Ajuntament de Barcelona

Barcelona Activa

Barcelona Treball

Performing arts

Sector Report 2013

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The 10 keys to understanding the sector

The performing arts market has changed profoundly over the past two decades mainly due to significant public investment in the construction and refurbishment of theatres and other venues.

Description

The performing arts sector has been transformed over the last two decades. This has been brought about by the construction and refurbishment of venues, the emergence of numerous theatre companies and the consolidation of various performance circuits. Barcelona, a leader in the field of performing arts, is currently enjoying a high volume of activity at public and private venues.

Main areas of activity

The sector is divided into two main areas: performance venues, 73% of which are government-owned, and stage production in which a third of theatre companies are professional.

Trends

The sector will need to find new means of financing to maintain performance venues through sponsorship, increased hiring of venues to third parties, etc., while companies will have to look at various production and co-financing models for their productions.

Economic importance

The contribution of the performing arts to the Spanish economy was in 2008 (latest data available) 0,16% of total GDP and 5,5% of culture sector GDP. The cost of culture referred to 2012 budget of the Government of Catalonia is 2,75% lower than in 2011. However, in 2010 there were 14.221 performances and 3.299 shows and performing arts in Catalan theatres, 518 shows and 566 performances more than in 2009.

Employment

According to the latest data available, the number of employees in Catalan theatres in 2009 was 1.660: 374 in arts activities, 479 in technical activities, and 478 and 329 in administrative and management services activities. There were 14.221 performances in Catalan theatres in 2010, 12.819 of them were related to professional companies (90,1%), 270 to semi-professional companies (1,9%), and 1.132 to amateur companies (8%).

Professional profiles most in demand

A distinction can be made in the performing arts sector between professionals working in artistic creation, who in addition to formal training are also required to have extensive industry experience, sometimes for periods of between 5 and 10 years, and professionals involved in staging, who also need to do highly specialised training and afterwards constantly recycle their knowledge.

Occupations most in demand

In artistic creation, in addition to the mainstream profiles (actors and directors), there is growing demand for entertainers and dancers for new types of events and leisure time uses. In staging, professionals are required in technical (audiovisual, sound and lighting) and management (cultural planner and sponsorship manager) areas.

Future scenarios

In the near future, the performing arts sector with a large number of venues and a large network of small and medium-sized theatre companies will have to meet the challenges of financing its performance, creation and production activities. To achieve this, it is essential to establish forums for dialogue and partnership between government and businesses in the sector.

Weaknesses

The sector's weaknesses are mainly financing problems, the professionalisation of theatre companies and their staff, together with being heavily dependent on public policy. The significant reduction of the budget dedicated to the sector is now one of its main weaknesses.

Opportunities

The provision of an extensive and established network of venues and the profitability of professional performance circuits are a good starting position for the sector to evolve towards greater streamlining of resources, greater professionalisation of companies and increased attendance at theatres by the public.

01 Introduction to the sector

The performing arts come within the field of culture and include various types of creations designed to be performed live on a stage, whatever its characteristics may be.

The most common form of performance is in theatres, normally as textual theatre with other kinds, including musical, gestural, object theatre, etc., being not so common. The other two disciplines most often seen on stage are dance (ballet, contemporary, etc.) and music (in its various forms, opera, operetta, contemporary, etc.). Finally, there is also a more limited offering of circuses and clowns, magic shows, poetry performances, dramatised readings, performances, etc.

The performing arts sector includes a range of types of activities in the creation or production of these arts (where companies play the leading role) and activities in the staging of these arts in a specific venue (in performing arts venues which include alternative facilities in addition to traditional theatres).

As for companies, although only a third of these can be considered professional, the private sector has a large presence throughout the country and especially in Madrid and Barcelona. Their composition, organisation and activity have very different features compared to other sectors, mainly due to the creative importance of these companies and the process of marketing their services.

The performing arts market has changed profoundly over the past two decades due mainly to significant public investment in the construction and renovation of theatres and other venues. Government has also supported production and staging by setting up regular performance circuits.

02 Main areas of activity

The performing arts sector is divided into two main areas, although each has links to other areas or sectors such as government, festivals and theatre shows.

Venues and staging

Description

Performing venues need to meet a number of requirements:

- Have sufficient technical resources to put on live professional arts shows
- Schedule at least eight professional shows a year
- Have staff who schedule regular shows in the various artistic disciplines (mainly theatre, dance and music, but also magic shows, circuses, etc.)
- Have sufficient financial resources to schedule professional activities

However, within these parameters there is a very wide range of types of venues, and even more so if aspects such as their ownership, type of management and event scheduling expenditure are taken into account.

Furthermore, public facilities predominate. According to the latest data available for the sector, 73% of venues in Spain with regular programmes are publicly managed with the vast majority being local theatres run by town councils.

The breakdown of spending by venues shows that 52% have a budget of less than €100.000, 32% between €100,000 and €500,000 and 15,8% more than €500.000.

Another hallmark of performance venues is the trend towards concentration, i.e., the larger the number of people living in a town, the greater the likelihood of it having a theatre with regular programming. Nonetheless, thanks to public investment in the construction and renovation of theatres and the development of theatre activity, 36,2% of theatres are in towns with fewer than 25.000 inhabitants.

A significant feature is how long a venue has been operating (not the age of the building but rather its uninterrupted use as a theatre). 60% of venues in Spain have been operating as theatres for less than 15 years. The 1990s was the period when most stage facilities were opened. Only 17% of venues that are active today go back to before 1990.

Activity

Venues put on performances for around one third of the days in a year. However, the figures indicate that there are considerable differences between them in this respect, depending upon aspects such as the ability to rent the venue to others, size of budgets, co-participation in production, etc.

Hence these venues' social (and probably also economic) profitability involves not only carrying out professional activities but also hosting other social and cultural events.

The major genre in the range of performing arts scheduled by the venues is theatre (mostly text) followed by music and dance. However, as a secondary genre many venues also feature contemporary dance, opera and other types of theatre including musical, visual and object theatre.

When deciding what to put on, theatre programmers often look for information in the channels provided by the performance circuits to which they belong, festivals, fairs and exhibitions, and the reviews published by experts. However, and this is a fact that defines the relationship with theatre companies, they do not pay much attention to box office takings earned by shows in other theatres or cities.

The average attendance in Spain stands at around 240 people (the figure for Barcelona province or the city of Barcelona is noticeably higher). Furthermore, the share of attendance by type of entertainment (theatre, music, dance and other genres) is significantly correlated with the percentage of functions put on by each type of performance.

Analysis of pricing strategies (discounts and season tickets) shows that they can lead to an increase in the share of performance venue attendance. However, it is clear that this is not the only factor making this possible since theatre attendance is the outcome of complex and varied reasons that go beyond price.

The coverage percentage (box-office divided by performers' fees), in other words what percentage of performers' fees is met by box-office takings, is around 50%. An increase in average ticket prices tends to provide greater coverage of performers' fees costs.

Finally, the last aspect concerning performance venues is their staff. According to the latest available data, the structure of the workforce of a venue is made up, on average, of 0.8 artistic workers (directors, actors, etc.), 3.8 engineers (sound, lighting, etc.), 2,6 management officers (manager, planner, etc..) and 2.8 service personnel (house manager, box-office staff, etc.). Obviously, this structure varies greatly depending on the ownership of the venue, its management model, available budget and even the type of activities offered.

Stage production

In 2007, the Theatre Documentation Centre had a total of 2.958 theatre or other performing arts activity companies registered in Spain. Companies are classified by the sector as being professional when they meet the following requirements:

- Perform a remunerated stage activity
- Have produced a show in the last three years
- Have an expenditure budget of over €25,000 per year

Based on these criteria, only 36,5% of companies can be classified as professional. Although 44,2% of companies are in the regions of Catalonia and Madrid, over recent years support by government in public infrastructures and performance circuits has led to the development of numerous companies throughout Spain.

Another figure that confirms the expansion of production activity in Spain is the year when companies and enterprises were founded, as more than half of professional companies are less than ten years old. In addition, the legal form of 53.4% of companies is a trading enterprise.

The average performing arts activity of theatre companies in Spain, which mostly specialise in textual theatre, is 1.16 productions staged per year, an average of 3,79 different shows per year and 88 performances a year.

Another significant variable in understanding the economic structure of a theatre company is its staff. Most companies tend to employ between 3 and 9 full-time equivalent workers at times of increased activity over the course of a year. These figures fall at times of reduced activity, when a production is being designed or the company is not touring. It is very unusual for the staff of theatre companies that charge for their performances to be volunteers, and only occurs at companies with very little budgetary capacity.

Finally, the last aspect to be examined is the companies' expenditure and income structure. On average, theatre companies in Spain spend two thirds of their budget on production costs and a third on other costs (communication, publicity, etc.).

Turning to income structure, on average 75,5% of it comes from fees charged for performances. Box-office takings account for 9,1% on average, while production rights or other income from the production unit are 0,3% and 2,3% respectively. Direct grants make up 12,8% of the income of an average theatre company.

Hence theatre companies are largely financially dependent on their ability to sell their works to theatres and festivals. Although many of them are publicly owned, resources are not allocated to non-recoverable subsidies or to support the sector but rather to fill venue schedules with productions. However, the main remuneration mechanism (through payment of performance fees) enables companies to reduce their risk as it is theatres that cover the shortfall between box-office takings and performance costs.

03 Sector trends

Semi-professional and/or self-taught practitioners are disappearing because the sector is calling for a higher level of training and professionalism both in creation and also in more technical profiles.

Increasing the supply of performances and production
Although Madrid and Barcelona have a wider theatrical offering and a larger number of theatres and companies, growth in the sector, which is mainly due to support from government, is also to be seen in other towns of varying population size. There are, for example, successful festivals in Catalonia in Lleida province (the Tàrrega Theatre Festival) and Girona province (the Temporada Alta Autumn Season). At the same time demand is diversifying and especially in large cities this has made it possible for independent groups to put in place projects that include venues for small scale productions and specialist festivals.

Strengthening the business network
The launch of municipal theatres and the consolidation of regional performance circuits have injected resources and brought financial stability to mainly local theatre companies. This has changed the position in the sector which has now become much more powerful and decentralised and much less seasonal than two decades ago in both performance and stage production.

Gradual professionalisation and more highly qualified staff
There is a need for greater staff professionalisation and skills in performance venues and companies in addition to the gradual increase that has taken place over recent years.

An example of this is that government requires a higher level of professionalism and expertise from venue management staff as a key factor in gaining a social and economic return on its investment in construction and refurbishment.

The same thing is taking place in production where semi-professional and/or self-taught approaches are giving way to requirements for a higher level of training and professionalism both in creation and also in more technical profiles (sound and lighting).

Thus as part of its drive to train sector professionals, the Performing Arts and Music for All Ages Plan 2011-2018 states that the performing arts and music for all ages sector is to work with the National Council for Culture and the Arts, the organisation responsible for continuous learning for artists, on a series of training projects for new artists. These include schemes for immediate implementation such as setting up a working group and monitoring committee, mapping out professionalism requirements, linking production and performance grants to these requirements and incentivising and co-financing trips by artists abroad.

Search for financing
After two decades of major investment in increasing the number and quality of performance venues, venue managers are now seeking new ways of financing facilities that continuously lose money due to the activities they host. These include sponsorship and promoting the venues in the meetings market.

New forms of production
Although in-house production (by the company) remains the most widely used system in the performing arts sector, new production and financing models (executive co-production, financial co-production, etc.) are beginning to emerge. However, at present only large and medium-large companies go into partnerships to produce shows. Executive co-

production is the most common system whereas the almost complete absence of financial co-production indicates that there is still a lot to do in order to attract investment from outside the sector.

Encouraging project production and development

Promoting the production and development of new projects is one of the goals of the Performing Arts and Music for All Ages Plan 2011–2018. A total of 11 actions have been put forward in order to achieve it, with the most innovative being the following:

- Setting up a venue in Barcelona with favourable hiring conditions for performing arts and musical companies for all ages.
- Putting in place a grants facility for multi-year partnership agreements with companies for business development projects whose goals and their achievement are to be reviewed every year.
- Including specific ratings for shows for all ages in production subsidy assessment committees, giving particular preference to rigorous artistic and production standards and innovation so as to achieve maximum levels of quality, risk, innovation and competition in Catalan shows.
- Studying with local authorities and distributors the options for giving more support to street art.
- Incentivising creation, consulting and training prior to the production of the show in some venues specialising in entertainment for all ages with additional funding as required.

ICT and performing arts

Performing arts are looking to exploit the opportunities provided by ICT. In this sense, ICT may stimulate new strategies for dissemination and communication for performing arts. In one hand, may increase the diffusion of the activities and the interaction with the public and potential audience. Also, the integration of ICT in performing arts could introduce scene into technology social tissue which is immersed actual society[1]. In addition, the use of the Internet as a tool to disseminate theatre and as marketing vendor strategies inputs remains a challenge pending in the current Spanish scenic panorama.

Network of local performing arts spaces

The Public System of Scenic and Musical Equipment (SPEEM) is a network of theaters and concert halls throughout the country created to consolidate the cultural activity in Catalan towns and to distribute it evenly, to ensure citizens' right to equal access to culture as Article 22 of the Statute of Autonomy says.

SPEEM wants to provide an impetus to Catalan theatres and music halls in collaboration with local stakeholders (councils, Diputacions and Consells Comarcals) [2]. This can be an opportunity for the private sector to develop the performing arts and music, and to make grow sector business.

The network organization of facilities in Catalonia will avoid duplication in arts programs and music, and will make a better use of technical and financial resources allocated, both public and private.

[1] Ideas Fundation. Cultural and creative industries. A key sector of the new economy. May 2012 Report.
[2] Study on Network and Circuits in Public Theatres in Spain from 2006 to 2010. Spanish Network of Theatres, Auditoriums, Tours and Festivals public ownership. 2012..

04 The sector in figures

Economic data

- Performing arts contribution to the Spanish economy was, according to the latest data available for 2008, 0,16% of GDP and 5,5% of culture sector GDP[3].
- Theatres and concert halls in public ownership make up 73.6% of equipments with professional activity in Spain.
- The scene activity in Spain has called up, in 2010, €50.8 million viewers that have gone to 210.765 plays and concerts. These performances took place mostly in 1.528 permanent theatres and 493 concert halls existing in Spain, mostly publicly owned spaces.
- The theatre is the type of performing art that gets more revenue (45% of total revenues for the performing arts and music); the amount collected in 2010 was €447 million.
- The Department of Culture's budget for 2012 is 2,75% less than in 2011.
- There are 146 theatres in Catalonia (2010), 10 theatres more than in 2007: 104 of the 146 theatres are publicly-owned, 33 privately-owned and 9 are owned by associations and foundations. Many were built during the 1990s and 2000s. 29,4% of Catalan theatres are in the county of el Barcelonès[4].
- The audience in Catalonia stood at 3.024.968 persons in 2010. Theatre audiences came to 1.565.887 (51.8% of 2010 audience), increasing the number over 2009 (1.486.650). In contrast, audience of musical theatre (2.508.809, 16.8% of 2010 audience) decreased compared to 2009 (652.110).
- In 2010 3.299 performances and 14.221 of performing arts shows were given in theatres in Catalonia, 518 performances and 566 performing arts shows more than in 2009. They break down into 8, 8.553 in general theatre, 1.534 musical theatre, 1.154 dance, 779 in puppets, shadow and object theatre, 810 in magic, 268 in circus, clowns and juggling, 268 in opera, operetta and zarzuela, 130 in music hall, revues and variety shows, 155 in mime and pantomime, 127 in poetry recital, 55 in theatre animation, and 388 in other performing arts.
- In 2010, 2.297 of these 3.299 performances were staged by public theatres, 838 by private companies and 164 by associations and foundations.
- In 2010, 344 of the 14,221 performances were free (156 less than last year) and 13.877 were payment (722 more than last year).
- Takings from performing arts shows in theatres in Catalonia in 2010 came to €60.798.884. 42,3% came from public theatres, 56,9% from private ones and 0,8% from associations and foundations. 35,6% of the revenue came from the theatre in general, 24,6% from musical theatre, 10,6% from dance, and 22,5% from opera, operetta and zarzuela.
- In Barcelona on its own, the number of theatre goers in the 2011/12 season came to 2.890.624 with a seat occupancy rate of 53,77% (8% more than the previous season).
- Takings in Barcelona came to €68.161.934,47 (8% more than the previous season). The city's Gran Teatre del Liceu heads the tables for spectators and takings[5].

Employment data

- In 2010, by origin of the company, out of the 14.221 performances in Catalan theatres 10.573 were Catalan, 2.332 from other regions in Spain, 1.416 from other places.

[3] Satellite Account of Culture, Ministry of Education, Culture and Sport, 2011.
[4] Statistics of performing arts. From 2007 to 2010. Theatre, dance and circus. Cultural Statistics in Catalonia. July 2012.
[5] ADETCA (Association of Theatre of Catalonia). Theatres of Barcelona, statistics of the 2011-2012 season.

- In Catalonia in 2010, 12.819 of the 14.221 performances performing arts theatres are related to professional companies (90,1%), 270 to semi-professional companies (1,9%), and 1.132 to amateur companies (8%).
- The number of people working in theatres in Catalonia in 2009 stood at 1.660: 374 of them on the artistic side, 479 as technical staff, 478 in management and administration and 329 in services.
- February, March, April and May are the most active months for performances by performing arts companies in Catalonia.
- In Spain, 63,5% of theatre companies has an expenditure budget less than €25.000 per year or haven't produced no new show in the last three years, which is below the minimum level of stability or professionalism. As for those who achieve these two requirements, 46.1% do not exceed 50.000 annual spending, 25,9% is between €50.000 and €100.000, 25,7% between €100.000 and €500.000, and only 2,2% exceeds €500.000[6].

Sources. Lastest data available: Cultural Statistics for Catalonia 2012 from the Department of Culture; Performing Arts and Music for All Ages Plan 2011-2018 from the Department of Culture; Performing Arts Statistics. 2006-2009 for theatre, dance and circus venues from the Department of Culture in June 2011; ADETCA (Association of Theatre Companies of Catalonia). Theatres in Barcelona, statistics for the 2011-2012 season; Alternativa Foundation. Report on the State of the Spanish Culture and Global Forecast 201; Performing Arts Statistics. 2007-2010 for theatre, dance and circus venues; Satellite Account of Culture, Ministry of Education, Culture and Sport, 2011.

[6] Alternativa Foundation. Report on the State of the Spanish Culture and Global Forecast 2011.

05 Professional profiles most in demand

Most highly qualified professional profiles

Training profile

A distinction can be made in this sector between performing arts creation/production professionals and people working at performance venues.

Specific and specialised training is mainly provided for staging, especially for audiovisual technicians, sound and lighting engineers who also need continuous skills recycling.

Creative professionals in the performing arts also need extensive training (usually higher vocational) but additionally they need to gain experience through working on small or amateur projects. This type of training is particularly important in the case of artistic directors, actors, dancers, etc.

Skills profile

There are two distinct professional skill sets due to the two areas mentioned above (creation and staging). Creation obviously requires creativity, but also learning and use of knowledge, flexibility and change management and, in some cases, physical fitness (especially for dancers, circus artists, etc.).

Professionals working at performance venues need initiative and achievement orientation as well as other competencies in teamwork and cooperation, leadership, communication and negotiation.

Examples of jobs in the Web Barcelona Treball directory

- ✓ Artistic director
- ✓ Choreographer
- ✓ Actor/Actress
- ✓ Playwright

Less qualified professional profiles

Training profile

Creation and staging also need to be distinguished in this second tier of profiles. However, in this case the relationship is reversed as formal training is fairly important in creation (makeup artists or costume designers), while experience and ad hoc training provided by the venue is more important in the case staging (ushers or box-office staff).

Skills profile

Requirements in these profiles focus on areas such as achievement orientation, initiative, concern for order and quality, customer focus, flexibility and change management, and planning and organisation.

Examples of jobs in the web Barcelona Treball directory

- ✓ Lighting technician
- ✓ Facilitator
- ✓ Stage manager

06 Future scenarios

Weaknesses

- Performing arts staging, at least in publicly-owned venues, is usually loss-making as only a part (around 50%) of performance fees can be covered by revenue generated from ticket sales, and that excludes other staging expenses.
- Government policy of providing regular and diverse professional performances in a venue properly equipped with personnel and equipment calls for major financial outlay. In the current economic climate that could lead to a fall in the quantity of performances at these venues which account for 73% of venues in Spain.
- Private sector is largely influenced by the government, involved at three levels: encourage private production through grants and repayable grants, are the primary retail customer and distributor of stage productions (programming venues and festivals) and act as theatrical producers. This situation guarantees the stability of the production activity, but difficult the sector initiative development.
- Technical personnel at venues need skills recycling schemes. The performing arts are increasingly making use of highly sophisticated lighting, sound and visual effects technologies that require specific knowledge.
- In production one of the characteristic features of the sector is casual employment in the creative and technical fields. This weakens the regular programming of companies as they have to find specific personnel at regular intervals depending on the show.
- There are three critical environmental factors: firstly, the large number of companies (the lack of professionalism in some of them and a significant number of unqualified people working); secondly, the coexistence of a schools circuit that affects the more professionalised performing arts and music system; and thirdly, the lack of a street theatre circuit.
- In the area most directly related to the activity there are some critical factors in the value chain: weaknesses in promoting production (complexity in the distribution model, lack of information and insufficient regular programming) and difficulties inherent in the product and its marketing, in particular with respect to prices, topics covered in shows, little risk and innovation in the product and technical shortcomings at some venues.
- The limited size of the production companies difficult the generation of scale economies and competitiveness in the international market[7].
- The sector is characterized by a certain smallholdings and a situation of overproduction. Such inefficiencies, exemplified by the low number of functions by show, cannot amortize the effort and investment in production and distribution[8].
- There are an excessive number of agents and products for a market (audience) that grows slowly and does not seem able to efficiently absorb this production[9].
- The projection of the Spanish stage production is limited[10].

Threats

- The figures discussed above show that the sector is highly dependent on public policy in production, as government is the programmer, and staging given the high percentage of publicly-owned venues. Hence industry trends are largely dependent on the positioning of the various levels of government, especially local government.

7

- Existeix una escassa capacitat del sector per desenvolupar accions conjuntes i potenciar criteris per a la millora del conjunt d'agents participants en el sector. Un dels reptes és, per tant, la col·laboració entre els dos grans àmbits del mateix (exhibició i producció).
- Some professionals cannot work full-time in the performing arts and have to combine it with other jobs, which is rather discouraging and inefficient.
- Public spending cuts in 2012 may lead to slimming down of the sector and a fall in supply and demand.
- For many medium-sized companies, representing approximately 50% of the Spanish theatre sector, and assuming structural costs (fiscal duties, labour, personnel training, etc.), reduced net margins, budget cuts, decreases in the "caches", the unpaid council bills is the major threat[11].
- The increase in VAT to 21% may adversely affect the consumption of theatre shows.

Strengths

- The performing arts industry generates annual revenues in Spain much more than the record market, and has more locations sold in comparison to Spanish movies or the Spanish football First Division locations[12].
- The performing arts market is growing steadily and has well supported until now the fluctuations of business cycles, however, the intensity and duration of the current crisis is having effects on staff reduction in some companies, in the disappearance of some of them, the reduction of shows creations, etc[13].
- One of the sector's great strengths, achieved thanks to the efforts made in the last two decades, is having a large and established network of venues throughout Catalonia. This effort, which is still ongoing with initiatives such as the Catalan Government's Cultural Facilities of Catalonia Plan, has involved the construction and/or refurbishment of venues as well as mapping out economic viability strategies and a plan for the use of these venues.
- Governments are currently allocating resources to provide the public with a regular programme of quality performing arts, make proper use of infrastructures and find ways of financing them to ensure their economic viability.
- The implementation of municipal theatres and consolidation of regional programming circuits which have allowed streamline processes, get new audiences and strengthen production and exhibition of large companies. As a result, in Spain, now there is a system better performed and structured, decentralized and not subjected to seasonal cycles, much better than the existing two decades ago, not only on exhibition, but also in the production stage.
- There is a growing public interest in shows and the performing arts in general, and this results in ongoing involvement by government to meet this current and potential demand.
- Suggestions for improvement are emerging in the sector, such as drawing up regulations for staging and creation, improved personnel hiring and other measures to promote the recovery and structuring of the sector.
- The sector is seeking to attract new audiences by trying to tailor the performing arts to public tastes. Examples include theatre for schools and families, as can be seen in their audience figures.
- Catalonia has a fairly stable network of theatre and performing arts schools and institutes for training sector professionals.
- If we look at the latest data available, the Spanish theatre market has shown a surprising resistance to the crisis[14].

- In the coming years, more public resources will have to be allocated to supporting the performing arts if the intention is to maintain or grow the sector. An image needs to be created using marketing activities that stress improvements inside and outside the sector as well as enhancing its coordination.
- Communication and publicity policies for shows, pricing policies (discounts and season tickets) and the implementation of ticket booking and purchasing technologies are becoming strategic management tools for the performing arts. Examples include the TR3SC club and selling tickets via portals that mean they can be bought at more affordable prices.
- One of the sector's biggest challenges will be getting its business enterprises to work together to deal with market threats and improve their positioning. The consolidation of a quality and innovative training system, provision of facilities for creation and support in financing production are issues on the sector agenda.
- Companies have to achieve a higher degree of internationalisation and openness to new audiences that enables them to overcome the local dependence to which most of them are subject.
- One of the challenges in staging is to solve the technical shortcomings of some public venues when it comes to hosting more theatrical, musical and other performances and productions.
- Steps are being taking to develop the sector through the Performing Arts and Music for All Ages Plan 2011-2018 which seeks to improve the environment and dignify the sector, encourage project production and development, foster distribution and staging, drive publicity and promotion of the performing arts and music for all ages, provide access for new professional companies to the market and promote lifelong learning.
- The performing arts sector in Catalonia and Spain should have resources and infrastructure available to consolidate the experience gained in recent years[15].

07 Useful links

International organisations

European Institute for Comparative Research
http://www.ericarts.org

International Network for Arts and Business
http://www.artsmanagement.net

The Europe of Cultural Cooperation
http://www.coe.int

The International Dance Council CID-Unesco
http://www.cid-portal.org/site/index.php

International Theatre Institute ITI
http://www.iti-worldwide.org/

Latin American Centre for Theatre Creation and Research
http://www.celcit.org.ar

Spanish organisations

National Institute for Performing Arts and Music (INAEM)
http://www.mcu.es/artesEscenicas

Government of Catalonia - Department of Culture
http://www20.gencat.cat/portal/site/CulturaDepartament/

Barcelona City Council - Barcelona Institute of Culture
http://www.bcn.cat/icub

Barcelona Provincial Council - Art Promotion Office
http://www.diba.cat/oda/

International events (fairs, conferences, etc.)

International Network for Contemporary Performing Arts
http://www.ietm.org

Iberescena
http://www.iberescena.org

National Black Theatre Festival
http://www.nbtf.org/

New York International Fringe Festival (FringeNYC)
http://www.FringeNYC.org

Spanish events (fairs, conferences, etc.)

Escenium
http://www.escenium.com

FETEN: European Fair of Theatre for Children
http://www.gijon.es/feten

Vic Live Music Market
http://www.mmvv.net

Barcelona Grec Summer Festival
http://www.grec.bcn.es

Concurs de Castells de Tarragona
http://www.concursdecastells.cat/

International themed portals

Union of European Theatres (UTE)
http://www.ute-net.org

European Circus and Street Arts Portal
http://www.circostrada.org

International Association of Theatre Critics
http://www.aict-iatc.org

Spanish themed portals

Publicly-owned theatres, concert halls, circuits and festivals association
http://www.redescena.net

Autor Foundation
http://www.fundacionautor.org

Association of Playwrights
http://www.aat.es

Spanish Association of Stage Directors
http://www.adeteatro.com

National Federation of Associations of Theatre and Dance Companies
http://www.faeteda.org

Teatralnet: digital performing arts magazine
http://www.teatral.net/

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