

Appendix II: Creative Substance and copyright. The case of flamenco in Spain.

The information provided in the following questionnaire will deliver understanding on the creative contribution of flamenco performers, as a part of the Ph. D. thesis on “Creative Substance and Copyright. The Case of flamenco in Spain”, from the University of Sevilla.

Thank you for your time and assistance in filling it out.

Consumers

Section 1: Consumer Profile

1. What is your knowledge level on flamenco

None ☐ ¹ ☐ ² ☐ ³ ☐ ⁴ ☐ ⁵ ☐ ⁶ ☐ ⁷ ☐ Expert

2. During the last year have you attended live flamenco concerts or performances?

☐ Yes
☐ No

3. If yes, how often?

☐ At least once a week
☐ Once a month
☐ Once every three months
☐ Once every six months
☐ One time only

4. If no, what was the reasoning?

☐ Lack of money
☐ Long Distances
☐ No concerts/shows in my city
☐ Lack of time
☐ No knowledge of them
☐ Uninterested/ Don't like flamenco

5. Do you own flamenco music?

☐ Yes
☐ No

6. How many flamenco music albums have you obtained in the last year?

☐ None
☐ One to four
☐ Five to nine
☐ Ten or more

7. The mean you normally use to listen flamenco to is:

- ☐ Live performances
- ☐ Recorded music (CD, vinyl, etc.)
- ☐ Streaming platforms (Spotify, iTunes)
- ☐ YouTube
- ☐ Radio, TV
- ☐ Other _____

8. How long have you been a consumer of flamenco?

- ☐ Less than a year
- ☐ One to four years
- ☐ Five to nine years
- ☐ Ten or more years

9. How did you develop a taste for flamenco?

- ☐ From family members
- ☐ From friends
- ☐ Own initiative
- ☐ From my partner
- ☐ I don't like flamenco

10. During the last year, have you attended live performances of any other musical genre?

- ☐ Yes
- ☐ No

Section 1: Critics profile

1. How long have you been a critic?

- ☐ Less than a year
- ☐ One to four years
- ☐ Five to nine years
- ☐ Ten or more years

2. What is the predominant mean you use to broadcast the critic?

- ☐ TV
- ☐ Radio
- ☐ Written press
- ☐ Personal blog
- ☐ Other _____

Section 1: Cultural managers profile

1. How long have you been a cultural manager?

- ☐ Less than a year
- ☐ One to four years
- ☐ Five to nine years
- ☐ Ten or more years

2. What percentage does flamenco represent within the programs you design?
- ☐ Less than 25%
- ☐ 25% to 49%
- ☐ 50% to 74%
- ☐ 75% or more
3. When hiring a flamenco show, do you impose the artist to perform certain pieces?
- ☐ Yes, I prefer to establish which pieces must be performed in the show.
- ☐ No, I give the performer the freedom to choose the repertory.
- ☐ Sometimes I might give a guideline considering the show thematic.

Section 2: Questions related to flamenco work aspects and its creative agent's valuation.

2.1. Flamenco work valuation:

Please indicate your level of agreement on each of the following statements; where 1 represents total disagreement and 7 represents total agreement.

When valuating flamenco work the following elements are important:

		1	2	3	4	5	6	7	DK/NA
2.1.1.	Flamenco cultural heritage (<i>palo</i>)								
2.1.2.	Harmonic structure								
2.1.3.	Rhythm								
2.1.4.	Its author								
2.1.5.	Melody								
2.1.6.	Lyrics								
2.1.7.	Its performer								
2.1.8.	That its trending								
2.1.9.	That it might generate legacy for future generations								
2.1.10.	The theatre or festival were its being performed								
2.1.11.	That it receives awards and credits from the music industry								

2.2. Flamenco performer valuation

Please indicate your level of agreement on each of the following statements; where 1 represents total disagreement and 7 represents total agreement.

When valuating flamenco performers the following elements are important:

		1	2	3	4	5	6	7	DK/NA
2.2.1.	Its performance has a distinctive element								
2.2.2.	Its technical level								
2.2.3.	Its ability to improvise								
2.2.4.	The flamenco work its performing								
2.2.5.	Its consistency with its performance								
2.2.6.	Its performance is innovative								
2.2.7.	Its age								
2.2.8.	Its Roma ethnic affiliation								
2.2.9.	Ability to produce emotion								
2.2.10.	That the performance generates reflection in spectators								
2.2.11.	Ability to feel flamenco								
2.2.12.	Ability to make others feel flamenco								
2.2.13.	Past performances in the best theaters and festivals								
2.2.14.	That it has awards and credits in the flamenco world								
2.2.15.	Record sales levels								
2.2.16.	Ticket sales levels								
2.2.17.	The image it portrays								
2.2.18.	Acknowledgement from experts								
2.2.19.	Acknowledgment from the public								

3. Statements about author and performer aspects:

Please indicate your level of agreement on each of the following statements; where 1 represents total disagreement and 7 represents total agreement.

		1	2	3	4	5	6	7	DK/NA
3.1.	When attending a flamenco concert, you base your choice on the performer.								
3.2.	The performer can turn a flamenco work in a work of art.								
3.3.	The element that will ultimately decide if a work is a success or a failure is the performer.								
3.4.	I consider the performer, as an active participant in the creation of the flamenco work.								
3.5.	The main figures in flamenco are the performers.								
3.6.	I consider the performer as an essential in flamenco because it poses its style and special distinctive.								
3.7.	Before acquiring a flamenco album, I first look at the lyrics theme.								
3.8.	When attending a flamenco concert I already the know the works that will be performed.								

Section 4: Cultural Policy

1. Do you agree that flamenco should receive public funding for its conservation, preservation and sustainability?

- ☐ Yes
☐ No

2. Do you have any proof that by the end of their careers famous flamenco performers have lived or are living under difficult economic situations?

- ☐ Yes
☐ No

3. If yes, what do you consider are the reason or reasons why?

- ☐ They are not saving for retirement while actively performing.
☐ The wage they receive in this musical genre is too low.
☐ Lack of information on their intellectual property rights.
☐ Specific characteristics of Flamenco's labor market.
☐ Other _____

4. Would you consider necessary for there to be a Collective Agreement that regulates flamenco's labor market?

- ☐ Yes
☐ No
☐ Don't Know/ No answer

Section 5: About You

1. You are _____ Female _____ Male
2. You are _____ years old.

- ☐ Less than 30
☐ From 30 to 39
☐ From 40 to 49
☐ From 50 to 59
☐ 60 or more

3. What level of education have you completed?

- ☐ None
☐ Elementary
☐ Middleschool
☐ Highschool
☐ College

4. Nationality

- ☐ Spanish
☐ Other _____

If Spanish, please state the Autonomous Community of origin.

Thanks you for your time and assistance, enjoy your day.