at the International University of Catalonia (UIC) in Barcelona and 'Culture and Society' at the Master's Degree in Arts Management. President of ECSA-World (European Community Studies Association). His main research interest is related to mediation and reception in cultural life.

Dr. Alba Colombo
PhD, is a lecturer of Cultural Management at the Arts and Humanities Department at the Universitat Oberta de Catalunya. Her research interests include the effects of cultural events, and audience analysis of different kind of cultural institutions.

ABSTRACT

Throughout their programme, cultural institutions express their outlines and their vision of culture, selecting what it is considered essential and adequate for their audience. Therefore programming is a specific task of cultural managers in many cultural institutions. Nevertheless, the research on cultural management offers only a few approaches to this field.

On this situation could be considered that the programme is part of the mission and definition of these institutions and should be reported as such as singular element. On middle-size cities, cultural institutions can develop a certain specific role on the society; as social and cultural centres; as elements to identify society cultural attitudes; as well as educational centres and entertainment infrastructures.

This paper focuses on the actual controversy about public theatres and their audience, relating the programme structures with theatre communication strategies.

Keywords
theatres, programme, communication, audiences

Theatres are places in which works are performed for a specific audience. This is an obvious sentence. But theatres are also significant places in the city, very often even in the city centre. They are visible not only for those citizens paying (sometimes even not) for becoming "spectator" of a performance, for being, thus, exposed to the impact of the performance's message – if you want to say it dramatically. But together with this primary effect, the visibility of the theatre as building is bringing also a secondary effect even to all those citizens who do not pay and do not enter the theatre for having a performance experience. In fact: a theatre normally advertizes

the performances outside, with visible posters that are also transmitting a message through which the city walker is informed: the one who goes to his or her workplace, the father or mother who brings the children to the school, the one who goes to the supermarket, the pensioner who pays attention to the changes in the urban landscape.

On that way the theatre fulfills a double mediation and has a double impact: a visual and more superficial one for those who only see the advertising, and a deeper one for all of them establishing direct contact to the performance.

This (second) impact can be relativized, for example, by the dimensions of the city (it is more difficult to perceive a theatre in a 6,000,000-city than in a city with 150,000 inhabitants) or by the density of theatres (it is easier to catch the ground element of the unique theatre in the city than of a concrete theatre in Broadway). The ideal case for having impact can be seen in a middle-size city, with a population having cultural interests and being *the* theatre in the city. Exactly this kind of theatres is the subject of this research work: theatres having a central role – at least as buildings- in middle-size-cities in Spain. Their program and communication strategy has to be analyzed. But previously some general remarks about the evolution of the theatre in Spain in the last decades as well as about the research on theatre programmes as such are needed, as a frame in which the concrete results can be highlighted.

THEATRES IN SPAIN: A HISTORY WITH SOME SURPRISES

As in many other Western European countries that follow more or less what can be called the "continental cultural policy model", a division into mainly three groups of theatres marks the theatre landscape:

the public theatres, including the so called national theatres –lie in France- (or in some countries: state theatres, for example in Germany, where this denomination refers to the theatres under the responsibility of the "Länder"), and many theatres under ownership of the municipalities;
the commercial theatres, under the responsibility of enterprises looking for profit,
and the more or less "experimental theatre", performed in small theatres managed by private or nonprofit organizations, (mainly in big cities), with a relatively constant audience.

If we look to the municipal theatres, they had a relatively similar evolution in different cities, with some points in common:

many of them were built at the beginning of the 20th century, when an urban bourgeoisie appears asking for cultural activity and supporting it;
they passed a time of a certain decadence during the Franco time, with a short programme; many of them were transformed into cinemas and often transferred (under different formulas) to private companies.

Relevant changes came after Spain's transition to democracy. Most of the theatres gained a new vitality offering since then a stable theatre programme (in most of the cases combined with other kind of performances, mainly in the field of music; they often are the location of the regular concerts of an orchestra and offer also sometimes opera or musical and specific programmes for families and kids, like puppets and similar), normally without the sharing with movies. This is due to different factors:

the municipality has taken the direct responsibility (via different legal instruments: the direct dependence from the city's Department of Culture or the creation of a Foundation or a Board) for the theatre; in the cases in which the management was transferred to a private company the municipality has negotiated the return to direct public responsibility;
this is one of the many consequences of the decentralization process and the transition to democracy operated in Spain between the 70ies and the 90ies of the past century. In fact, the Spanish Constitution from 1978 envisaged –with the creation of the so called "Autonomous Communities"- a regionalization that was completed with the (unexpected) transformation of the whole of the territory in such entities. This supposed a first level of decentralization. "Culture" (at least several fields of it) was always included into the competencies that were transferred to the regional governments. After the first democratic elections to the City Councils, they also were able and willing to show vitality and activity: here, the cultural life of the city –including the theatre- was a very adequate field for this new municipal self-esteem.

In many cases, this transformation was also welcome by the private companies being responsible for the cinema programme in the theatres. Spain had a high attendance to the cinema, but it starts to diminish radically in the 80ies due to the technical evolution with the increased facilities for "cinema at home" and "cinema on demand". The big cinemas were transformed into small rooms. This was in the case of the theatres impossible: a century or more old theatres "alla italiana" could not be transformed according to the new needs of the cinema audience. To continue managing them was not interesting for most of the impresarios.
The legal situation in Spain was foreseeing that 1% of the public works had to be devoted to culture. In that sense, the Ministry that was responsible for infrastructures approved a multiannual programme for the rehabilitation of theatres. Many theatres were modernized on that way, both in the space for the spectators and in the technical facilities.
Behind all these evolutions was the idea that the Welfare-state had to take care also about basic cultural rights of the citizens, offering the possibilities for having access to the culture that was also mentioned in the new approved constitution. The responsibility of a good part of this activity –at least in the field of the theatre, in contrast to symphonic music, for example, a field in which the autonomous community took over the lion's share- was done by the municipalities.

With all these prerequisites, the theatre life in Spain grew considerably. The economic crisis was causing –maybe against the expectations- not a diminishing of the number of spectators; what is more, it increased like also the audience for the concerts or the visitors to museums and exhibitions. Probably, travel was substituted by qualified leisure in the city. Only the recent increasing of the VAT also for cultural activities from 8% to 21%, decided by the Spanish government for September 1, 2012, and the consequent increasing of the prices, is reversing this tendency.[1]

Despite of the cuts suffered by the public cultural institutions, many of the theatres continue offering a stable program and, therefore, being present in the city life.

THEATRE AUDIENCE IN SPAIN: A STORY WITHOUT SURPRISES

The audience for the arts in general and also for the performing arts has been identified and defined terminologically in different ways. On one hand, *the public* has been used as a generic term, which includes different concepts, featuring the group vision and a certain connotation of passive use of the products or cultural projects (Frasquet & Cuadrado 2010).

To analyse the concept of audience as a consumer, participant or not, of cultural projects or products, we must refer to the consumption of cultural goods understood by Bourdieu (1979), in which under sociological consumption analysis, this can be understood into three ideas: (1) *the structural*, in which are included the conditions and consumer positions in society, social class and social capital, cultural and economic they have; (2) *the symbolic,* which refers to the distinction of the social group's position, lifestyle and the kind of products consumed, and finally (3) the *taste or habitus*, referring to the schemes of perception and internalized evaluation.

Currently Spain is located in an unprecedented situation, in which music, as well as more commercial import shows and some operas have generated an increasing interest from diverse audiences to the theatres. While less commercial theatres and cultural centres, independent programming, have a lack of substantial public. It also, costs a lot, that small companies will be programmed and independent shows tours are practically invisible.

Thus the performing arts in general, but specifically the theatre, is increasingly its commercialization of their content, basically focus on a mass audience, while on the other side independent municipal theatres are looking for other ways to attract an audience which is difficult to seduce. In this scenario, it is curious to identified, that in recent years a certain number of small size theatres appeared, as well as a large number of theatres schools[2].

But taking in to account the Sociedad General de Autores y Editores data [3] (from now on SGAE), it could be seen that from 2008[4], the positive trend of theatre, like other performing arts, has changed ending in 2011 with

1 For the cinema: La taquilla cae un 5,3% desde la subida del IV, Europa-Press, 22.4.2013, http://www.europapress.es/cultura/cine-00128/noticia-taquilla-cae-53-subida-iva-20130422150711.html (acceeded 23.4.2013).
2 Comments made by Rubén Gutiérrez in his conference during Escenium 2010 in Bilbao.
3 Spain General Society of Authors and Editors
4 In 2008 the total audience of performing arts in Spain was 16,65 millions

a decline of 9,4% in number of plays and 12,2% in the number of audiences, compared with 2010. Specifically, there were around 1,750,000 viewers less in 2011 compared to 2010, reaching the assistance at similar low levels to those in 2004. In 2011, the economic recovery also contracted, in particular, by 8.7% over the year 2010 (SGAE 2013).

According to the Survey of Cultural Habits and Practices in Spain (2012), 81% of the total survey specified that during the last year they do not went to the theatre. The main reason of this is the "none interest" with more than 25% of the answers, and the second one is "none having time" with more than 20%.

This data shows that the consumption of theatre in Spain during 2011 is really low and from 2008 on, decreasing extremely. Therefore actually, theatres need to be closer to their audiences establishing and developing strategies to attract consumers and new audiences, especially those who generally do not attend.

THE RELEVANCE OF THE PROGRAMME

When dealing with the literature to Arts Management it is not difficult to find publications to cultural projects as field or even research to single cases: festivals, museums, projects for city branding or rural development. But it is not as easy to find bibliography or comments to the programme as such developed in theatres, by orchestras, for temporary exhibitions in museums or by cultural centres as a whole.

And yet the programme is an essential point of any cultural institution: the programme is at the end the "business card" of a cultural institution. With a single project, a high impact can be achieved in the collective memory, and sometimes this impact can last for a long time; but at the end the personality of the cultural institution and its presence in the collective consciousness, the image the citizenship has from this cultural institution –and, according to it, the behaviour in front of it and, probably, the participation in its activities- is caused by the programme, by the recurrent messages the programme is sending.

In fact: the programme is one of the most powerful and sensitive instruments of the cultural management: it marks preferences, affinities and distances, presences and absences. It is one of the decisive mediations a cultural institution is exercising in the society it refers to, with all the complexity inherent to the concept of "mediation", with all the processes of selection and interpretation that implies any mediation.

In the case of the theatres we are considering, this mediation is having a strong impact: being *the* theatre in the city, its programme –invested with the authority that the non expert presupposes for cultural institutions- is transmitting the idea of what kind of theatre deserves to be preserved and transmitted, deserves, therefore, to be present in the collective memory and to be part of the cultural heritage shared by the citizens of a city at a certain moment.

In many cases, the reasons for the programme are not made visible. Of course, in any presentation of the theatre the excellence of the selected performances will be praised. This is part of a communication strategy that has two parts: one is made by the explicit elements the theatre wants to transmit to the potential audience, mainly for transforming as many as possible of the potential spectators into real (and paying) spectators. The other part is the implicit communication the theatres are making simply by advertising the programme, always in a simplify way, that also supposes mediation: an announcement of the theatrical events but also a poster can impossibly transmit the whole message of a theatre piece and of the concrete version the theatre will offer, again as a consequence of many mediations, among them one very decisive: the interpretation made by the director who will give the guidelines for all the other participants (actors, technical team, stage design, accessories and decoration) (Banús 2002).

THE OBJECTIVES OF THE RESEARCH

Having established the frame for the research, it is understandable why the programme done by middle-size cities in Spain have been selected for this presentation. Obviously, the most recent programme is also marked by the crisis that is affecting considerably the local entities and, consequently, also the theatres. So, one of the questions to deal with is also whether consequences of the crisis for the programme are visible. The research is focued

on some cities, but those of them that can be considered as representative. In many cases, due to the fact that previous publications to the specific topics do not exist, the findings have to be considered as provisory, to be validated by further research.

METHODOLOGY

The model proposed for the analysis is based on two different aspects; the first one is the cases selection criteria and the second one is the analysis of the programme.Different selection criteria have been considered to identify the theatres to be analysed. Some of these criteria are:

In small cultural institutions, generally the programmer role is decisive. The programmer (a person or a small group of people, often responsible for the whole cultural management) develops the institution programme according to certain conditions related to institution dimensions and budgeting. Nevertheless, the programmer has more leeway that it would have in other kind of institutions. Therefore shall be small theatres based on a middle-size city.
Theatres on middle-size cities are deeply rooted in the city, therefore the relationship with their audiences, their city and their citizens are generally special. On most of these middle-size cities, one theatres is the only institution which provides a regularly performed arts programmes. Thus, in these cites generally the theatre experience that the population has, depends largely on the programmes of those theatres. In this sense the cases shall be theatre institutions with this kind of role on their societies.
Therefore, this kind of theatres has great impacts on the city. The location of these theatres is generally in the city centre, so that a great visibility is given, as well as the local press always reports the theatre activities. In this sense are theatres with great communication impacts and with a clear presence on cultural scene of their cities.

Regarding the programme analysis, this paper proposes the two strategies for data collecting; first of all it is considered important to analyse the theatre sector in Spain focusing on theatre audiences and consumption, and secondly to observe the programme role on this selected cases, this paper proposes to observe two-year programme of each theatre.

THEATRES IN MIDDLE-SIZE CITIES IN SPAIN

For this research four different cases has been selected according to the exposed criteria. The first one is the Teatro Romea Murcia, located in the major city in south-eastern Spain, and the capital of the Autonomous Community of the Region of Murcia. According to the Instituto Nacional de Estadística (INE)[5] the city has 441.354 inhabitants in 2012. The theatre is located in the Julian Square in the historical centre, and is well known as the main theatre of the city. The theatre is a public property and the administrations are supporting its activity and management.

The second one is the Teatro Campoamor based in Oviedo, capital of the Principality of Asturias in northern Spain, with 225.973 inhabitants in 2012 (according to INE 2012). The theatre was founded in 1892 and is well known, as is the location in which once a year hosts the ceremony of the Prince of Asturias Awards[6]. The theatre has bin reconstructed several times but during the Spanish Civil War was completely destroyed (practically remains just the facade), reconstructed again opening its doors in 1948. The Oviedo town hall is the theatre administrator and the building is a public property.

The third one is the Teatro Gayarre in Pamplona, located in the historical capital of Navarre, in Spain, where live 198.491 inhabitants (according to INE 2012). The theatre opens its doors for the first time in 1841 in another location, near the actual Castillo Square, since in 1931 the theatre reaches the actual building in the Carlos III Avenue. As well as on the other theatres several reconstructions take places along the years, in 1998 the administration decide to constitute a municipal foundation called Fundación Municipal Teatro Gayarre, which is the organization who actually manages the theatre.

5 The Spain national institute of statistics
6 This award is an annual prize in Spain awarded by the Prince of Asturias Foundation to individuals, or organizations from around the world for notable achievement in sciences, humanities and public affairs. For more information see http://www.fpa.es/en/

And the forth one is the Teatro del Escorxador in Lleida, based in the capital of the province of Lleida, a city in the west of Catalonia. According to the INE (2012) Lleida actually has 138.416 inhabitants. This theatre is located in a former slaughterhouse at the Lluís Companys Street, and actually is the town's main theatre. From 1998 the location open its doors as a theatre and its owned by the city council. Basically has three stages, the main one and the second one used for experimental plays and performances, the third one is in another location, in a former convent.

As it could be seen, all these fourth theatres are based in middle-size cities and can be considered representative for other cities.

Regarding the programme, a first quantitative approach shows some differences:

FIGURE 1: PLAYS AND PERFORMANCES DURING 2011- 2012 - 2013

Theatre	Number of plays	Sector/ stil
Teatro Romea Murcia	2011 – closed 2012- 81 2013 - 59	•2011 closed. •2012 Operas, ballet, music, theatre, musicals, monologs and shows, comedy, folklore. •2013 Operas, ballet, music, theatre, musicals, monologs and shows, comedy, folklore.
Teatro Campoamor in Oviedo	2011 – 30 2012- 25 2013- 21	•2011 Operas, ballet, music, theatre, musicals, awards. •2012 Operas, ballet, music, theatre, musicals, awards. •2013 Operas, ballet, music, theatre, musicals, awards.

Source: website and reports

As it could be seen on this figure, the two examples illustrate the different variety of types and quantity of performances and shows programmed in these two theatres from 2011 until 2013. Both theatres programmed the same kind of performances among the years, even the quantity of performances decries from 2011 to 2013.

TEATRO GAYARRE, PAMPLONA

It makes sense to start with this theatre that shows special activity. Although it has been briefly presented in the introduction, some more information will help to understand why it is a very special example. This theatre is like a paradigm for the proposals of this research. Established 1841 in this city located in Northern Spain it gains relevance also by its central placement. It was built in 1841 in the "Plaza del Castillo", which was the core of the first enlargement of the city after the demolition of the medieval city walls that were encapsulating the city to a restricted and overcrowded area. From the beginning, the theatre was conceived as part of the modernization of the city. It was closing the new square that represented this idea of a new city concept. 90 years later it was removed (in the strict sense of the word: the stones were removed and transferred to the new placement) to the beginning of the Carlos III street, the main boulevard of the second enlargement of the city. There it is also nowadays, exactly in front of the building that is called "the Palace", this is the main building of the Government of the region Navarra, the building of the Presidency. It is located in a huge avenue that is now part of a broad pedestrian area, promenade and shopping area at the same time. It has, thus, a relevant visibility.

During around 60 years and until 1998 the theatre was managed by Saide, an enterprise that runs several cinemas in the city. It was used mainly for this purposes with some exceptions during the year, basically on Christmas, when the theatre offered a program for the families and in July during the famous city feast of Saint Firmin –glorified by Ernest Hemingway in *Fiesta*-, when it offered light comedy, many years performed by a well-known Spanish actor whose presence in Pamplona was as self-evident as the bull-running through the streets.

1998 the theatre was reverted to the city, and a Foundation is established as supreme management body. In its Board the political parties are represented –in fact they nominated the members of the board, according to the distribution of the seats in the city council-; the board is responsible, among other duties, for the nomination of the theatre director, who in fact is the "programme maker" at least in the first phase: his or her proposal has to be approved by the board.

It is the only theatre of medium dimensions (800-900 spectators) in the city, and it was the only one till the opening of the Baluarte auditorium in 2003, in which now concerts but also opera and musicals are offered. Only the School of Drama offers a regular programme but centered on a more experimental theatre, for a specific audience.

The around 200,000 inhabitants city of Pamplona is the capital of the Autonomous Community of Navarra (around 500,000 inhabitants) that preserved since the annexation to Spain in 1512 some privileges, the fiscal autonomy as the most relevant among them. The city is characterized by a huge presence of university students: in the two higher education centres located in the city are registered around 20,000 students; in one of the two universities, the non-state University of Navarra a high percentage of the students are coming from other parts from Spain. The city is characterized by a relevant number of cultural activities: some years ago, in a research work done by a student, he found out that in one year cultural activities were presented in more than 200 locations, cinemas not included[7].

The region is –like all the other parts of Spain- suffering the crisis, but thanks to the specific fiscal structure and a consolidated economy the consequences are not as strong as in other regions of the Spanish state. Nevertheless, cuttings in the budget were unavoidable, and they affected also the cultural sector, and also the theatre[8].

Looking at the programme for the last two years, the first impression is that of a high activity: with some exceptions (linked to Christmas or Eastern holidays), every month in 13 to 15 days there is an activity, and in some cases (April and Mai seem to be the months with the highest activity) it can you up to events scheduled for 20 different days, being it theatre, concerts or some other event. In some cases, the theatre itself does not organize the activities; for example, most of the opera performances are under the responsibility of an association created specifically for this purpose. But for the perception by the citizenship this is not so relevant: the activities appear in the programme and contributed to round up the image.

This is an important programme, also in comparison with many other theatres in similar cities. But the content of the programme is not very innovative; it shows characteristics that can be found also in bigger theatres in other countries (Banús 2005; Banús 2009):

There is an important percentage of contemporary works, mainly from Spanish authors ("En la luna" by the Pamplonese author Alfredo Sanzol, "No me hagas daño" by Rafael Herrero Martínez or the adaptation of Bernardo Atxaga's novel "El hijo del acordeonista"[9]) but also from other countries ("El proyecto Laramie", performed ten years after its New Yorker success). Many of them are probably unknown for the audience (in that case sometimes famous actors are performing), but also famous authors are among them, like the best-seller author Tom Sharpe with "Wilt" (October 2012), one of the few works presented in the Bask language (Navarra is officially a bi-lingual Community), or David Hare with "A cielo abierto" under direction of José María Pou, well-known actor and director.
What we could call "classics" are represented, but not in a high percentage – often in versions that transfer the action to contemporary times and problems.
In this category, again William Shakespeare is leading the list. "Hamlet" in the actualizing version by Will Keen was programmed in November. "Noche de Reyes" ("Twelfth Night, or What You Will") was performed in the vesion by Yolanda Pallín –well-known as author and adapter) and directed by Eduardo Vasco, also an expert in works from that time. "Enrique VIII" is presented under the patronage of a private university.
From the old Greek theatre only Sophocles "Antigona" in the version of Volker Lösch is present.
From the relevant Spanish Baroque theatre only one work by Calderón is performed: "La vida es sueño" in the version of the national theatre that –depending from the Spanish Ministry of Culture- is responsible for taking care about Spain's "classical" theatre and with one of the most famous actresses of the moment – Blanca Portillo, in (after Hamlet) her second male role.
Another –more recent- theatre classic is Chekhov (with an actualizing version of "The Seagull"), who also in other presentations emerged as frequently performed authors. And also Oscar Wilde with "La importancia de llamarse Ernesto" ("The Importance of Being Earnest") is included in the programme. John Steinbeck's "De ratones y hombres" ("Of Mice and Men") completes this category.

7 Daniel Ruiz Villa.
8 A relevant diminishing of the municipal expenses for cultural infrastructures and cultural programming can be recognized in 2012 in comparison with the previous year.
9 It is not the only adaptation of a novel we find in the programme. Also "Wilt", for exemple is it.

From the Spaniards, Valle-Inclán is present with "Luces de bohemia" – also a non uncommon proposal at Spain's theatres. Only García Lorca accompanies him on the programme, with "Bodas de sangre" but also a performance walking through the theatre devoted to his memory ("Federico, una palabra habitada").
Humour and burlesque play a major role in the programme, in different forms and with high intensity. Only one spectacle is performed five times (most of them are performed only one or even two times): "Bits" (September 2012), the most recent show by the Catalan company "Tricicle", a famous group that travels around since many years with a humour based on surrealistic gags. Only Faemino y Cansado with their absurd humor and "La Cubana" with a satire of marriage can compete and stayed for four days on stage. Bertín Osborne and Paco Arévalo, well-known from TV the first one, travel around with a spectacle including humor and songs. Some forms of humor are linked to a certain view of the world: Tom Sharpe's "Wilt" is marked by a critical sense of humor. And many other examples could be mentioned. "En la luna" the apparently nonsense is manifesting the confusing situation of the generation who was protagonist of Spain's transition to democracy. And the comedy "El manual de la Buena esposa" shows a critical view of the situation of women (and of many other topics) during the Franco-time.
Only in some cases, a more risky version –for example of the "classics"- is offered. "La escuela de la desobediencia", for example, is based in works by Pietro Aretino and an anonymous work from France. In most of the cases, the theatre opts for consolidated productions, coming sometimes from relevant companies. Well-known names appear both as directors (José María Pou in "El tipo de al lado") and actors (Maribel Verdú, a famous movie actress, in the same production). Nuria Espert, the "grand old lady" of the Spanish theatre, is the protagonist in "La loba" (October 2012). Protagonist in "Un trozo invisible de este mundo" is the famous Argetinian actor Juan Diego Botto, who is also the author. Very often the effect is intended that such names attract the audience with independence of the performed piece, often unknown for the spectators.
Local productions have also a certain presence; for such a kind of theatre it is extremely relevant to open the scene also for local groups, sometimes dealing with local topics. For example, "Ven, te lo cuento por el Camino" (August 2012) represents a story in which four completely different characters are on the pilgrimage to Santiago de Compostela: it is a humoresque[10]. Paco Ocaña, a theatre man with long experience, creates a version of García Lorca's "Bodas de sange", also an often-represented piece.
Many of the performances are pieces for a very small number of actors. Together with the monologues and one-man-shows (David Guapo in October 2012), pieces for two personas are "La escuela de la desobediencia" (September 2012) or "Un trozo invisible de este mundo" (February 2013) and "Una pareja cualquiera" (March 2013) and "Fisterra" (March 2013), among others. "El tipo de al lado" (September 2012) is a humoresque love story for two characters. Is the accumulation of this kind of theatre a consequence of the crisis?
Regarding the main contents, personal relations, love stories, couples and sexuality occupy a relevant space ("El tipo de al lado", "La Escuela de la desobediencia", "Una pareja cualquiera", "A cielo abierto", etc.), together with social criticism, in different directions: "La loba" criticizes "the exorbitant American pride, the ferocious capitalism"[11]; "El proyecto Laramie, going out from a real case, shows the violence against homosexuals, "No me hagas daño" looks for the broad social diffusion of domestic violence. Violence against women, precisely in war times, is in the core of "Antígona oriental", the adaptation by the German Volker Lösch that includes testimonies of women having been mistreated during Uruguay's military dictatorship.

The programme is offering many different approaches, generally without taking risks: most of the productions have at least one element that guarantees success: a famous actor, a consolidated version, a text that was successful previously. Most of the represented not contemporary authors belong to the canon of the theatre Europe-wide. No risk also in front of contemporary theatre. Comedy, humour, entertainment are cornerstones of the programme. Besides it, the tone is basically critical, opening the view for problems and hesitations.

But it is not easy not find elements that could directly be referred to the actual situation of economic and social crisis. John Steinbeck's piece could be related to the actual situation, dealing with the "Great Depression".

TEATRE DE L'ESCORXADOR IN LLEIDA

After the rich programme in Pamplona, the offer of this theatre in the Catalan city of Lleida sounds modest.
The theatre as such is part of an urban regeneration project. The place occupied by the slaughterhouse was at a certain time too much involved by the city; also the citizen's sensitivity changed and, therefore, it had to be transferred to another place. As a consequence, on a relatively central place –with a high visibility- a huge area

10 XXL Productions, with 4 well-known local actors and actresses.
11 From the theatre website.

with a huge building had to be reinvented. As in some other cases[12] it was transformed into a cultural centre, with the theatre as its core. A theatre, opened in 1998, was created with very relevant technical facilities: two completely prepared stages plus a foyer and a cafeteria in which also some activities (talks, round tables) are held (it is noteworthy that the cafeteria organizes its own programme) plus the central location guarantee good conditions for an activity in a city that on this way is rediscovering the theatre.

The programme includes in fact several activities foreseen as possibilities of interaction with the citizens: workshops, debates once the month and even a visit to the big street arts fair in Tàrrega, a location close to Lleida. Here obviously new communication strategies, based on direct contact, are experienced. Concrete the workshop offer and the debates (held in the theatre foyer, in an informal atmosphere) contribute to create stable links to spectators. For example, the day before some premieres there is a workshop about the author, his or her universe and his or her language. The debates, on the other side, are referred not only to the theatre but more generally to cultural questions, like whether shall be paid for culture or not, the access to cultural infrastructures, the cultural delinquency, education and culture – quoting some of the debates for the first months of 2013, as an example. The debates have also a presence in Twitter.

Very recently a new project has been started: EscorxadeBoot (to be read as "Escorxa-debut"), for assessing people who are starting a theatre project as bootstrapping, without initial capital.

The programme is marked by the fact that the performances are offered in the Catalan language. There is a very relevant difference for example to the Teatro Gayarre: its programme is living to a high percentage from the tours companies organize for their performances, and it is easy to find a similar programme or parts of it –excluding the local productions- in many different theatres. In that case, the available offer is not as broad.

One main element of the programme is the so-called "theatre for the family". Here, the highlight during the year (with 4 performances) is the traditional Christmas theatre called "Els pastorets" – the view of the shepherds of the Christmas events. Also the representation of some well-known tales is foreseen. But also the "Tetris Teatral", in which the different groups of the City Theatre School present the performances they prepared during the year.

The other performances (around 7 different works per year) are mostly from contemporary authors from Catalonia or other parts of Spain (in that case translated into Spanish, together with Woody Allen's "Torna-la a tocar, Sam". Some of the works of the Spanish authors are also on tour, both in the Spanish and the Catalan version - for example Ivan Morales' "Sé de un lugar", again a two-persons-piece about relation and love, or more exactly about the love (?) relation after the rupture of a love relation.

"Litus", the work by the Catalan author and director Marta Buchaca, is performed at L'Escorxador as part of a tour in Catalonia. It shows a dinner after the suicide of a young man. Balancing between pathos and humour, the doubts of the generation being in the 30ies but also the fear in front of the solitude is thematized.

The monologue "Acorar" by Toni Gomila is a reflection about collective identity, whereas "Diari d'acció" is the representation of headings of newspapers.

These examples show the option of L'Escorxador: in an environment marked by financial and language limitations, the theatre puts accents instead of trying to offer a broad panorama: together with the theatre for the family, contemporary theatre, mainly drama with some humour elements is chosen as capital element. On that way, of course, also a certain image of contemporary reality is presented as a complex time in which it is not easy to find the path.

The new appointed director of the Teatro Gayarre in Pamplona was complaining shortly after her nomination about difficulties in the communication with the society[13], but referring to traditional ways of communication (mailing, for example), whereas the smaller theatre in Lleida tries to establish new interchanges (to be fair it has to be said that also at Gayarre a few activities in that direction still exist).

The Gayarre fulfils in a certain sense a traditional mission of such a city theatre, whereas in Lleida the more risky way is made to form an audience being a theatre with a clear personality.

12 In Madrid, for example, also the old location of the slaughterhouse has become a relevant cultural centre.
13 The director declared that "A mí me llega a veces que hay gente que no se ha enterado de algunos espectáculos, por eso tenemos que ver por dónde se distribuyen nuestros folletos y si son suficientemente efectivos." (Oliveira 2012)

TEATRO ROMEA, MURCIA

After the contemporary and risky way of programming from the Lleida theatre, the Teatro Romea in Murcia seams to have a various theatre programme. As it is pointed out Murcia is the capital and the most popular city in the Autonomous Community of the region of Murcia, located in the southeast of the county, between Andalusia and Valencian Community, on the Mediterranean coast. Murcia Community consists of a single province, unlike most autonomous communities in Spain; therefore the community and the province operate as a one governmental unit, being the city of Murcia is the capital of the province as well as the capital of the Autonomous Community.

The city is well known regarding different facilities, equipment and services, such as the famous Cathedral Church of Saint Mary, commonly called the Cathedral of Murcia[14], is the only cathedral in use on the Dioceses of Cartagena. Murcia is also a large university city with more than 30 thousand students[15].

The most interesting cultural and religious festivity in the province is Holy Week's processions. Even that the Holy Week procession of Lorca has been declared of an International Tourist Interest, the procession in Murcia is also well known since it's include the murcian sculptor Francsico Salzillo's statues. Other festivities such as "Bando de la Huerta"[16] and "El Entierro de la Sardina"[17] make the capital of the province a centre of cultural interest during the spring months.

The city of Murcia also hosts diverse interning cultural buildings and institutions, such as the monastery *Los Jerónimos* (18th century); the *Alumdí Palace* (17th century) and the *Casino* (17th century) among others. Other cultural centres such theatres are also city highlights. The *Teatro Circo,* opened in 1892 after decades of abandonment has reopened its doors after a major rehabilitation and the auditorium *Auditorio y Centro de Congresos Víctor Villegas*, opened in 1995.

But even all theatres and cultural highlights and centres in the city are important elements for the cultural development of the capital, the *Teatro Romea* still the most active and popular one. As it has been pointed out, this theatre is located on the city centre, concretely in the Julán Romea Squere, and it was inaugurated by the Queen Isabel II in 1862, with the play "El hombre del Mundo" by Ventura de la Vega, interpreted by the murcian actor Julán Romea. The theatre was named *Teatro de los Infantes*, and in 1868 was renamed into *Teatro de la Soberanía Popular*. The theatre adopted the actual name, after a major rehabilitation done until 1890, regading a spectacular fire, which destroyed the sale and big parts of the building. After second and a third fire, in 1901 the theatre open ageing, in 1985 was reconstructed again and inaugurated by the Queen Sofia in 1988. The actual building is the result of the last much discussed[18] rehabilitation done between 2008 and March 2012.

The theatre is a public institution managed by the city administration therefore a special unit of the city council is in charge of the financing and structure management.

Looking at the programme for the last two years, it could be considered that the theatre develops a high different kind of performances and activities and has become an important cultural centre in the city attracting a large and diverse audience.

Generally, with some exceptions (summer time, generally July and August the theatre is closed), every month the theatre has between fifteen and twenty days with programme. There are some month with a higher activity, and other month with less. It has been observed that this situation changes among the years, for example during 2011

14 The cathedral was built between 1394 and 1465 in the Castilian Gothic style. Different parts of the cathedral were completed in different époques, such the tower, the pavilion, and the façade, therefore the actual building is composed by different stiles, such as Gothic, Renaissance, Baroque, Rococo and Neoclassic.

15 Murcia has one public university, the University of Murcia, founded in 1912 and one private university, the Catholic University Saint Anthony founded in 1996.

16 Orchard parade, is the mane that receives the main city festival, which takes place the Eastern Tuesday. This celebration is a clear exaltation of orchard traditions strongly related with the city. This festivity is declared of International Tourist Interest.

17 The Burial of the Sardine is a celebration that take place in the city of Murcia with a central event of a big parade that culminates with the burning of the sardine on the Saturday following Easter.

18 The long rehabilitation period was much discussed and criticized throughout the reguion, even harassing the local adminitration if corruption and non clarification of government expenditures related to theatre. As it can be read at *laopiniondemurcia.es* titulado " Los dineros del teatro romea. El único teatro que tiene la ciudad de Murcia cerró sus puertas en el verano del 2007" http://www.laopiniondemurcia.es/murcia/2011/06/27/dineros-teatro-romea/333194.html (acceded Abril 2013).

the month with a high quantity of activity where June and November, while in 2012 where February and April. The same situation happens with the less programmed month, in 2011 was September and in 2012 was March.

Regarding the performances it seams that generally the theatre itself dos not organize and produce any activity and they are basically part of national tours of different kind of national or international companies. Two evidences highlight this situation; (1) most of the activities are just programmed one day, and (2) there are a high number of cancellations regarding national or international tour annulment.

Also different kinds of activities are programmed in the theatre such as dance, music, theatre, comedy and celebrations among others, from the classical ballet, Cascanueces de Tchaikowsky (programmed in December 2012) to the I Certamen Nacional de Chirigotas Ciudad de Murcia[19] (programmed in February 2013). Is interesting to identify that the programme of the Teatro Romea is relative similar to other theatres in a similar situation, such the Teatro Gayarre in Pamplona.

Observing the programme that the theatre has been done from the new opening in March 2012 on, it is interesting to observe different aspects:

On this theatre is important to identify an important number of, what it could be called "national classical theatre", which represents a great number of activities among the last two years. Classical spanish authors are well represented, such in the case of Fernando Rojas with "La Celestina" programmed in Marz 2012; Federico García Lorca with "Yerma; Pedro Antonio de Alarcón with "El Sombrero de Tres Picos" ", both programmed in Mai 2012; Miguel de Cervantes with "Yo soy Don Quijote de la Mancha" programmed in October 2012; José Zorrilla with "Don Juan Tenorio", programmed in November 2012; Rojas Zorrilla with "Abre el ojo", programmed in November 2012; and Calderón de la Barca with "La Dama Duende" programmed in June 2013, among others. But such as "El caballero de Olmedo" and "Las Flores de Don Juan", by Lope de Vega (programmed in January 2013 and in Mai 2013), some of this "classical" works are interpreted for a contemporary audience, transforming the text to a contemporary issues and problems.
On the other site, international "classics" are also represented with a special focus on Shakespeare with "Macbeth:" (programmed in Jine 2012) and with " Enrique VIII" and "Hamlet" (both programmed in April 2013). Some of these presentations are a pure recreation of the classical works, such as it has been done with "Macbeth" but on the other site some others such as "Hamlet" are contemporary adaptations of the history represented on the classical work, transforming the drama and problems on contemporary issues.
During the last two years the programme focuses on contemporary theatre too, theatre from national as well as from international authors. But even there are national as well as international authors the mots programmed are the nationals. The examples could be divided between the comedy and crime / thrillers.
Regarding comedies some examples are "Amigos hasta la muerte" by Javier Veiga (programmed in March 2012); "El tipo de la tumba de al lado" by Katarina Mazett and irectec by the well-known director and actor José María Pou, (programmed in April 2012); "Los habitantes de la casa deshabitada" by Enrique Jardiel Poncela (programmed in Mai 2012), "La extraña pareja" by Neil Simon, (prgrammed in June2012), among others.
Regarding the thrillers and policy thrillers some examples are "Los habitantes de la casa deshabitada" by Enrique Jardiel Poncel, programmed in Mai 2012; Camilo José Cela with "La familia de Pascual Duarte", programmed in June 2012; Juan Mayorga with "El Crítico" programmed in October 2012; Tom Sharpe by "Wilt" or Fulgencio Maerínez Lax with "La flor de los pétalos marchitos" both programmed in February 2013 and Agatha Christie with "La ratonera", programmed in mai 2013, among others.

Opera and ballet are also present on the last two years programme. In this case the productions are always from abroad (national or international), presenting their performances on the theatre. Such as on the case of "Rigoletto" by Giuseppe Verdi "Il Trovatore" by Giuseppe Verdi (both programmed in October 2012) or "El Barbero de Sevilla" by Gioachino Rossini interpreted by the National Opera of Odessa; "La bella durmiente" by P.I. Tchaikovsky performed by Russian Stars Ballet - Theatre of Moscow (programmed in Mai 2013) or "El Cascanueces" by Tchaikowsky interpreted by New Russian Classical Ballet de Moscú (programmed in December 2012). On the other site is interesting to observe international distributers who arrange a booking for the theatre with opera or ballet. That's the case of Concerlírica Internacional[20] who arranged a booking of the Donetsk Opera and Ballet Theatre (Ukraine) who played "Turandot" by Giacomo Puccini in March 2012.

19 First national Chirigotas festival in Murcia City. Chirigota is the name of chorus with a special carnival character.
20 Its a private company, agency, producer and distributor of opera, ballet and classical music concerts.

Is not surprising that Zarzuela[21] is another type of programed works on this theatre. On that case is interesting to observe that generally the works are played by national companies such as the Compañía Lírica de Zarzuela de Madrid, who played during April 2012 "Los Gavilanes", "La Parranda" and "Los Claveles y La Dolorosa" as well as "Katiuska", "La Parranda", "La Rosa del Azafrán", "Agua, azucarillos y aguardiente", "Gigantes y cabezudos" and "Luisa Fernanda" in April 2013.
Comedy and humour is also represented on the last two years programme, basically with national well-known humourists. The performances have different forms but generally are shows with one or two humourist with different scenes and gags. Just one group of humourist as been performed more times, Los Morancos with "Risoterapia" (programmed in May-June 2012) and with "En positivo" (programmed in May-June 2013). Other format is the one represented by the humour TV-show "El club de la comedia", who record in June 2012 the program from the Teatro Romea. The theatre during the first programmed months in 2012 decide to develop a special format called "Comicos en el Romea" inviting several national well-known artists to perform, such as Ernesto Sevilla, Flipy and Raquel Sastre among others (in June).
Finally the music is another important element on the programme, for different reasons. First of all because there are programmed well-known Spanish musicians, secondly because there is a special interest in flamenco music and finally because sometimes the theatre presents musicals.
Martirio "25 años en directo" (June 2012), Rosana "Buenos días, mundo" (Ocober 2012), Sergio Dalma (November 2012), Luis Eduardo Aute (Septiembre 2012), and Rosa and Manuel Carrasco (both in January 2013) are some of the well-known Spanish contemporary musicians programmed during this two years.
About the flamenco music, it could be seen that there is a special programme developed, on another area of the theatre called *Salon de los espenjos,* where in January 2013 it has been programmed a special show called "Vajeros, indumentaria y gastronomía en el Arte Flamenco" performed by the La Asociación Flamenca de la Universidad de Murcia. Also have been a programmed concerts of international well-known flamenco musicians such as Miguel Poveda "Artesano" (Dicember 2012) Blues Band - Raimundo Amador (April 2013) among others.
There are some musicals on this last two years programme, such as programmed in June 2012 "Bienvenidos 80-90. El Musical" or "Bollywood, el viaje" programmed in November 2012, or "Cenicienta, el musical" January 2013 among others.

After this quick review on the theatre programme of Teatro Romea during 2012 and 2013, it could be considered that basically the most programed elements are basically theatre (contemporary and classical) from national and international authors, zarzuela, music and humour. It's interesting to observe too, that the programme try to include some opera and ballets but this are a small part of the hole programme and basically they are imported plays from international companies, surprisingly most of them from Russia and eastern countries.

It is interesting to identify that the theatre generally do not programme the shows under the classification of festivals or other kind of events (with some exemptions), therefore the performances are basically one time programmed and non related with the other ones during the same month, or period of time.

Even the programme offers different formats and performances typologies, generally it could be considered that Spanish theatre authors, humorists and musicians are basic pillars of the theatre, during the last two years. Therefore it could be understood that this theatre concentrate the content of its shows on national themes and issues, at the same time, but in a small scale, invite international authors and companies.

Teatro Campoamor, Oviedo

Again, after observing a rich programme, from Teatro Romea in Murcia, the observed programme from Teatro Campoamor in Oviedo seams to be austere, even this theatre is considered for the theatre management and municipality as the cultural symbol of Oviedo and one of the most important opera houses in Spain[22].

Basically this theatre was built in Oviedo, for almost decade between 1876 and 1883, answering the necessity of the moment recent growing bourgeoisie to attend to opera and diverse performances. The opening ceremony takes place on 1892 with the "Hugonotoes" by Giacomo Meyerbeer. Different situations, such as the Spanish Civil

21 Zarzuelas is a Spanish lyric-dramatic genre that alternates spoken and sung scenes, sometimes incorporate popular songs as well as dances.
22 As it could be read at the theatre website on the special part abut the theatre history. http://www.teatrocampoamor.es/teatro.php?v=teatro&vv=historia&idioma=es (acceded April 2013)

War, have a great impact on the theatre building provoking the need for a large rehabilitation and reconstruction of the building. The last complete reconstruction finishes in 1948, and in 1988 as been rebuilt the stage, in 1993 the basement is transformed to be the Modern Art Centre of Oviedo, and in 2006 it has been installed the exterior illumination of the building. Even now days there are a discussion about the building as some people considered that the theatre could not host international opera productions as the infrastructure still being small and complex to adapt international shows[23].

This theatre is well know for its Opera Session, the second oldest opera session in Spain after the one from the Liceu Thetare in Barcelona, is also known for its Zarzuela Festival, which is older than twenty years, also for the Dance Festival as well as internationally known for been the theatre host of the Prince of Asturias Awards[24]. But before this clear programme organization on several times the theatre has been used for other activities, like in 1915, regarding the need to makes it profitable, it has been installed a cinematographer, replaced in 1929 by a sound one and in 1930 by a better one. Although this equipment can be used, currently there is any film programme.

According to the last two years programme, it could be considered that there are less shows but longer programmed. Generally the programme occupies between seven and fifteen days a month but there are some months with much programme and other with relatively less. The most programmed months in 2012 were June, July and September, and the once in 2013 were April, May and June. The shows are generally programmed for some days, such as "Agrippina" by Händel programmed for four days in December 2012, "La Corte del Faraon" by V. Lleó, programed for five days during Marz 2013, or "Lucía di Lammermoor" by G. Donizetti programmed also for five days in October 2013.

Looking into the programme developed during the last two years is interesting to identify several aspects that make this theatre different than the others analysed:

The programme is based on operas and music, also giving a special place to the zarzuelas and dance. As it has been pointed out generally the programme is build through the participation to some festivals and events, organized with different cultural institutions such as the Orquestra Sinfònica Principado de Asturias[25], programming together "Werther" by Jules Massenet in September 2012 and "Don Carlo" by Verdi in Februar 2013. Other institutions also are permanent collaborators with the theatre like the Comañía Nacional de Danza[26] programming the "Romeo y Julieta" with the music of Serguei Prokófiev, in June 2013.
Another great characteristic of this theatre programme is, at it has been pointed out, that the programme is generally organized by several events and festivals. With some exemptions such as the New Year concert (generally played by the Oviedo Filarmonía). Different events and festivals have been developed at the theatre, during 2012 such as the XIX Festival de Teatro Lírico Español, during March and Juni, and the XX Festival de Teatro Lírico Español, during March and Juni of 2013, the Festival de Danza Oviedo between Febuary and June 2013 or the Gala Lírica de Zarzuela aldo in June 2013. As it has been ponted out most of this events are organizes, produced or creaced together with other natinoal ot local institutions.

Hence the programme of this theatre is really different than the others, basically regarding two different elements; (1) first of all this theatre organizes their programme in a collaboration environment, having a long and close relation with other cultural institutions on a local an national level, (2) and on the other site the programme is basically music, dance and opera, as well as theatre and humour are relatively presented on the programme.

In that sense it could be considered that even this programme differences from the other ones it seems to have a great similarity, as a wide audience transforming the institution into an active cultural centre of the city, attracting different kind of people.

23 As it could be read on the article published in elcomercio.es titled "El campoamor sopla las velas" in September 2012 http://www.elcomercio.es/v/20120916/cultura/campoamor-sopla-velas-20120916.html (acceded April 2013).
24 This award is an annual prize in Spain awarded by the Prince of Asturias Foundation to individuals, or organizations from around the world for notable achievement in sciences, humanities and public affairs. For more information see http://www.fpa.es/en/
25 Principality of Asturias Symphony Orchestra
26 National Dance Company

CONCLUSIONS

The main contribution of this research has to deal with the actual controversy about public theatres and their audience, relating the programme structures with theatre strategies.

After observing the last two years programme of these four theatres located on middle-size cities in Spain, it could be seen that each theatre has its own character. For example even the Teatro Gayarre in Pamplona and the Teatro Romea in Murcia seems to be more traditional, having a special mission on showing theatre (national and international) and Spanish artists such as musicians an humourists, the L'Escorxador seems to be more risky with its programme and the Teatro Campoamor extremely conservative, being used as a locations for several events and festivals.

On the other site it is interesting to observe that the four theatres have an extended programme and therefore probably reach and extended and various audience. Although each theatre has its own character, the variety of performances, shows and events transform the theatre from a closed and inaccessible institution to a cultural centre opened to all audiences and interests. An example about it could be the Teatro Campoamor with the close relation with other cultural institutions, and the different kind of shows programmed by the Teatro Roema and by Teatro Gayarre.

As it has been pointed out, is important to underline that the observed theatre programmes sometimes are related with the actual economic situation in Spain. The crisis has been an issue at the shows content, such as in the case of the Teatro Gayrre, and has been identified on the decreasing quantity of performances programmed from 2011 to 2013 on the case of the Teatro Romea and Teatro Campoamor.

If it is taking into consideration Bourdieu (1979) concept of cultural consumption is important to identify that each theatre programme could be identifying as a *structural*, *symbolic* and *taste.* In other worlds, some of these theatres have done, during the last two years, a programme which could include differences of consumer conditions, which also includes different social groups, and as well as different taste and evaluation.

Therefore this research could be concluded considering that even this four cases located in different middle-size cities, they share various elements that allows us to observer a similar situation between these theatres. Small cultural institutions (that in many countries make a high percentage of all existing cultural institutions), that plays a decisive role in the cultural experience of the citizens of meddle-size cities.

REFERENCES

BANÚS, E., (2002) *El teatro como red de mediaciones,* in: Enrique Banús-Eduardo Pérez-Rasilla (eds.): Medio siglo de teatro (1950-2000): un balance (RILCE , 2002) 18:2 173-194

BANÚS, E., BARCENILLA, M.C. (2005) *La programación en los teatros europeos: ¿existe un canon teatral europeo?,* in: Enrique Banús-Beatriz Elío (Eds.): Actas del VII Congreso "Cultura Europea", Pamplona: Editorial Thomson-Aranzadi, 1413-1421

BANÚS, E., BARCENILLA, M.C., DOBRESCU, C. (2009) *Presencia del teatro europeo en los teatros españoles de ciudades de tipo medio,* in Actas del VIII Congreso Cultura Europea, Pamplona: Thompson-Aranzadi 975-982

BOURDIEU, P.; (1979) La distinción. Madrid: Ed. Taurus

FRAQUET, M., CUADRADO, M. *Gestión de las relaciones en el sector teatral* in CUADRADO, M.; (2010) Mercados culturales. Doce estudios de marketing. Barcelona: EdiUOC.

OLIVEIRA, A. (2012) *En esta situación de recortes veo un panorama estupendo para la colaboración, para compartir recursos,* Diario de noticias, 9.6.2012, http://www.noticiasdenavarra.com/2012/06/09/ocio-y-cultura/cultura/en-esta-situacion-de-recortes-veo-un-panorama-estupendo-para-la-colaboracion-para-compartir-recursos, acceded 23.4.2013

SGAE Sociedad General de Autores y editores (2010- 2011) Anuario de las artes escénicas, Musicales y Audiovisuales. http://www.anuariossgae.com/anuario2012/home.html [abril 2013]

VVAA (2012) Encuesta de hábitos y pláticas culturales en España 2010-2011. Madrid: Misterio de Cultura: secretaría General técnica