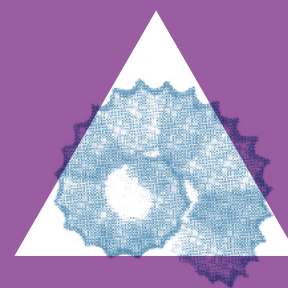
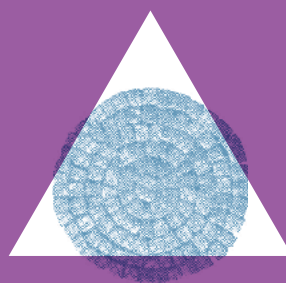
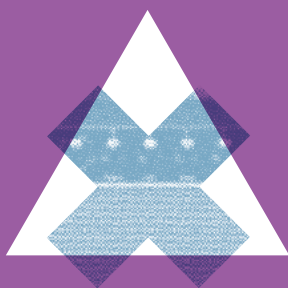


GENDER Programmes and Policies

**Analysis of the situation regarding equality
between women and men in the sectors of
dance, books and literature, music and
theatre, both from the perspective
of creation and of the industry**



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Analysis of the situation regarding equality between women and men in the sectors of dance, books and literature, music and theatre, both from the perspective of creation and of the industry

EUSKO JAURLARITZA



GOBIERNO VASCO

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GENERAL INTRODUCTION

1.1 GENERAL INTRODUCTION

The document introduced as follows aims to offer a general, summary-like overview of the contents developed under the project “Gender Programmes and Policies,” within the framework of Kultura Auzolanean, cultural planning promoted by the Basque Government’s Department of Culture and Linguistic Policy.

The first general objective of the project “Gender Programmes and Policies” is to offer an informed analysis of the situation regarding equality between women and men in the sectors of dance, books and literature, music and theatre, both from the perspective of creation and of the industry. As far as the second general objective is concerned, it should be noted that these analyses, in turn, act as a supporting foundation for the Basque Government’s Department of Culture and Linguistic Policy to later design and implement programmes and actions designed to intervene and improve the situation of equality between men and women in fields where gender gaps or inequalities have been identified.

To conduct these analytical exercises, eight professionals from the aforementioned sectors participated. The objective was to endow the studies with a realistic, expert perspective for each one of the realities analysed. They have conducted an analysis and reflection on the equality of women and men in each one of their sectors of reference.

As explained more specifically in the chapter on the methodological basis, these analytical exercises were conducted both by reading quantitative and qualitative data, and by analysing the situation from a gender perspective. This analysis provided each one of the authors of the studies with the material to write an opinion article and suggest possible proposals for intervention in each one of the sectors.

This approach identified subtler inequalities or inequalities that were more difficult to detect that could be present in the cultural sphere, and also encouraged debate and reflection within the sector itself.

In addition to content summaries on studies by sectors, which were drawn up with the utmost possible respect for the authors’ original wording, three supporting chapters were written.

The first of these sections is focused on the description and analysis of the regulatory reference framework in culture and in equality between women and men, while the second offers, as a general overview, without going into more specific sectorial data, a general view of the different quantitative data regarding employment, training and cultural habits or practises. Finally, the third provides a table as a synopsis, which includes all proposals made, based on categories they are grouped into and for each one of the sectors (from the perspective of creation and of the industry).



METHODOLOGY

1.2 METHODOLOGY

As mentioned in the general introduction section, exercises in analysis were conducted by eight professionals from the theatre, dance, book and literature and music sectors, from the perspectives of creation and industry, in order to provide each sector with a global vision.

In this context, academic freedom was a maxim to be respected in each analysis, based on the premise that having professionals from each one of the sectors made having an expert, knowledgeable and realistic analysis possible. Given this context, it was also deemed necessary to have basic methodological guidelines to steer the approach and execution of each study.

In this regard, orientation was focused on the following aspects:

- Developing a basic section with quantitative data to contextualise each sector. In this regard, the authors analysed secondary databases or built data on different fields within each sector: formal education, employment, cultural practises and habits, public subsidies, circuits, programmes and festivals, etc.
- Developing a qualitative analysis section based on the approach of in-depth interviews with professionals and/or people of reference within each sector. The scripts and contents were defined by each author. In any event, minimum content on the equality between women and men in each one of the sectors was included. Moreover, each researcher decided how many interviews to conduct to reach the study's objectives. As such, the number of people interviewed varies according to the needs and possibilities of the researchers.
- Analysing quantitative and qualitative data to draw up an analysis and/or opinion article to provide keys and significant elements regarding the equality of women and men in each sector.
- Raising possible proposals and actions for intervention in each sector, heeding to the need to respond to elements in each sector that were identified as generating inequality, etc.

Additionally, it should be noted that another important point to bear in mind in the research was the perspective upon which it is based. Within this context, with the general objective being to show the reality of women and men in culture, the gender perspective was the main tool for analysis. This tool provided for identifying questioning and rating discrimination and inequality within the scope of culture, which also facilitated making proposals for improvement. This makes it possible to design specific actions to remedy the inequalities encountered.



**REGULATORY AND
REFERENCE
FRAMEWORK WITHIN
THE SCOPE OF
CULTURE AND
EQUALITY BETWEEN
MEN AND WOMEN**

1.3 REGULATORY AND REFERENCE FRAMEWORK WITHIN THE SCOPE OF CULTURE AND EQUALITY BETWEEN MEN AND WOMEN

I. INTRODUCCIÓN

This chapter aims to offer a general overview of the regulatory and reference frameworks within the scope of equality between men and women, and the scope of culture. Therefore, the main regulatory references regarding these two scopes are presented, in an attempt to go further in depth in the description of references within the scope of culture in reference regulations on equality, and vice-versa, the references to equality between men and women in reference regulations within the scope of culture.

This provides a general view that delimits the regulatory reference frameworks, and also sets forth to which extent they bear shared elements or, if not, on which occasions they appeal to, or reference, issues from “other” scopes within the regulations themselves. The foundational supposition is that, today, in general terms, we cannot affirm that all regulations and legislative elements are defined and developed with a gender focus, even though the principle of equality between women and men, as well as any other kind of gender-based discrimination, is set forth in different legal texts and standards.

Lastly, it should be noted that a panorama is presented that envelops international, national and autonomous-community references.

II. REGULATORY FRAMEWORK IN TERMS OF EQUALITY

2.1. International framework in terms of equality

As a statement adopted by the **General Assembly of the United Nations**¹ in Resolution 217 A (III) of 10 December 1948, the Universal Declaration of Human Rights, **in article 1, establishes that** “All human beings are born free and equal in dignity and rights,” **and article 2** sets forth that everyone is entitled to the rights and freedoms, without distinction of “race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.” This implicit recognition in the Universal Declaration is made explicit regarding women in numerous international texts and treaties.

The Convention on the Elimination of All Forms of Discrimination Against Women² (CEDAW), adopted and open to signature and ratification or accession by the UN General Assembly in resolution 34/180 of 18 December 1979, states **in article 1** that “discrimination against women is “Any distinction, exclusion or restriction made on the basis of sex which has the effect or purpose of impairing or nullifying the recognition, enjoyment or exercise by women, irrespective of their marital status, on a basis of equality of men and women, of human rights and fundamental freedoms in the political, economic, social, cultural, civil or any other field.”

1 https://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/spn.pdf

2 <https://www.ohchr.org/sp/professionalinterest/pages/cedaw.aspx>

On the other hand, **the United Nations 2030 Agenda for Sustainable Development**³, adopted 25 September 2015, is an action plan that entails huge progress from a gender perspective, since it includes the specific objective of “achieving gender equality and empowering all women and girls.” Moreover, gender equality and empowering women are recognised as fundamental elements to achieve the rest of the objectives and goals proposed that are related to people, the planet, prosperity and universal peace.

2.2. European framework in terms of equality

In Europe, since **the Treaty of Amsterdam**⁴ entered in force 1 May 1999, equality between women and men was formally established as a fundamental principle of the European Union.

Firstly, we must refer to the **European Council’s Gender Equality Strategy 2018-2023**⁵, which was published at the international conference “Gender Equality: Paving the Way,” held in Copenhagen 3 and 4 May 2018. This strategy establishes 6 priority areas, maintaining the five strategic objectives of the Gender Equality Strategy 2014-2017, and adding a new thematic priority:

- Preventing and fighting gender stereotypes and sexism.
- Preventing and fighting violence against women and domestic violence.
- Ensuring equal access to justice for women.
- Achieving balanced participation between men and women in policy and public decision-making.
- Protecting the rights of women and girls who are migrants, refugees and asylum seekers.
- Incorporating a gender perspective into all policies and measures.

On the other hand, the **Strategic Engagement for Gender Equality 2016-2019**⁶, published by the European Commission in 2016, seeks to promote equality between women and men, focused on five areas:

- 1 Increasing female labour-market participation and the equal economic independence of women and men.
- 2 Reducing the gender pay, earnings and pension gaps and thus fighting poverty among women.
- 3 Promoting equality between women and men in decision-making.
- 4 Combating gender-based violence and protecting and supporting victims.
- 5 Promoting gender equality and women’s rights across the world.

2.3. National framework in terms of equality

At a national level, **the Spanish Constitution**, ratified 6 December 1978, and entering in force 29 December 1978, states in its **article 14** “Spaniards are equal before the law, and may not be discriminated against based on birth, race, sex, religion, opinion or any other personal or social condition or circumstance.”

Organic Law 3/2007, dated 22 March, for effective equality between women and men, in force since 24 March 2007, “...aims to make effective the right to equal treatment and equal opportunity between women and men, particularly by eliminating discrimination against women, regardless of circumstance or condition, in any scope of life...” On the other hand, **article 26** explicitly references equality within the scope of artistic creation and production, urging public authorities and different bodies to ensure that the principle of equal treatment and opportunity between women and men is made effective.

3 <https://www.un.org/sustainabledevelopment/es/2015/09/la-asamblea-general-adopta-la-agenda-2030-para-el-desarrollo-sostenible/>

4 [https://www.boe.es/legislacion/enlaces/documentos/ue/Tratados\(0340-0396\).pdf](https://www.boe.es/legislacion/enlaces/documentos/ue/Tratados(0340-0396).pdf)

5 <https://rm.coe.int/estrategia-de-igualdad-de-genero-del-coe-es-msg/16808ac960Una>

6 <http://www.educacionyfp.gob.es/ministerio-mecd/dms/mecd/ministerio-mecd/organizacion/espacio-de-igualdad/ststegic-engagement-for-gender-equality.pdf>

2.4. Autonomous community framework in terms of equality

The Statute of Autonomy of the Basque Country, Organic Law 3/1979, dated 18 December, on the Statute of Autonomy for the Basque Country, proclaims the right to equality and non-discrimination based on sex in **article 9.1**. By creating **the Basque Institute for Women / Emakumearen Euskal Erakundea**, it was declared a priority to eliminate all sorts of discrimination against women, providing different tools to drive equality between women and men and to eradicate gender-based violence.

Along with approval of **Law 4/2005, dated 18 February, for the Equality of Women and Men**, the mainstreaming strategy takes on great relevance, since it entails integrating the principle of equality from a global perspective in all policies, programmes and actions conducted at public administrations and institutions.

In this regard, cultural policy and cultural actions must be designed with the inclusion of a gender perspective. As set forth in **article 25**, *“Basque public administrations must adopt necessary measures to prevent all gender-based discrimination and promote access and balanced participation of women and men in all cultural activities conducted within the scope of the Autonomous Community of the Basque Country.”*

On the other hand, the Law sets forth measures related to the cultural and athletic sphere, establishing the mandatory nature of participation and balanced access for men and women to all cultural activities conducted in the Autonomous Community of the Basque Country. Moreover, they may not receive public grants or participate in any cultural, festive, artistic (...) activity that discriminates based on gender.

Another one of the tools making it possible to move forward in achieving equality between women and men are the **Equality Plans that Emakunde the Basque Institute for Women** approves every four years. The Equality Plans are a road map in the activity of Basque public powers in equality. The 7th Plan sets forth the main general objectives for intervention that the Basque Government and its departments, Provincial Governments and Town Halls must conjointly seek to attain in a coordinated fashion, through their own action plans set forth by the Law for Equality. Thus, the main work areas are:

- **Good Governance:** Internal Scope. From within the institutions.
- **Area I:** Empowering women.
- **Area II:** Transforming economies and social organisation to guarantee rights.
- **Area III:** Lives free of violence against women. Awareness, Prevention, Detection, Care, Recovery and Inter-Institutional Coordination.

Within the four areas set forth by the plan, there are actions that affect the scope of culture, although they are not directly specified. However, on other occasions, they are specifically referenced:

- **Good Governance:** Increasing the percentage of juries or similar bodies with balanced representation of women and men.

Indicators

Percentage of prize juries and tribunals to acquire cultural and/or artistic funds that include a clause to promote the balanced presence of women and men.

Percentage of prize juries and tribunals to acquire cultural and/or artistic funds that have a balanced representation of women and men and in their composition.

Area 1.- Empowering women:

Reducing gender gaps in the participation of women and men in learning and entertainment resources, in art, in culture and in festivals.

Indicators

Evolution in the number of women and men who exhibit, participate in programmes (curators and other expert profiles), give conferences and seminars, have works in collections and whose works are purchased in Museums and Art and/or Cultural Centres in the Autonomous Community of the Basque Country.

III. REGULATORY FRAMEWORK WITHIN THE SCOPE OF CULTURE

3.1. International framework within the scope of culture

The base approach for this section is firstly centred on a focus based on cultural rights, insofar as they are human rights, as set forth in the Fribourg **Declaration on Cultural Rights, of 7 May 2007**⁷ which, while not an objective regulatory reference, it does set forth and develop a basic conceptual framework as to what cultural rights are, as well as the framework for regulations and references that already recognise these cultural rights at an international level.

In addition to this approach, regulatory reference are mentioned and also described. From a more operational standpoint, they regulate different aspects in either several segments or stages in the cultural chain of value, or in different sectors of culture.

From a general perspective, the rights that the Fribourg Declaration on Cultural Rights states should be recognised as such are:

- **Cultural identity and heritage** (as a right for all persons, individually and collectively). *The right to choose and have one's cultural identity respected, and to know and have one's own culture respected. Moreover, the right to access cultural heritage that is an expression of different cultures.*
- **Cultural communities**, such as the freedom to choose whether to identify oneself with one or several cultural communities, and to modify that decision. *Additionally, the possibility of not forcing someone to identify or be assimilated into a cultural community against his or her will.*
- **Access and participation in cultural life**, as an individual and/or collective right, and the right to access and freely participate in cultural life by freely selecting activities (this entails freedom of speech, of exercise, and to develop and share knowledge, as well as the protection of moral or material interests related to works that are the fruit of cultural activity).

- **Education and training**, under the general framework of a right to education, contributing to the free and full development of one's cultural identity.
- **Information and communication**, within the general framework of the right to freedom of expression, which includes artistic expression, freedom of opinion and information, and respect for cultural diversity, all persons, individually or collectively, have the right to receive free and pluralistic information, that contributes to the full, free and complete development of their cultural identity respecting the rights of others and cultural diversity (...).
- **Cultural cooperation**, which states that all persons, individually or collectively, have the right to democratically participate: in the cultural development of the communities to which they belong, in preparing, putting into practise and evaluating the decisions that concern them and affect the exercise of their cultural rights, and in development and cultural cooperation at different levels.

As follows, a description is provided of the international regulatory references alluded to by the Fribourg Declaration:

Firstly, we must mention the **Universal Declaration of Human Rights**⁸, whose article 27, states that "1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits, and 2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Moreover, **the Covenant on Economic, Social and Cultural Rights**⁹, adopted by the UN Assembly by means of **Resolution 2200A (XXI), of 16 December 1966** (which entered in force 3 January 1976), makes its first reference to equality between women and men in article 3: "The States Parties to the present Covenant undertake to ensure the equal right of men and women to the enjoyment of all economic, social and cultural rights set forth in the present Covenant."

Article 15, section 1 focuses on the cultural scope, establishing that State Parties of the Covenant "recognise the right of everyone

7 https://culturalrights.net/descargas/drets_culturals239.pdf

8 https://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/spn.pdf

9 <https://www.ohchr.org/SP/ProfessionalInterest/Pages/CESCR.aspx>

to a) take part in cultural life, (...) c) to benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.” Moreover, **section 2. of the same article** sets forth that “the steps to be taken by the States Parties to the present Covenant to achieve the full realization of this right shall include those necessary for the conservation, the development and the diffusion of science and culture.” **Section 3 states that** “the States Parties to the present Covenant undertake to respect the freedom indispensable for scientific research and creative activity.” Finally, **section 4** sets forth that they “recognize the benefits to be derived from the encouragement and development of international contacts and co-operation in the scientific and cultural fields.”

On the other hand, the **UNESCO Universal Declaration on Cultural Diversity, unanimously approved by the UNESCO General Conference 2 November 2001**,¹⁰ reaffirms that “that culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.” The text places culture at the centre of cultural debates on identity, social cohesion and the development of a knowledge-based economy.

This declaration organises its articles around four blocks, which are: Identity, diversity and pluralism; cultural diversity and human rights; cultural diversity and creativity and cultural diversity and international solidarity.

Finally, it should be noted that the **(UNESCO) United Nations Educational, Scientific and Cultural Organization approved the Convention on the Protection and Promotion of the Diversity of Cultural Expressions**¹¹, which seeks to protect and promote diversity and different cultural expressions, and to ensure cultural co-habitation that encourages inter-cultural interaction.

In 2015, the United Nations (UN) approved *the Sustainable Development Agenda 2030*,¹² which fomentes the international community's commitment to achieving equality between women and men, as well as empowering women through its fifth objective¹³, based on the idea that “gender equality is not only an essential human right, but also a necessary foundation to build a peaceful, prosperous and sustainable world.” Recently, representatives of Spanish cultural industries stated their support for this UN agenda, and signed a Declaration entitled “El Compromiso de la Cultura con la Agenda 2030 (The Engagement of Culture with the Agenda 2030).”¹⁴

Finally, and in step with the 70th Anniversary of the Universal Declaration of Human Rights¹⁵, in 2018, the UNESCO published the report “Re| Shaping cultural policies: advancing creativity for development.”¹⁶ This reference text highlights the need to put an end to the “multifaceted gender gap [that] persists in almost all cultural fields in most parts of the world.” It affirms that “Women are not only severely under-represented in the workforce, particularly in key creative roles and decision-making positions, but they also have less access to resources and are generally paid much less than men. The disparity is not widely recognized but needs to be acknowledged and tackled if true diversity of cultural expressions is to be achieved.”

Given the context, we can affirm that the more general international framework regarding culture is defined based on a series of declarations from different intentional institutions that conceptualise culture as one of the substantive elements that generate society, claiming different rights revolving around this sphere.

On the other hand, and as will be reviewed later on, more regulatory references (both European and national, as well as more regional) are focused on the specific regulation of different scopes and elements that form a part of cultural systems, or more specifically, systems associated with cultural production.

10 UNESCO Universal Declaration on Cultural Diversity http://portal.unesco.org/es/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html

11 <http://www.unesco.org/new/es/culture/themes/cultural-diversity/cultural-expressions/the-convention/convention-text/>

12 <http://www.unwomen.org/-/media/headquarters/attachments/sections/library/publications/2018/sdg-report-gender-equality-in-the-2030-agenda-for-sustainable-development-2018-es.pdf?la=es&vs=834>

13 <https://www.un.org/sustainabledevelopment/es/gender-equality/>

14 <http://www.institutoautor.org/es-ES/SitePages/EstaPasandoDetalleActualidad.aspx?i=2308&s=1>

15 In our territory, in 2018, UNESCO Etxea started up the project #Fem_RIGHTS, under the framework of commemorating the 70th anniversary of the Universal Declaration of Human Rights and “with the objective of creating a framework for critical reflection regarding the situation of human rights around the world, with special emphasis on the violated rights of women, through the communicative power of different artistic expressions, and involving the citizens of Vitoria-Gasteiz.”

16 <https://es.unesco.org/creativity/global-report-2018>

3.2. European framework within the scope of culture

Within the framework of the European Union, it is established that each EU Member State is responsible for its own cultural policy. It is the European Commission's role to contribute to tackling shared challenges, defined in the Open Method of Coordination, which is the resource EU Member States use to cooperate at European level within the scope of culture. In this regard, and firstly, details on the reference (not regulatory) framework regarding these shared challenges are provided.

The European Agenda for Culture 2007 (Council Resolution of 16 November 2007 on a European Agenda for Culture),¹⁷ **the European Commission approved a new Agenda (communication) in May 2018**,¹⁸ so as to bear in mind the evolution of the cultural sector. This new Agenda is focused on culture's positive contribution to society, the economy and international relations, and establishes improved work methods with Member States, civil society and international partners. This New European Agenda for Culture delimits the work framework for the next phase of cooperation in the European Union in 2019. Within this context, Member States define main themes and work methods to collaborate in culture through the Work Plans for Culture approved by the Council of Ministers.

The Work Plan for Culture 2019-2022¹⁹ establishes five priorities for European cultural policy cooperation:

- Sustainability in cultural heritage.
- Cohesion and well-being.
- An ecosystems that supports artists, creative and cultural professionals and European contents.
- **Gender equality.**
- International cultural relations.

Regarding the “gender equality” priority, it is set forth that “gender equality is a pillar of cultural diversity. Culture has a key role to play in challenging stereotypes and promoting societal changes. Yet intersectional gender gaps persist in almost all cultural and creative sectors. Women as artists and cultural professionals have less access to creation and production resources, are generally paid much less than men and are under-represented in leadership and other decision-making positions as well as on the art market. These disparities need to be acknowledged and tackled by specific policies and measures. In order to raise awareness at political and administrative levels and within the different sectors, there is a need for comprehensive data and an exchange of good practice.

On the other hand, the European Commission (information taken from its own webpage)²⁰ has developed or encouraged developing changes in existing regulations. Specifically, the following are mentioned:

- **Directive 2012/28/EU** of 25 October 2012 **on certain permitted uses of orphan works.**²¹
- **Directive 2014/26/EU** of 26 February 2014, **on collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online use in the internal market.**²²
- **Proposal for a directive**²³ amending Directive 2006/116/EC **of the European Parliament and of the Council on the term of protection of copyright and related rights.**²⁴
- **Commission Regulation (EU) No 651/2014** of 17 June 2014 **declaring certain categories of aid compatible with the internal market** in application of Articles 107 and 108 of the Treaty.²⁵
- **Directive (EU) of the European Parliament and of the Council** of 17 April 2019 **on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC.**²⁶

17 [https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:32007G1129\(01\)&from=EN](https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:32007G1129(01)&from=EN)

18 https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf

19 <http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/es/pdf>

20 https://ec.europa.eu/culture/policy/cultural-creative-industries/regulatory-reform_es

21 <https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:32012L0028&from=ES>

22 <https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:32014L0026&from=ES>

23 <https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:52008PC0464&from=ES>

24 <https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:32006L0116&from=ES>

25 <https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:32014R0651&from=ES>

26 <https://www.boe.es/buscar/doc.php?id=DOUE-L-2019-80826>

- **Marrakesh Treaty to facilitate access to published works for persons who are blind, visually impaired or otherwise print disabled, adopted 27 June 2013 in Marrakesh.** This is part of a body of international treaties on copyright²⁷ administered by the WIPO (World Intellectual Property Organization). This is not strictly European nor European Union in scope.
- **Beijing Treaty on audio-visual performances,** adopted 24 June 2012²⁸. This is part of a body of international treaties on copyright administered by the WIPO. This is not strictly European nor European Union in scope.

In general terms, it should be noted that these directives and regulations have not integrated a gender focus in their approach or development, based on a lack of consideration for situations of inequality that may arise between women and men in the access, exercise or handling of the scopes and themes regulated.

The only reference is made in (EU) **Regulation** No 651/2014, in its initial considerations, when *“referencing certain categories of disadvantaged workers and workers with disability who still experience particular difficulties in entering and remaining in the labour market. For this reason, public authorities may apply measures providing incentives to undertakings to increase the levels of employment of these categories of workers, in particular of young people.”*

Thus, **in its article 2, on definitions**, for purposes of the article, a *“disadvantaged worker means any person who works in a sector or profession in a Member State where the gender imbalance is at least 25 % higher than the average gender imbalance across all economic sectors in that Member State, and belongs to that underrepresented gender group.”*

3.3. National framework within the scope of culture

At a national level, the reality is similar. Existing law references specific scopes or sectors that comprise the cultural spectrum, but it lacks global references that define the cultural scope in its broader context. Given that this is the case, the following legislative framework is of note:

The Intellectual Property Law, approved by Royal Legislative Decree 1/1996 of 12 April, and by Royal Decree 281/2003 of 7 March, approving the Regulation on the General Registry of Intellectual Property. The Intellectual Property Law protects persons who create literary, artistic or scientific works, granting the author full entitlement to exploit the work exclusively.

Although the law does not specifically mention fomenting equality between women and men, it does reference the equality of people as a whole in accessing culture.

On the other hand, **Law 23/2011, dated 29 July on Legal Deposit** *“aims to regulate the legal deposit, configured as the legal institution that allows the General Administration of the State and Autonomous Communities to collect copies of publications of all kinds reproduced in any format, intended, by means of any procedure, to be publicly distributed or communicated, free of charge or in return for a fee, with the purpose of fulfilling the duty to preserve the bibliographic, sound, visual, audio-visual and digital heritage of cultures of Spain at all historic moments, and provide access to said heritage for cultural, research or informational purposes, and to re-publish works, pursuant to provisions in this law and intellectual property law.”*

Law 16/1985 of 25 June, on Spanish Historic Heritage, references immovable and movable objects of artistic, historic, paleontological, archaeological, ethnographic, scientific or technical interest. Also forming part of this law are documentary and bibliographical heritage, archaeological sites and zones, and natural sites, gardens and parks that have artistic, historical or anthropological value.

Neither the Legal Deposit Law nor the Spanish heritage Law include positive actions or actions related to encouraging equality between women and men. They speak in “neutral” terms regarding equality in access.

Another reference law within the scope of culture is **Law 10/2007 of 22 June**, on books and libraries, whose purpose is to *“define the legal framework of books, heeding to their status as a cultural product, from creation until commercialisation, dissemination and preservation as part of Spanish bibliographical heritage; of serial publications, of fomenting reading, of libraries, and especially, of library cooperation.”*

²⁷ [https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:22018A0221\(01\)&from=ES](https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:22018A0221(01)&from=ES)

²⁸ https://www.wipo.int/treaties/es/text.jsp?file_id=295837

Regarding inclusion of the gender perspective, there is allusion made to access under equal conditions in a broad sense *"Equality so that all users may access library materials, facilities and services, with no discrimination based on origin, ethnicity, religion, ideology, gender or sexual orientation, age, disability, economic resources or any other personal or social circumstance;" "Libraries, especially public, school and university libraries, play an irreplaceable role in the development, maintenance and improvement of reading habits, insofar as they guarantee, under equal-opportunity conditions, access for all citizens to thought and culture."*

The Statute of the Artist and Culture Professional

The Report on the Statute of the Artist, recently approved by the Spanish Parliament to prepare the Statute of the Artist, includes some historical claims in the sector. As such, as set forth in the report, the following issues shall be studied:

- 1 Adjust taxation to intermittent professional activity and irregular income inherent to the sector.
- 2 Create a specific Social Security scheme, both under the General Scheme and under the Self-Employed scheme. This scheme shall bear in mind the specific peculiarities of intermittent work, both in the tax-payment formula and in coverage for temporary illness, permanent illness, maternity, retirement and more. Moreover, occupational illnesses and injuries in artistic and technical practise must be recognised. In this fashion, the worker would conduct their profession in a safe environment, protected from any incident occurring while working.
- 3 Guarantee the effective right of culture professionals to be duly represented by unions and to actively and democratically participate in collective negotiations in their sector. The creation of pertinent collective bargaining agreements shall be promoted, and existing agreements shall be reviewed so that cultural activity is correctly regulated.
- 4 Guarantee that culture workers who hold a role that entails a hiring contract are registered by the hiring company in the specific space, and thus put an end to "false self-employed persons" within the scope of cultural activity.
- 5 Drive measures against lack of job security for orientation and education services in our cultural spaces.
- 6 Boost fomenting not-for-profit artistic activity conducted in independent sectors to provide for the creation of associated work cooperatives, whose internal operations fall under the particularities of cultural activity, all while relating the sector with its own practises of collaborative, social and solidary economy.

Regarding the inequality between women and men within the scope of culture, the Statute report sets forth the following considerations in the conclusions and recommendations section:

"Different persons, activities and moments in the cultural process must enter into the Statute (...) They do not have the same characteristics, but all or almost all are subject to the same socio-professional situations, intermittent income and inequality between men and women, in addition to other factors. At this point, the Sub-Commission deems that all recommendations must be applied with specific attention to the inequality between men and women that affects the cultural sector."

Another aspect set forth in this same section has to do with the fight for equality and maternity benefits in the sector, mainly regarding labour protection and Social Security:

"(...) benefits such as risk during pregnancy (which requires registration when the benefit is claimed; this circumstance can bear difficulties, given the intermittent nature in providing services), maternity (since it is on occasion difficult to calculate before birth if annual regularisation will allow the interested party to be registered at the time of birth), or regarding simultaneously receiving the retirement pension while conducting artistic activities (frequently occasional, but that have an important effect on the pension received, by suspending it, even during periods when the service is not provided)."From an institutional perspective, to provide for equal individual and collective rights, guarantee opportunities, protect self-employed and hired cultural work and to create material conditions that make it possible for women and men to conduct their professional careers within the scope of culture in equality."

3.4. Autonomous community framework within the scope of culture

At an autonomous community level, there is no law providing a general framework to the ensemble of public cultural policies or laws, either. As such, in the same way as at a national level, autonomous community laws, decrees, orders, etc., reference specific aspects within the scope of culture.

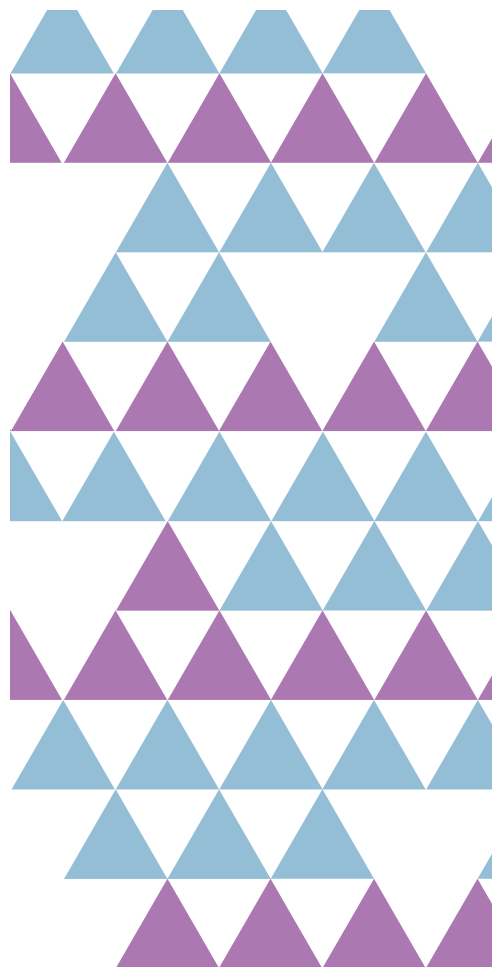
The recently-approved **Law 6/2019 of 9 May, on Basque Cultural Heritage**, is designed to establish a legal scheme for the Basque cultural heritage of the Autonomous Community of the Basque Country to “...*guarantee its protection, preservation and enhancement, and to make knowledge of it, research, dissemination and enjoyment possible for all persons under conditions of universal accessibility, provided conditions allow this, both for the current generation and for future generations.*”

In addition to regulation of material heritage, new developments in the law include certain cultural expressions that had not been taken into account until now. These may include oral traditions, rituals, artisan techniques, bertsolarismo (Basque improvised poetry), music, dance, gastronomy and sport, in addition to the “*ensemble of movable and immovable assets that act as significant testimonies to the evolution of technical, extraction, technological, engineering, production and transformation activities related to the industry, as well as manifestations related to the industrial culture.*”

“Immaterial assets that compose Basque cultural heritage shall have at least the following categories, which must in any event be considered inter-permeable: Traditions and oral expressions of the culture, including the language as a vehicle for immaterial cultural heritage and toponymy (bertsolarismo, music, dance, traditional and commemorative representations, social customs, gastronomy, sport, festival acts, knowledge and uses related to nature and the universe and artisan and industrial techniques.”

Regarding encouraging equality between women and men, the memorandum includes a broader definition of heritage, recognising women’s contribution to cultural heritage.

“Heritage is recognised as the ensemble of resources, legacies and knowledge from groups historically made invisible, such as women. The law includes an integrative focus of the concept of heritage to reconstruct the senses and meanings of women’s imaginary as a cultural value, to facilitate action of public policies



that make visible and revalue women's legacy and contributions as differential elements."

DECREE 232/2000 of 21 November, approving the Regulation on Archive Services and regulating standards of Documentary Heritage of the Basque Country, implementing the procedure for the preservation and dissemination of the Basque Country's documentary heritage included in the Cultural Heritage Law.

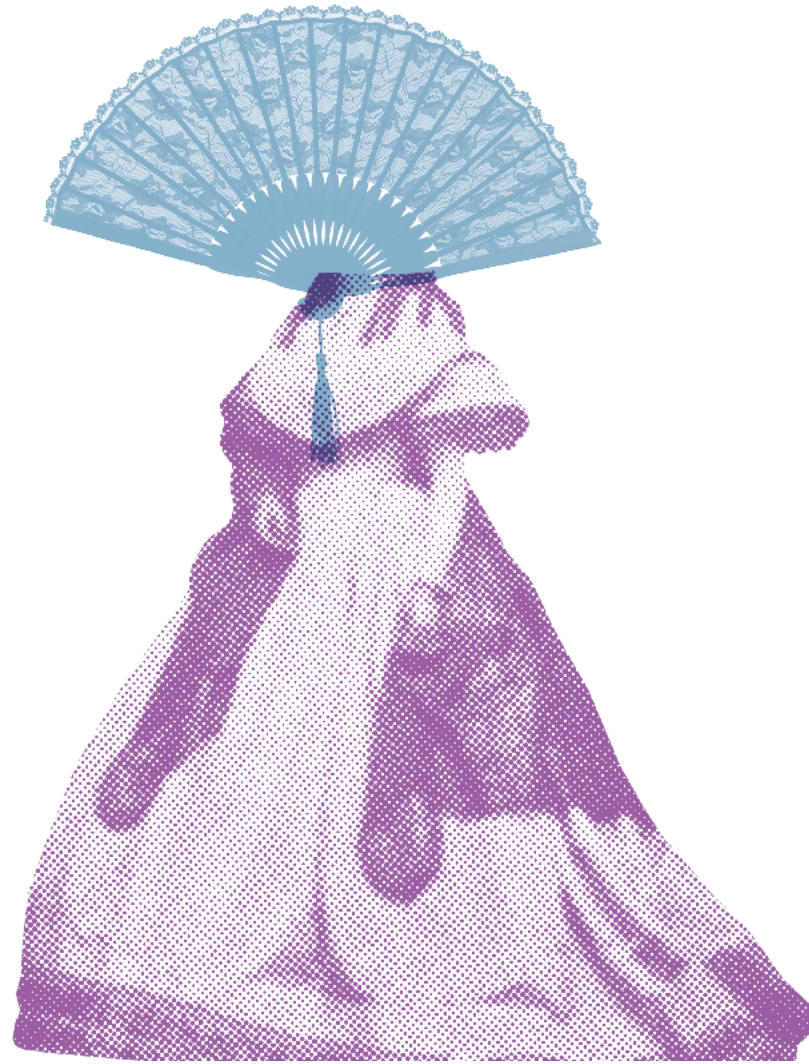
The Basque Country's cultural legislative framework does not include measures whose express objective is the elimination of inequality between women and men, either

IV. OTHER ADVANCES IN EQUALITY BETWEEN WOMEN AND MEN WITHIN THE SCOPE OF CULTURE

While it is true that there is much ground to be covered in advancing the inclusion of a gender perspective within the legal framework in a general fashion, and specifically within the scope of culture, strategies have been created that are worth highlighting:

In 2014, the (WIPO) World Intellectual Property Organization signed the commitment to develop equality policies. In this way, it is committed to adding a gender perspective to the Organisation's policies and programmes.

Moreover, in 2015, for the first time visibility has been placed on the situation of women within the scope of culture, with a round table where a debate was held on *"Women and Intellectual Property,"* sharing concerns such as *"...only 30.5% of international patent applications filed through the Organisation include at least one woman inventor."*



GENERAL QUANTITATIVE DATA ON CULTURE



1.4 GENERAL QUANTITATIVE DATA ON CULTURE

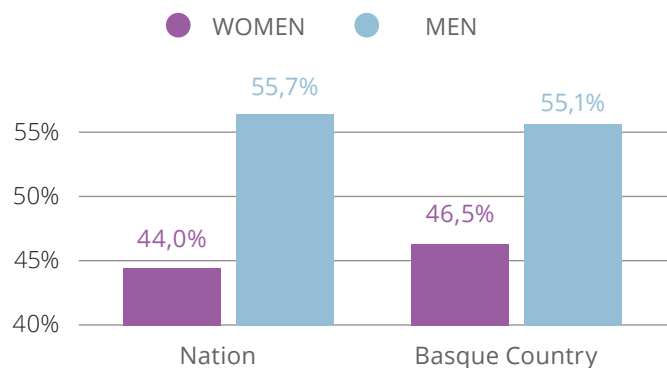
The purpose of this chapter is to provide a general overview of the presence of women and men in the cultural sector from a gender perspective, without going into the fields of which said sector is comprised, since these shall be studied specifically in later sections.

This brief analysis shall touch on the most relevant variables to build a general image of the current context, such as employment, training, cultural habits and practises and programming. By means of a quantitative analysis based on secondary data, we shall indicate areas where significant differences in participation between men and women are observed, so as to cast light on the inequalities and reveal underlying elements that lead to said imbalances. This way, we can attempt to carry out actions to neutralise these mechanisms.

Employment

The occupation rate is a basic indicator when analysing women's situation on the job market in comparison with men. A quantitative analysis focused on occupation rates and a qualitative analysis focused on describing the conditions of these job positions, as well as the cultural areas where more men are present than women, must be conducted.

Occupation rate by gender (2018)

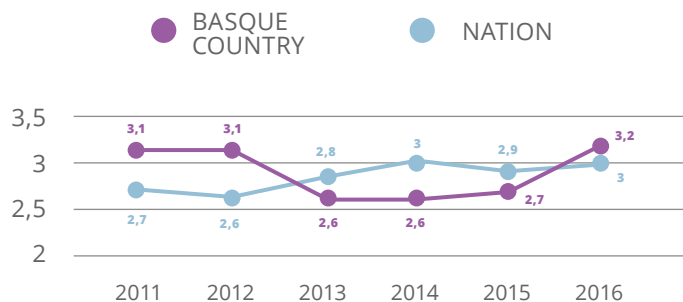


Source: National Statistics Institute

At first glance, the occupied population rate shows an imbalance between men and women in favour of men throughout the country and within the Autonomous Community of the Basque Region. In the first case, we observe a difference of 11.7 percentage points between men and women, while in the Autonomous Community of the Basque Region, it is of 8.6%.

The cultural sector as such is not considered an especially relevant activity in economic terms, since the employment it creates in proportion with the entire the Autonomous Community of the Basque Region is no more than 3.2% (2016).

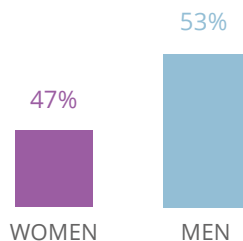
Percentage of cultural employment out of total employment in the country and in the Autonomous Community of the Basque Region (2011-2016): (%)



Source: Basque Culture Observatory

The cultural employment situation in the community is very similar to the country as a whole. They are only separated by 2 tenths of percentages. While evolution between 2011 and 2016 was unequal, it remained stable throughout the entire period (between 2.6% and 3.2% in both cases), with a slight uptick between 2015 and 2016 at 0.5% in the Basque Country and 0.1% in the country.

Cultural employment by gender in the Autonomous Community of the Basque Region (2015):



Source: Basque Culture Observatory

When we analyse the employment rate in the cultural sector while considering the gender variable, we see an imbalanced presence between women and men, with women being underrepresented.

Average annual cultural employment in the country by economic activities according to gender (2017):

	WOMEN	MEN
Percentage distribution	39,3%	60,7%
Library, archive, museum, other cultural institutions, book publishing, newspapers and other publishing activities	55,7%	44,3%
Cinematographic, video, radio and television activities	45,8%	54,2%
Design, creation, translation, artistic and spectacle activities	41,5%	48,5%
Graphic arts, recording, reproduction of recorded media, music publishing, manufacture of recorded media and image and sound equipment, musical instruments	24,4%	75,6%
Other economic activities	35,8%	64,5%
Cultural employment percentage out of total employment	45,5%	54,5%

Source: MCUD. Use of Survey of the Active Population within the Scope of Culture

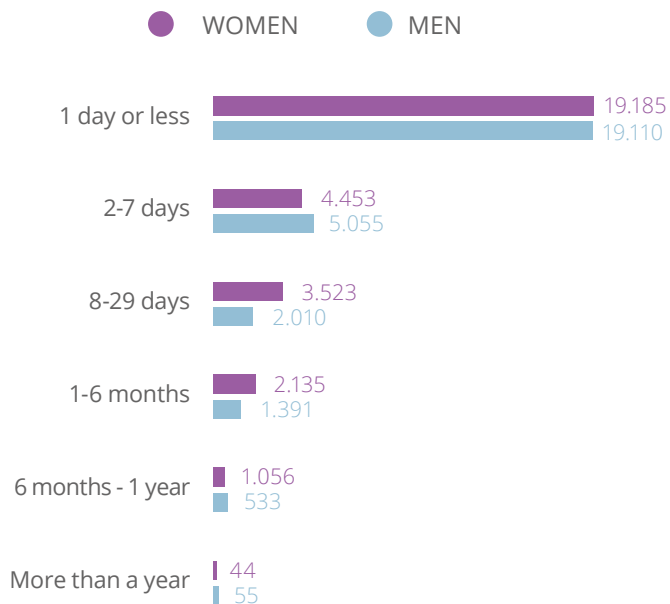
When we observe employment rates in economic activities of the cultural sector, it is clear that there are imbalances between women and men that are based on the inequality existing between women and men.

In general terms, the percentage distribution of men and women in the occupation rate of cultural economic activities is much higher for men (+21.4%). The economic activity with the greatest imbalances between men and women is Graphic arts, recording, reproduction of media, etc. In this case, three out of every four workers are men. On the contrary, library, archive, museum activities, etc., bear a greater number of women, 11 percentage points above men.

No great differences in the temporary nature of contracts is observed, although the same trend can be deduced where women are more jeopardised.

With temporary contracts for less than six months, women account for 51.5% (29,296), while men account for 48.5% (27,566). We observe a higher presence of women in almost all temporary contract categories, excepting week-long contracts and those greater than one year; in this latter case, the difference is 11%. While categories of briefer temporary jobs are held more by women than men, those greater than a year, and therefore more favourable, are held in their majority by men.

Temporary contracts registered in cultural occupations by contract duration and gender in the Basque Country (2017)



Source: Basque Culture Observatory



Workers in the Autonomous Community of the Basque Country equivalent to full-time analysed by professional category and agent type (2015)

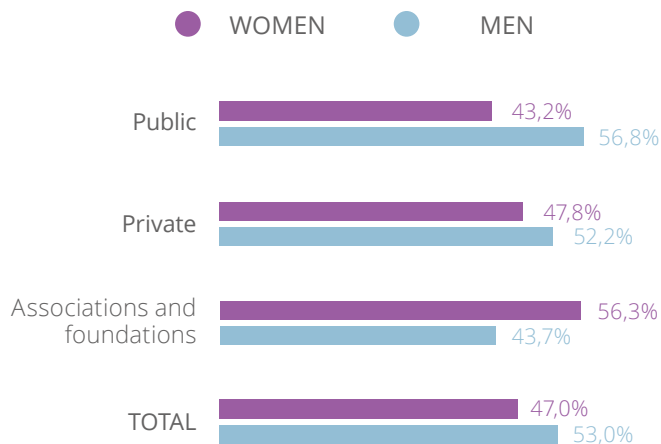
Sector	Agent type	Director staff	Technical Staff	Management	Others
Performing arts	Producer	41,40%	46,60%	56,50%	46,80%
	Programmer	33,40%	31,90%	74,30%	53,80%
Book	Publisher	29,90%	60,40%	59%	39,20%
	Bookshop	60,60%	62,40%	83,70%	64,80%
Music	Orchestra	0%	48,30%	66,70%	0%
	Public programmer	42%	58,10%	56,70%	64,90%
	Private agent	21,40%	38,60%	47%	50%
	Concert venue	44,40%	26,20%	50%	43,40%
	Music groups and txistularis	0%	26,90%	33,30%	0%
	Discography	25%	40%	40%	0%
Visual arts	Album sales	9,30%	39,80%	81,80%	0%
	Exhibitor	85,50%	77,70%	95,60%	19,90%
Audio-visual	Art gallery	40,50%	50%	71,40%	57,10%
	Producer	23,10%	43,60%	70,30%	50,30%
TOTAL	-	37,10%	43,80%	69,90%	50,30%

Source: Basque Culture Observatory

The professional role of cultural workers is conditioned by gender, as can be seen in the data. Women predominate in management and administration positions (69.9%), while technical positions (43.8%) and directors (37.1%) are mainly held by men. The presence of women in cultural jobs is inversely proportional to the relevance and magnitude of the professional category.

Sectors where women hold director positions are oriented toward visual arts and books, especially bookshops, where they account for 60.6% of director's positions. In the same fashion, visual arts exhibitors account for 85.5%. The sectors with lesser representation of women in director's positions are audio-visual, music and performing arts. The latter case is the most striking (+53.8%).

Workers in the Autonomous Community of the Basque Country equivalent to full-time analysed by gender and appointment of agents (2015)



Source: Basque Culture Observatory

Women are present to a lesser degree both in the public and in the private sectors, although the difference is greater in the private sector (-13.6%). There are more women than men in associations and foundations (+12.6%). It should be noted that these bodies have a solidary nature and a social role, with a possible influence of stereotypes and gender roles in this reality.



Training

Analysis of the correlation between cultural training and professionalisation in the cultural industry is highly complex, given that it is not essential to have undergone regulated training in arts to professionally work in arts.

Moreover, categorisation offered by available databases on the cultural sector varies according to the body managing the database. For this reason, we have attempted to bear on aspects related to culture in generic terms. If these were not found, data are analysed from different, specific cultural scopes, which can act as a partial sample of the situation of the cultural sector in general.

Students who have completed degrees at Universities in the Autonomous Community of the Basque Country by degree, gender and period

Degree	2012/2013		2013/2014		2014/2015		2015/2016		2016/2017	
	W	M	W	M	W	M	W	M	W	M
Arts and Humanities	124 (76%)	40 (24%)	392 (71%)	157 (29%)	459 (68%)	221 (32%)	473 (66%)	241 (34%)	476 (67%)	23 (33%)
Art	33 (66%)	17 (34%)	72 (78%)	20 (22%)	59 (62%)	36 (38%)	61 (66%)	31 (34%)	90 (74%)	32 (26%)
Preservation and Restoration of Cultural Assets	7 (100%)	0 (0%)	12 (80%)	3 (20%)	33 (97%)	1 (3%)	22 (85%)	4 (15%)	16 (84%)	3 (16%)
Creation and Design	23 (82%)	5 (18%)	38 (73%)	14 (27%)	65 (71%)	27 (29%)	56 (65%)	30 (35%)	60 (67%)	30 (33%)
Art History	2 (67%)	1 (33%)	12 (75%)	4 (25%)	35 (76%)	11 (24%)	31 (79%)	8 (21%)	27 (73%)	10 (27%)

Source: Eustat

There is a clear majority of graduated women with all degrees focused on professionalisation of the cultural sector and visual arts, remaining stable between 2013 and 2017. The degree on Preservation and Restoration of Cultural Assets bears the greatest imbalance between women and men, with a difference from 7 to 0 in 2012/2013 and 33 to 1 in 2014/2015, where women have greater representation. The general trend is obvious, since men with degrees in these fields do not reach 38% of the total in the best-case scenario and are sometimes at less than 10%.

The degree with the highest rate of male graduates within the period of analysis is Art, with an average of 30.8%, followed by Arts and Humanities, at 30.4%; in both cases, this rate is doubled with women.

Average employment of visual arts agents (annualised full-time staff) by gender in the Autonomous Community of the Basque Country (2007-2015).

Year	Women	Men
2007	55,0%	45,0%
2009	63,2%	36,8%
2011	59,2%	40,8%
2013	61,0%	39,0%
2015	59,1%	40,9%

Source: Basque Culture Observatory

Since the beginning of the period of analysis, women have higher employment rates in the visual arts sector, a natural circumstance determined by the higher number of women with degrees in this field over the past years. It should be noted that this higher occupation rate for women is not in proportion to the difference between women and men in the number of people with a university degree focused on this professional field, since women hugely surpass men in this regard.

No clear evolutionary trend during this period is observed; the most noteworthy variation occurs between 2007 and 2009 (+8.2%), although it stabilises again in 2011 and remains stable until 2015.

Students in the Autonomous Community of the Basque Country by level and gender (2016/2017).

	Women	Men
Visual Arts and Design	187 (73%)	68 (27%)
Music	1513 (56%)	1202 (44%)
Dance	102 (93%)	8 (7%)
Higher Design Arts	197 (77%)	60 (23%)
Higher Dramatic Art	22 (73%)	8 (27%)

Source: Eustat

Both in performing and in visual arts, or in music, there are more women than men. The field with the greatest difference in gender is dance, with a difference of +86%, and the field with the least imbalance is music, with greater representation for women (12%). Regarding visual arts and dramatic art, a majority presence of women is still noteworthy, in both cases almost triple the number of men.

Average employment of producer agents (workers equivalent to annualised full-time) by gender, agent type and professional role (Autonomous Community of the Basque Country, 2015)

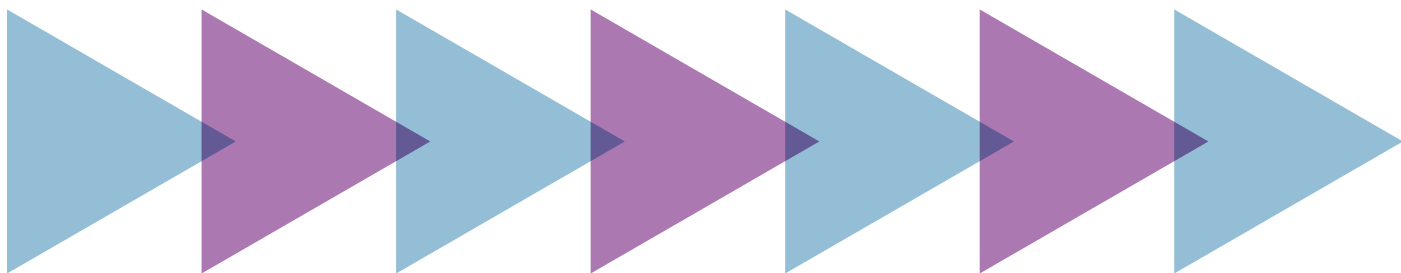
	Professional role	Women	Men
Theatre	Management	38,8%	61,2%
	Technician	46,8%	53,2%
	Administration / Management	54,8%	45,2%
	Other	47,0%	53,0%
Dance	Management	52,3%	47,7%
	Technician	51,9%	48,1%
	Administration / Management	74,4%	25,6%
	Other	44,2%	55,8%
Bands	Management	0,0%	100,0%
	Technician	26,9%	73,1%
	Administration / Management	33,3%	66,7%
	Other	0,0%	0,0%
Orchestras	Management	0,0%	100,0%
	Technician	48,3%	51,7%
	Administration / Management	66,7%	33,3%
	Other	0,0%	100,0%

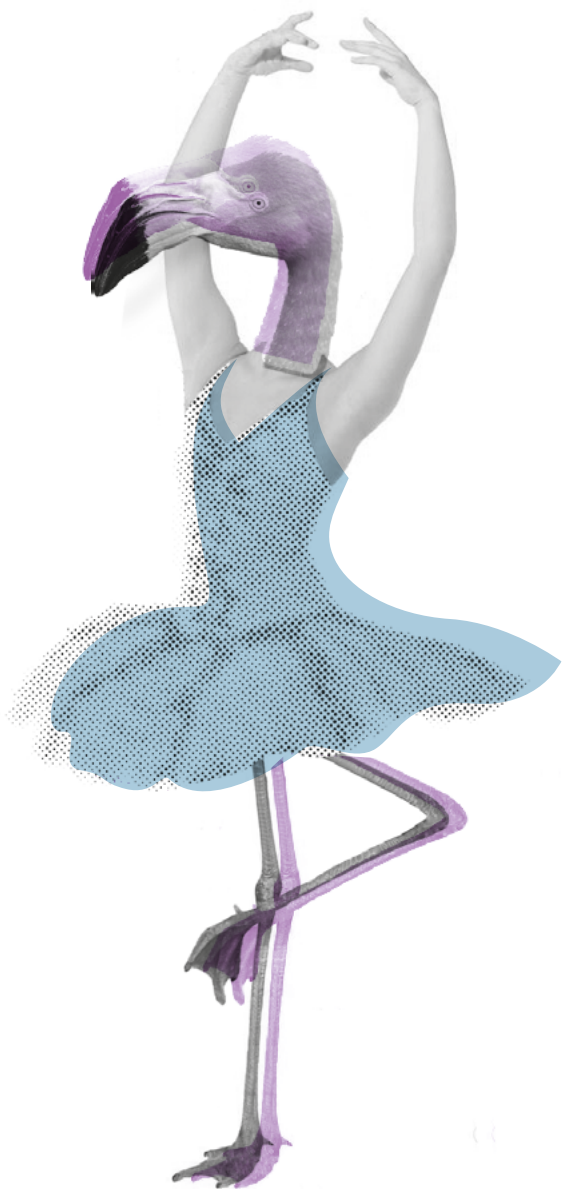
Source: Basque Culture Observatory

The professional role held by employees is conditioned by gender. The most determinant positions within each field are mainly held by men. A clear example of this is men's monopoly on director positions of bands and orchestras (W=0% / M=100%). Positions where women have higher representation are focused on management and administration.

In observing the professional roles of workers in the fields of theatre, dance and music, and comparing it with the number of students registered the same year at centres specialised in these fields, we can observe a greater percentage of men in the most determinant work positions, in contrast with the reduced percentage of students in the learning process.

With dance, the conclusions drawn are similar to the conclusions when analysing the employment rate as a whole in certain sectors, similar to students graduating in the same fields: The most relevant positions are slightly more occupied by women than men, although this difference is not comparable to the number of students registered, since while the academic rate is W=93% / M=7%, management over dance shows is at 52.3% for women and 47.7% for men.





Habits

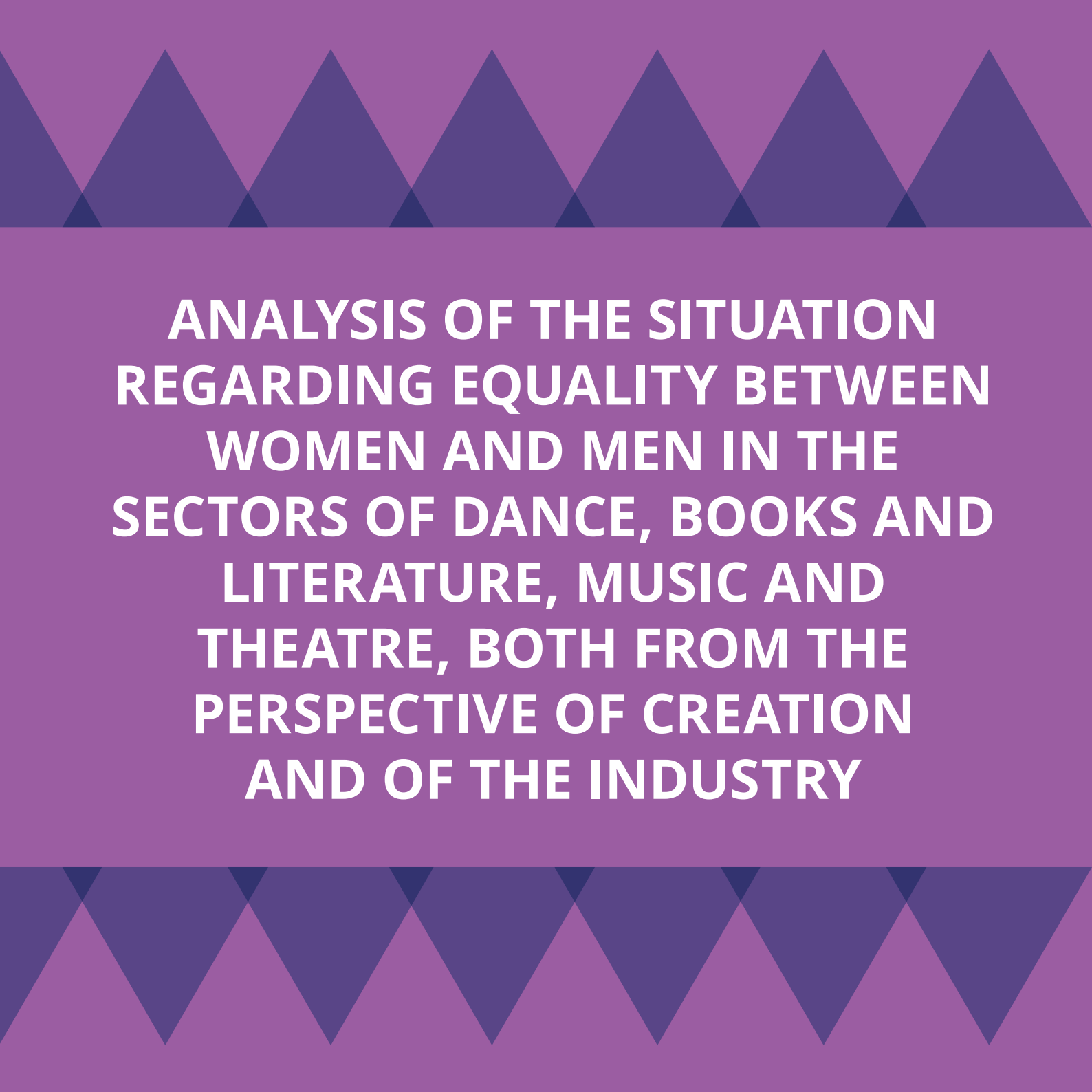
Average time per participant (hh/mm) and participation rate (%) of the Autonomous Community of the Basque Country spent on cultural activities by gender (2013).

Activity		Women	Men
Listening to albums or cassettes	Average time per participant	1:03h	0:55h
	Participation rate	1,30%	1,40%
Reading books	Average time per participant	1:27h	1:30h
	Participation rate	6,10%	4,20%
Artistic activities	Average time per participant	1:40h	1:44h
	-	2,50%	2,70%

Source: EUSTAT

There is a higher percentage of men who listen to music in album or cassette format, although women listen for longer. With reading, it is the opposite: more women are readers (18% more than men), but regarding reading time, men have a higher average, although the difference is not significant (W=1:27 / M=1:30h).

Both the average time spent on artistic activities and the rate of people who spend time on these activities is higher for men, although it should be noted that this inequality is insignificant, especially for reading time.



**ANALYSIS OF THE SITUATION
REGARDING EQUALITY BETWEEN
WOMEN AND MEN IN THE
SECTORS OF DANCE, BOOKS AND
LITERATURE, MUSIC AND
THEATRE, BOTH FROM THE
PERSPECTIVE OF CREATION
AND OF THE INDUSTRY**

SITUATION of women
and men in Basque-language
THEATRE creation in
the Basque Country

ENERITZ ARTETXE ARANAZ



I. INTRODUCTION

General and specific objectives

Under the framework of the Kultura Auzolanean Programme, the Basque Government seeks to study the presence of people classified as women within the scope of creativity in its different expressions, such as literature, dance, music and theatre. The end purpose of this study is to analyse the presence of women within the scope of creativity, and to adopt measures designed to achieve parity with men. In particular, this analysis is aimed at the qualitative study of the presence of people classified as women within theatrical creation. It studies the points set forth below:

- Situation of the creative structure for theatre currently in force.
- Type of society reflected in said creative structure.
- Role taken on by creative women in theatre in the creative structure in force.
- The reasons leading to women taking on said roles, and difficulties experienced in not taking on others.
- Difficulties, disadvantages and injustices suffered by women in their professional and personal career.
- Ways to achieve parity in different roles for men and women.
- Ways to intervene in different fields and creative structures oriented toward creating more feminist, equal theatre.
- Definition of the new thought that incorporates different, more equal ways of doing theatre.

II. CONTEXTUAL DATA

2.1 Basque-speaking women within the scope of culture

The study of the situation of women in Basque theatre creation must contemplate three conditioning factors that exercise absolute influence:

- It must contemplate the situation of vulnerability experienced by women in this society as opposed to men.
- The precarious situation in which cultural workers live in Spain, in contradiction in this regard with Iparralde, given that the law there contemplates intermittence.
- Creative activity takes place in a minority language in the case of Basque-speaking creators, thus tripling their situation of vulnerability.

As such, being a woman, a cultural worker and Basque-speaker entirely condition the aspects of conducting creative activity, as well as the conditioning factors and opportunities.

2.2 Women in society

The structuring of the system currently in force in Euskal Herria's society and in many Western European societies is well-known. This socio-political system is based on a standard nuclear family. The system imposes a masculine figure at the head of the family, above the woman, given that, in addition to being patriarchal, it is also heteronormative. This heteropatriarchy is also related to capitalism, whose ultimate goal is production. These **nuclear families** are currently designed to be extended and naturalised in order to facilitate, perpetuate and propitiate said production.

Italian philosopher Silvia Federici illustrates this phenomenal quite well in her work *Caliban and the Witch*. Quoting from this work, capitalism intends to constantly produce, but it requires someone to drive said production, a labour force. On the other hand, those that produce need someone who provides them with support and care, as well as someone to guarantee their reproduction.

To this end, the system creates an easy and effective way to classify people into two categories, assigned production and reproduction roles based on this distribution. In this way, and as upheld by Queer theory, the genders of people, which are naturally diverse, are simplified around two extremes in sexual gender, to wit, men and women. Moreover, so that each **gender conducts** its corresponding reproductive and productive tasks, the system assigns them characteristics that are supposedly propitious, thus giving way to the gender roles that fall on the people previously classified as man or woman, constructed on the foundation of economic, political and social interests. Therefore, they are not all that natural.

In addition to these assigned roles, the heteropatriarchy puts the features attributed to men above all the rest. In this fashion, given that men hold the power, the **androcentric** vision reigns in all strata of society. As such, the values and traits attributed to women are confined to a second category, so they are deferred, made invisible, deprived of value and, in some cases, even of compensation. These traits include care, children, domestic tasks, feelings, intuition, irrationality, culture, magic, art, etc.

2.3 Situation of the cultural worker

Art does not hold a central position in our day-to-day. We generally associate art and culture with entertainment and leisure, more than with fundamental spheres for social development.

The work of a cultural worker has needs and requires specific measures, just like many other professions. However, cultural work has been treated like other professions, both regarding taxation and social security, when in reality, it has features very different from other professions. One general distinctive mark of those who work in culture is intermittence. Artistic work is discontinuous, they work in bursts, and this aspect should be taken under consideration both by the treasury and by social security, contemplating the work in relation to its intermittent nature.

Fortunately, several measures proposed by the Artist's Statute were adopted by Royal Decree 29/12/2018, which entails that artists in a given situation shall have the opportunity to remain on register with social security during periods of discontinued activity; for example, during leave for risk during pregnancy and for breastfeeding.

On the other hand, freelance cultural workers have been paying 21% VAT, which influences the professional life of several cultural workers. The adoption of the aforementioned measures included in the Artist's Statute was vitally important for cultural workers, but to date, this only represents a small proportion of the measures and points of which the Statute is comprised.

Just as we can affirm that Euskal Herria's cultural workers live in a precarious situation, this helplessness more seriously affects those in an especially fragile situation. This group, evidently, includes women. Thus, although the measures referring to pregnancy and breastfeeding in the Artist's Statute are a step forward in equality between men and women, men still continue to experience fewer difficulties in conducting their work. In this line, it is easier for men to return to work after leave, and to receive benefits or even obtain more dignified contracts and salaries. Therefore, the precarious nature of the cultural sphere affects women more seriously than men. This data is once again an accurate depiction of the difference in opportunity between genders.

2.4 Effects of the crisis

According to this study, while artistic activity was precarious at its peak in 2004-2006, with an unemployment rate at 28%, in 2016, this rate was 48%. This leads us to affirm that the beginning of the economic crisis in culture (and in society as a whole) hearkens back to this period, with an enormous effect on cultural activity afterward, as well as the working conditions for the self-employed.

For example, the number of cultural workers who worked during the period covered by the study had increased from 6.2% to 11.7%. It was revealed that half of the cultural workers could carry out their lives only thanks to another occupation, while one-third of them lived at the poverty threshold in 2016. In addition to this imperious situation suffered by artists, this study also focuses on the consequences of the conditioning factor of being a woman. Women work without contracts more frequently than men, 17.25% of times, as opposed to 10.9% of men. Women obtain less income for their artistic work: 34.8% of women earn less than 600 euros, as opposed to 23.9% of men. They often receive less aid from public healthcare, so they must pay private services, with a percentage of 8.8% for women and 4.6% for men.

Women artists in the Basque Country experience greater difficulty in re-joining their artistic profession, with a higher rate of women exercising professions other than art (22% of women, as opposed to 15% of men, holding jobs with a tangential relationship to the artistic world, and 38% of women, as opposed to 31% of men, who hold jobs with no relationship to the artistic world). Moreover, women earn less income from their artistic work than men. The rate of women who earn fewer than 600 euros is 42%, while for men it is 27%.

Consequently, although a long period has passed since this study was conducted, we can clearly observe the vulnerable situation of women during the crisis period that affected all of society in comparison with men. It is plain to see that, even when the crisis affected both women and men creators, it had a greater negative effect on women.

2.5 Consumption of culture in the Basque language

It should be noted that the working world and the field of action is reduced for agents carrying out our activity in Basque. A survey conducted by the Elkar Foundation and Siadeco reveals that Basque speakers tend to consume cultural products not carried out in Basque, instead of doing so in Basque. The conclusion is that knowledge of Basque does not guarantee cultural consumption in Basque. **Regarding theatre, observation of the bilingual audience reveals that 25% consume in a language other than Basque, as opposed to 13% who do so in Basque.**

III. FUNDAMENTAL CONCEPTS

- **Actor:** person who interprets a character in a drama, whether in film, on television, radio or in theatre.
- **Interpreter:** individual playing the role of a character in theatre, cinema or another kind of spectacle.
- **Performer:** individual interpreting for the pleasure of an audience, whether dance, song or drama.
- **Creator:** individual who generates an artistic or intellectual work, qualified to make a significant contribution.
- **Author:** individual who creates an artistic, literary or scientific work. The current concept is related to originality, authorship over the work and moral, intellectual and economic ownership.
- **Dramatist:** individual who writes literary texts to be interpreted in stage spaces.
- **Stage director:** individual responsible for staging works brought to life through performing arts. Their tasks consists of directing and supervising the mise-en-scène, as well as harmonising and giving shape to the different contributions and actions contributed by the work and production crew.
- **Actor director:** individual responsible for preparing and harmonising the actor(s)' performance.
- **Lighting technician:** the lighting technician is in charge of the lighting system on the stage, for preparing and activating electrical effects and for maintenance.
- **Lighting designer:** lighting design is an intellectual and intuitive activity. It provides for generating and building a concept based on manipulating the light projected on the stage space.
- **Stage designer:** individual creating the mise-en-scène, author, designer or director of a spectacle's visual components.

- **Wardrobe designer:** individual responsible for creating and designing the wardrobe to be worn by the characters in a spectacle.
- **Androcentrism** .Androcentrism is the organisation and definition of the world with reference to men by using men as the universal human pattern; in other words, representing both women and men. All phenomena and realities are examined from a masculine perspective instead of masculine-feminine, thus contributing to the concealment of women's historical contributions and their reality.
- **Queer Theory:** Queer theory states that sex, gender and sexual identity and orientation are social constructions, to the extent that we live in a heteropatriarchal, heteronormative society based on dualistic presuppositions. This theory breaks the bonds between sex and biology and fixed categories in general, since they form part of a social meaning and a construction system. Therefore, men, women, heterosexuality, homosexuality, bisexuality, etc., are not universal categories, but are rather socially defined and constructed.

IV. QUANTITATIVE DATA AND THEIR INTERPRETATION

4.1 Theatre studies

After interpreting the collected data, results were revealed that lead to certain conclusions. To begin, the data on theatre training leave no doubt that majority participation in dramatic studies is held by women. Although their presence is greater in some fields than others, in general, the number of women registered in schools exceeds the number of men in all specialities, just like the number of people completing their studies, both for higher degrees and for non-official studies. This occurs in Euskal Herria, but there are also more significant examples in Spain, such as RESAD or the Institut de Barcelona.

Regarding Euskal Herria, currently 64.4% of registration at Dantzerti for higher studies is accounted for by women. All informal schools consulted also show that women account for the majority of those who complete their studies.

Women accounted for 64.4% of those who obtained a higher degree in dramatic art from Dantzerti, while men held 35.4%. At TAE Donostia, in 1995-2018, 215 women and 124 men have passed. TAE Vitoria has 42.4% professional women and 57.6% men, while initiation bears a 72.2% participation of women and 27.8% men. The rate of women at BAI is 61.36%, while men is 38.57%.

Our scope does not provide for collecting data on studies outside interpretation, so we collected data on the students who conduct studies in direction, script, staging and interpretation at RESAD and Institut del Teatre. In general, most of those who complete studies at RESAD and the Institut are women. It should also be noted that, for example at RESAD, the positive, uninterrupted and progressive evolution from 2014 to 2018 in the number of graduate men went from 40% to 50%.

4.2 Theatre companies

This study includes data from the most recent spectacles produced by members of ESKENA (Euskadiko Ekoizle Eszenikoen Elkarte), comprised by theatre companies. The purpose of studying these data is to examine the roles held by women and men in staging each spectacle; in other words, based on sex, determination of the number of directors, authors, actors, lighting designers, tailors and stage directors who are male or female participating in these pieces.

The presence of women in the latest spectacles by ESKENA members increased to 40.83%. This data was cross-checked with the data obtained at the schools, with a women's majority. Moreover, the data reveal that men's presence is majority in practically all spheres of work. Only wardrobe shows a majority women's presence, at 69.23%. In direction, rates were fairly equal, with 44% women as opposed to 48% men, as well as staging, with 46.15% women and 53.84% men. However, the greatest gap is between actors and actresses, as well as male and female authors, at 31.47% and 68.42%, respectively, and lighting design, at 0% for women and 100% for men. In other words, lighting design is a sphere with null presence of women.

The aforementioned data reveal that the roles society expects of women are also reproduced in theatre structures, with women taking on wardrobe, aesthetics, care, relations with other people and interpretation of roles to satisfy others,

while men take on roles associated with construction (staging), decision-making (direction), speaking (authorship) and power and prestige.

We can state that, in general, the number of actresses does not differ much from men, since this role falls under the expectations the society we live in places on women. However, given the high number of actresses as opposed to men at theatre schools, it is striking that in professional terms, women's participation is so equal and often reduced in number.

The condition of women as actresses falls under the expectations that this society's imaginary projects on them, and it is easy for us to conceive of a woman on stage. However, society bears prejudice regarding the unusual, itinerant and intermittent lifestyle of actors in general. These prejudices are anchored in the social system itself, which does not contemplate this intermittent particularity in the profession to which it is inherent, nor many other particularities.

While this instability and itinerant nature gives a bad image to men, if possible, it is even worse for women. **This itinerant and intermittent lifestyle is not viewed as suitable**, since it contradicts their gender role.

On the other hand, it should be noted that many women forego their role as an actress or reduce their activity in this field when they become mothers. This data should also be contemplated in this study. In fact, ceasing or reducing performing activity due to paternity is not as frequent with men.

Another explanation would be that the majority of actors and directors are men, and as they are the majority, many roles and creation processes are conceived based on a male perspective.

4.3 Economic support

4.3.1 Dramatic texts

This study is based on the financial support that the Basque Government provides to theatre production, as well as the creation of dramatic texts to compile these data. Regarding script production, over the past nine years, the number of women candidates to receive economic support was 39% on average, with 38% of the beneficiary women of said financial aid derived.

4.4 Awards

In Euskal Herria, there are only a few quantitatively significant awards. Firstly, the Donostia Award, where only works set in Donostia have the option of receiving the recognition, and secondly, the Kutxa Awards, which award dramatic texts. Regarding the Donostia Awards, this study contemplates the list of theatre pieces recognised over the past six years.

Of these awarded pieces, the rate of awards granted to exclusively female authorship is 0%, as opposed to 28.57% for

direction. Actor activity is slightly higher for women, at 52%, almost equal, in fact, and with wardrobe, the female majority is very clear, at 83.33%.

In the dramatic text section, there is another award that will be entering its 17th year this year, the short theatre script award Café Bar Bilbo. This theatre award has two modalities: one in Basque, and another in Spanish. On an annual basis, different candidates have been distinguished. During its long history, the "Café Bar Bilbao" award has been granted to 36 people, including 6 women, to wit, 16%.

It should be noted that the number of women participating in these awards is reduced, but counting the number helps us to obtain an idea of the situation and reveal the imperative need to achieve greater participation for women in contests and raise visibility for their work. This situation is repeated with the Kutxa Awards, with a 16% rate of awards for theatre texts produced by women in Basque.

4.5 Small theatre festivals (underground); Eztena, Zurrunbilo, Atxiki, Matadeixe

Theatre underground is boosted by festivals created at the initiative of different halls, societies and collectives. The purpose of these spaces is to make works public that cannot find a space in normal circuits. Recently, a number of small festivals have been organised throughout Euskal Herria, established to this end. The material from festivals examined in this study show a majority of women's creations.

Interpretation of these data reveals that a large number of creative works created from a woman's perspective cannot find a place in the official circuit. It is difficult for women to access and remain in said circuit, so they opt for a place on the underground stage. Additionally, this interpretation shows that a large number of works remain outside official terms and concepts, precisely because their thought collides with prevailing thought. These are proposals by women, which frequently leads to the thought that diverging creations are the work of women, since the normal circuit excludes a woman's perspective, as well as the perspective of other struggling sectors. Thus, works that are the personal creation of women are more easily welcomed in underground spaces. Evidently, the money circulating in an underground setting and technical resources tend to be modest, although exceptions do exist.

V. SUMMARY OF QUALITATIVE DATA

5.1 Analysis of role in creative structures

Authorship

As revealed by a number of studies and articles, authorship is a strategic part of theatrical creation, so it should also be priority in gender treatment. The scant presence of female authors is explained by a variety of factors. On one hand, we can affirm that gender roles still hold a great influence in our society as far as viewing women as authors is concerned. The gender roles cast by society today do not normally include the vision of a woman as an author, and it is also difficult for women to conceive themselves as such, since this is a role with power. The patriarchy reserves this niche of power for the masculine gender, and it is very difficult for both men and women to change this model.

The conclusion to be drawn is that gender roles operate equally between women and men, both in their self-perception and the perception they have of others. More than one woman interviewed stated that a reset on this issue was necessary, a profound reflection on gender roles within the context of theatre.

On the other hand, women categorically affirm that seeing themselves as authors and being above gender roles does not erase their difficulties in finding visibility with society and the profession. **Both society and the profession itself act as if they did not exist.** Firstly, women are not featured in the media as often as men, and secondly, they do not receive such marked recognition and prestige as their male counterparts.

Direction

An analysis of the data and heeding to the statements made by the women interviewed might lead one to think that progress has been made in direction for women, in comparison with just a few short years ago. Although women have made progress in direction, the number of men is even greater and, especially, the pieces directed by men still continue to attain greater visibility, prestige and recognition in general.

Whether more talented or not, men take the step more easily, and do not have to make any special effort. We might say that it is easier to tell a man, "direct it yourself, give it an outside perspective." The man need not fight as hard to obtain the position. It is a practical issue, where once again, the issue of gender roles arises, where positions of power are preferentially assigned to men before women, as stated by a woman director. In her opinion, she had to fight for male director colleagues to consider her, since she adores directing.

The women directors interviewed state a sensation of being examined under a magnifying glass. The director is who guides the theatrical structure, making main decisions. After production, direction takes on an important place of power. One might say the responsibility for the work falls on direction's shoulders. This position does not fall under a woman's role, so she would be viewed with suspicion, as if attempting to occupy a space reserved for men.

Another issue cited by women directors has to do with **the prejudices around works they create.** As with women authors, others suppose their works bear characteristics attributed to women, imbued with sensitivity, careful aesthetic, sophistication, lack of comedy, etc.

Moreover, they feel that power is at stake, and that men do not want to relinquish it, **that women must create networks and care for each other through said networks.**

Powerfully striking is the fact that the women directors interviewed perceive a supportive environment. In all these cases, their loving environment, sentimental partners, etc. **are true followers of the female professional, building the structures necessary so that the director's activity can take due course.** I have the impression that the success of this role, exposed to so many opinions, doubts, obstacles and more, is closely linked to the support and understanding given by their closest environment, as shown in the profile, activity and lifestyle of the women interviewed.

Performer

Data on performers or actors highlight that the number of women and men in this field is not very different. Despite everything, the higher number of women in all theatre schools does not maintain the same proportion in professionalisation. This bears reflection: many women are left by the wayside, while men move forward in their professional career. We might so that, in relation to these roles, society does conceive of women as actresses, but I believe that what is expected of a woman performer, and therefore the characteristics assigned to each role, are different.

The expectations for women are that she must be beautiful, young, gifted for melodrama and tragedy, and men are expected to be versatile in roles, with initiative and energy, as well as with aptitude for comedy (again, gender roles). Therefore, even though we put interpretation within women's gender roles, their performance is constrained to certain traits. This idea is supported by statements made by several of the women interviewed, who uphold that, when being hired, talent is at times overshadowed by other considerations, with aesthetic taking on huge importance.

Production companies, as well as theatre groups, are interested in young, pretty women. Therefore, an androcentric vision prevails, **the notion that women must meet men's desires.** This vision takes on a determining importance in the career of women performers, given that, while jumpstarting a woman's career is difficult in and of itself, it grows even more difficult to maintain it as the woman ages.

Due to the pressure of age, aesthetic pressure, along with the need to be a good interpreter, and a whole other host of pressures, it is difficult to maintain a prolonged career without going mad. Even if we manage to keep a career afloat, as upheld by the teacher actress, **the image and concept we project of women through our works should be cause for special concern.** As performers, we must develop the relevance of incorporating gender perspective into our characters and creations. To this end, **it is especially important that performers undergoing training be educated in this regard.**

Lighting designers

The data collected and the interviews conducted for this study clearly indicate that lighting technique and design is the area with the lowest representation of women within theatre structures. Despite the progressive incorporation of women technicians, this reduced presence shows absolute masculinisation of the field. This directly and absolutely affects the field where both women and men take action, as well as the ambiance and attitudes generated and customs.

Firstly, it should be noted that most lighting designs in Euskal Herria are done by workers who previously worked as technicians, with technical training, and who then do designs, due to experience or for professional reasons; we might say that this is a natural evolution. However, the women technicians interviewed state that this progression that takes place with men does not take place with women.

On the other hand, **the responsibility for design is granted to trained and experienced technicians,** given that design is a category of greater prestige and creativity. The women design technicians interviewed claim that this status is only obtained by means of recognition of work done, so women are relegated outside of design.

This technician work is therefore a matter for men, as women are not considered as endowed for this role. The presence of a woman in the profession could be assumed, someone who does not stand out with their aptitude. But beyond this extreme, recognition of her capacity or overshadowing men would not be admissible. Given that the task of lighting design falls into the hands of trained designers, women never reach a position in said category. The data confirm this circumstance.

Another added issue is living in a highly masculine environment, where women are subject to prejudice, uncomfortable situations and aggression. Women technicians lament how they are treated while normally working surrounded by men. They often tour together and allege that they are frequently subject to chauvinistic treatment. They cite prejudices regarding physique, aesthetic and the female gender.

Staging

In the staging section, after several interviews with women, we can state that there are several ways to join staging in Euskal Herria. On one hand, those who are trained in fine arts (sculpture and painting), and those who have studied architecture. On the other hand, there are those who have been trained in staging gradually, showing special ability for crafting and building in theatre groups. This is the majority profile in Euskal Herria's theatre groups today.

As set forth in previous chapters, women registered in this dramatic art degree speciality outnumber men. As such, in 2018, women accounted for half of staging graduates from Institut de Barcelona. Women also accounted for the undeniable average majority at RESAD in Madrid in recent years.

However, these data clearly contrast the data on staging professionals who work in Euskal Herria. As mentioned before, men account for the majority of staging professionals who currently work in Euskal Herria. Women stage professionals interviewed highlight, as in other areas, how they work on creative teams as the most important characteristic trait. They underline that it would be desirable to work in a more participatory, **balanced, networked fashion, where interpersonal relations take on greater relevance.**

Notwithstanding, they also state that few people today can live from staging alone in Euskal Herria, with occupations in architecture, education or interpretation acting as their main source of income. Therefore, they do not consider staging as a profession, but rather an accessory activity.

Tailors

The data collected show that wardrobe stands out from other specialities with a higher presence of women than men, the only sphere where this occurs.

The interviews conducted with women tailors reveal two different profiles in this profession. On one hand, there are professional from fine arts, which include those who have completed a master's degree in theatre wardrobe design or other educational studies. On the other, as with staging, there are members of theatre groups who have been gradually trained, acquiring special aptitude in this field, either by being a good fashion designer or by having intuition.

It is clear that this is an area that adapts to a gender role mainly attributed to women, with tasks such as household chores, sewing and similar. The data leave no room for doubt: the vast majority of tailors in theatre are women. It is especially striking that in a large theatre such as Arriaga, the wardrobe manager is, in fact, a man.

Just as in other fields, when a fixed salary and nucleus of power are at stake, we find men, when this area otherwise holds a majority presence of women.

As stated by staging professional women, wardrobe is a field relegated to the last phase of the creative theatrical process, given lesser importance than other aspects. As such, the tailor cannot provide significant contributions to the creation process.

The women tailors interviewed confirm this circumstance, stating that they feel like the last ones in the dramatic creation structure, an issue they all mentioned. They see themselves as last, under the actors / actresses, technicians and other participants in the group work hierarchy. Wardrobe is a task attributed to women, so it does not enjoy the same prestige and appreciation as other occupations. Compensation for wardrobe is also more difficult, since it is undervalued in comparison with other tasks.

5.2 Public opinion

The presence of women in theatre creation in Basque, a three-fold challenge.

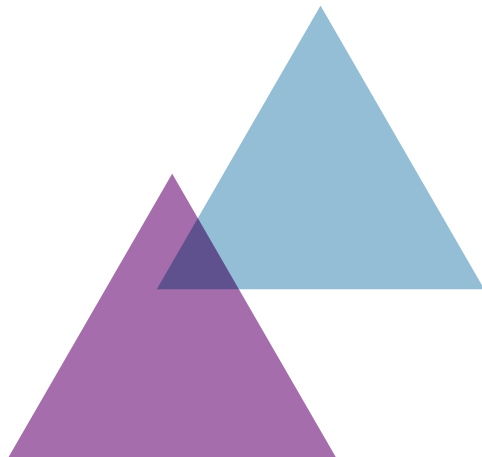
Current social organisation

It is well-known that the current structure for prevailing societies in Euskal Herria and Western Europe is a patriarchal,

capitalist system. This socio-political system is based on a standard nuclear family. This system imposes a masculine figure at the head of said family, above women. In addition to being patriarchal, this position is also heteronormative. This heteropatriarchy is also related to capitalism, since the ultimate purpose of capitalism is production. The nuclear families, so wide-spread and naturalised as they are today, were designed to facilitate, perpetuate and propitiate said production.

To this end, the system designs an easy and effective way to classify people into two categories. Based on this distribution, it assigns the roles of production and reproduction, thus giving way to **gender roles** that fall on the people previously classified as man or woman, built on the basis of economic, political and social interests. Therefore, they are not so natural.

In addition to assigning these roles, **the heteropatriarchy puts the traits attributed to men above all the rest**. In this fashion, given that men hold the power, an **androcentric** vision prevails over all levels of society. Therefore, the values and traits attributed to women are confined to a second category. They are deferred, made invisible, deprived of value and, in some cases, even of compensation. These traits include care, children, domestic tasks, feelings, intuition, irrationality, culture, magic, art, etc.



The Basque-speaking female cultural worker

Given the circumstances, Basque-speaking creator women suffer from three conditioning factors in today's society, with a triple-edged situation of oppression. Firstly, being classified as a woman inevitably affects our creative career. Second, social security and the treasury do not contemplate our specific needs, which leads society as a whole to oddly and peculiarly view our profession.

This precarious nature of our occupations is due to a lack of recognition for this specificity of our work. Although the itinerary undertaken by the Artist's Statute gives way to new hope, we have yet to discover the scope of the political changes ahead, which may either hinder or facilitate this journey.

Lastly, in addition to being a woman who works in culture, she conducts her activity in a minority language, which triples the number of difficulties.

In Angela Davis's work *Women, Race and Class*, she states that these three factors triply oppress women in society. After gender, Davis cites race. In this regard, Basque women can raise the conditioning factor of nationality. Angela Davis also speaks of the class conditioning factor, while as cultural workers, we can speak of our disadvantaged state.

The presence of women in theatre creation in Basque

The data collected leads us to conclude that both men and women absolutely and totally fulfil **gender roles**, designed for them by a patriarchal society in theatrical creation as well. Customary stereotypes circulate with absolute normality in our occupations.

As occurs with different strata of society, men undertake **roles associated with prestige, power and speaking; on the other hand**, this is where we observe a noteworthy lack of women, especially in authorship, but also in directing. While they study, they do not accumulate wealth or prestige, and the problem appears later on.

On the other hand, women experience greater difficulties in balancing their professional and personal life in comparison with men. This aspect takes on greater relevance especially in regard to positions that travel on tour, such as actresses and technicians.

The professional dynamic of women, moving about, to and fro, and returning home at any time, has yet to be duly assumed by our society. Meanwhile, we are much more permissive in this regard with men, given that we associate the gender roles attributed to women with home, stability and care. On the other hand, women continue to take on greater responsibility in domestic tasks, a situation that reduces their possibility of going on tour. The patriarchy attributed reproductive labour to us as women, but we are having a difficult time shedding ourselves of this baggage, even though we took on a productive role in society some time ago. This schizophrenic situation leads us as women to often carry out double labour, since we are still the ones who carry the burden of most domestic tasks, as well as care, and we are not compensated. It goes without saying that the lack of compensation makes this labour invisible and deprives it of prestige.

In this regard, I must point out that I repeatedly heard the idea of the invisibility to which women are publicly subject over the course of the interviews. However, what truly caught my attention bears on another situation, which is that they **are very rarely recognised for a job well-done**, both privately and by their colleagues. We are familiar with praise given by a woman to a man's work, as well as a man's recognition from other colleagues, while the inverse, a man lauding the work of a woman, is fairly infrequent. It would appear that recognition for a woman's work requires prior consensus from the group of men.

Theatrical creation's imprint on the social structure

The aforementioned capitalist patriarchal system has an influence on the presence of women in theatrical creation as examined by this study, since it is impossible to understand their presence's pillars and small details without conducting an examination and understanding the characteristics of the system in which we live. **These theatrical structures and the patriarchy share characteristics, meaning hierarchical traits, founded on classification**, that categorise and are supported by an androcentric vision.

I would like to cast doubt on the **very system** of dramatic creativity itself, just as we should cast doubt on the patriarchal system itself as far as society is concerned. Otherwise, one might deduce that we wish to introduce women into this system at all costs, when this system is structured in an androcentric

and patriarchal way, even though it is completely naturalised. The data reveal that **classical professional theatre is structured around the image and appearance of men, which is only the tip of the visible iceberg**, held up by a foundation of individuals and collectives in the shadows, with a large number of women holding roles such as theatre teaching, sales, other theatre aspects, underground theatre and especially, the audience. We must not forget that culture in general, and theatre in particular, is mainly consumed by women.

Prejudices regarding a woman's labour and masculine fraternities

As we can observe on the stage, men and their ideas prevail thereupon, while the passive, supporting, educational and invisible aspect falls on women. Once again, women are condemned to hold the role of *amatxo*, while society, including ourselves as women, applaud the creations of our sons, since **the prejudices we bear regarding the aptitudes of women and men still hold great influence**. These include the astonishing theory put forth by many creator women that men are endowed with more talent than women, showing data that talent and work take different paths depending on whether a man or a woman is in question. This vision is supported by the opinions of women creators. For women, talent can only conduct certain roles, as an actress, in production work (or wardrobe), and is relegated to the background (underground, cultural centres, small theatres, modest recognition).

Men decide what is correct and what is not, which theatrical works are worth it, and which are not. This group of critics includes awards distributors, large theatre programmers, directors and authors of prestige, acting as a mechanism to measure value in the image of men, totally androcentric, to which it is difficult for women to adapt. Of note is how difficult it is to **intervene, due to our very nature, our body, and the theme and range of styles we wish to address**. Our gaze is inadvertently trumped by a man's gaze, since we require his blessing to continue working.

Moreover, men applaud each other, award each other and praise each other; **the boys' club is naturalised**. It has been there forever. While feminism has apparently created sorority networks amongst women, men's fraternities overtake all of society.

The theme, the style, the body we have, the humour we use to present ourselves to the media... Our gaze is always based on a male vision, since we require their approval to continue working and for our work to be deemed valid. We must overcome gender roles through enormous effort, but society, in the last instance, only grants us a small space. The data show this.

Different ways of operating and roles

One issue mentioned by several women interviewed is reflection on **ways of operating**. They are of the opinion that a change in how things operate in theatre could also contribute to a change in form and result, acting in a less hierarchical fashion that is not so based on classification. For example, directors that are more facilitating, collective creativity, greater emphasis on caring for relations between colleagues, focus on incorporating contributions from the entire group, etc.

As is to be seen, the very concept of roles must be changed in the creation structure, and vice-versa, the change in concept requires a more horizontal structure. This horizontal shape, in turn, will propitiate the emergence of more open and plural concepts, boosting new poles of creativity and providing access to them (poles of creativity, residencies, increased presence of resident companies, possibility of creating stable companies and driving their structuring), related, in the last instance, to the trajectory of creative women, given that facilitating the use of creative poles propitiates the articulation of their own creations. These spaces promote the most vulnerable collectives over the market and stereotypes. A creator woman with the possibility of creating near her place of residence is not forced to travel or be beneath anyone.

Regarding creativity poles, it is not by happenstance that in Euskal Herria they are currently constituted or promoted by women or by a majority of women, including Azala Kreaio Espazioa, GaraiOn, Sorgingunea, Sala Baratza, Arropaineko Arragua, Sala La Fundición, Hameka, etc.

In any event, these creativity poles are related to new ways of operating, as well as works that break away from the current structures, values and points of view, with visions that are not as androcentric.

“Second-level” theatre strata

Our history's androcentrism has relegated the values and traits associated with women to the background, such that theatre strata and genres with said traits may be confined to a second level, such as clowns, story-telling, training in dramatic art, corporal theatre, puppets, etc.

These are theatre strata with a high presence of women, specifically in fields assigned to women by gender roles. Given that the traits associated with women are considered second-level, the system relegates them into a corner. Granting prestige to these strata would help us to value the roles associated with women, all while raising visibility for the collective of women operating therein.

The task of creation and personal life

As women, we claimed our right to abandon the role of reproduction attributed to us, and we shirked it some time ago, at least in certain countries and spaces. Many of us took the path of production. Notwithstanding, many of us have not been able to abandon or adequately distribute the reproductive role, which often leads women to carry out two tasks: production, and reproduction, when men often only undertake one, production, which is therefore compensated.

This particular situation for women makes it extremely difficult for them to make progress in theatre creation, to develop the career we would desire, and to take on roles of greater responsibility. We are forced to decide between a professional and a personal life. There may be those who decide to follow this lifestyle conscientiously. This is an option, but all options must be available. It should be possible to reconcile personal and professional life in a more balanced fashion.

Maternity

In this same vein, the obstacles are multiplied when balancing maternity with creation and a private life, since society's current order, and the order of our profession, do not facilitate doing so. As mentioned before, maternity leave and the measure to support breastfeeding were recently incorporated into social security. However, this law only benefits artists who have certain labour conditions. For most artists, the volume of

work does not allow them to acquire the requisites necessary to enjoy these benefits, or they are self-employed, which means that, for the time being, only a reduced number of professionals can access these social security benefits.

Many women interviewed explain that their maternity led to a modification in their career, while for men, this aspect does not have such a direct influence. Once again, the issues affecting women are not universal, and since maternity is not universal, it is not of general interest. Once again, a woman's issue takes on a dimension with negative effects. **A deceleration of the non-productive, anti-aesthetic rhythm that is swept under the rug.**

This situation once again makes clear the space we leave to women and their body in society, as well as in theatre creation. I believe that this interpretation made of maternity is highly revealing as far as gender roles, androcentrism and the patriarchy are concerned, because at this time, **our bodies are clearly expressed, without asking permission, making it evident that women are not paid the slightest attention.** In fact, they are overlapped and excluded.

Personal support environments

In examples of interviewed women who have made progress in a balanced, satisfactory way in theatre creation and in their personal life, the aforementioned is clear. Those who have reached this status have enjoyed a support network, task distribution and equal approach to household tasks, care and personal life, making it possible for them to advance. **They have clearly stated a supportive environment**, where their profession is understood, sustained, cared for and made possible in practical terms.

Awareness

I do not wish to ignore another aspect in the study regarding the presence of women in theatre creation. I have observed that the degree of awareness regarding the influence of gender on theatre creators is highly unequal. This is an important point that deserves careful reflection given that, if we aspire to make women present at all levels, change projected stereotypes and deconstruct creative structures, I believe that it is essential to be aware of what is happening.

VI. PROPOSALS

1.- A permanent commission dedicated to gender issues in performing arts

A commission should be established with the responsibility of studying the gender issue in performing arts and collecting information and the ability to influence several sectors in the field concerning us.

It is essential to continue in this line and to continue conducting studies and making diagnoses within the different areas of theatre creation. In this regard, I believe it is pressing to make a diagnosis of the situation of women technicians, and to conduct a study on Basque-speaking authors and make a collection of their texts.

2.- Creation and theatre production groups

I believe it is important to boost **events with women creators**. I believe the **EHAZE's role in this scope is important**, since it is the only benchmark for theatre in Basque. This means that it accounts for the only space with sufficient authority to make a collection of creative work conducted in Navarre and Iparralde and can therefore encompass the entirety of BASQUE'S TERRITORY.

3.- Theatre school

Firstly, I would like to highlight the awareness of those who conduct studies of theatre in Basque. On the other hand, I believe it is necessary to establish **a programme to develop a gender point of view**, mainly at Dantzerti, but also at non-official theatre schools.

4.- Lighting design schools

As mentioned by the woman technician interviewed, in my opinion, it would be advisable to develop a gender vision at these schools. As previously mentioned, at a theatre structural level, this is the most masculine area, with the most chauvinistic prejudices and attitudes.

5.- Media awareness

Furthermore, it would be of interest to train the media on this issue, especially public media such as ETB. It would be necessary to develop how they treat creativity and culture, and a gender-perspective analysis of them.

6.-Theatres and programmers

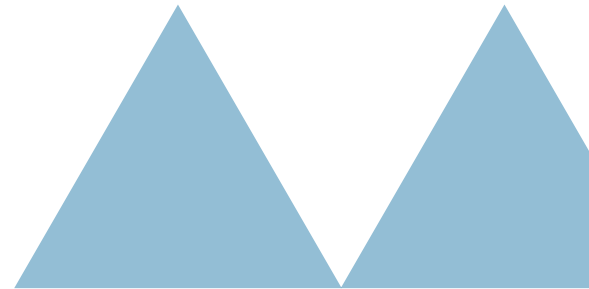
I also believe that we should drive a programme to raise gender awareness for small, medium and large theatre programmers.

7.- Economic support and awards commissions

The commissions responsible for awarding grants must assign a threshold of at least 40% women creators, women from different areas in theatre creativity. The commissions responsible for awarding awards must be comprised of at least 40% women creators.

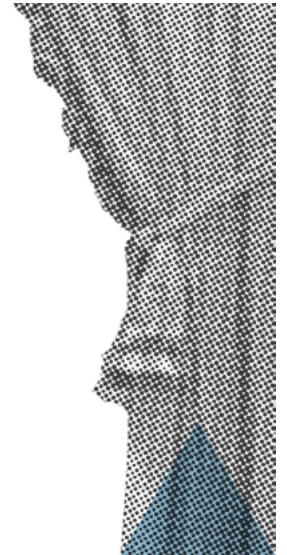
8.- Catalogue of women creators

A catalogue of women creators in theatre should be drawn up, accessible online.



SITUATION of
women and men in the
THEATRE industry in the
Basque Country

MARÍA GOIRICELAYA BURÓN



I. INTRODUCTION

General and specific objectives of the research

The research's general objective is to provide a view of the current impact of gender on the theatre industry in the Basque Country, and to discover the exact position held by women and men within the industrial theatre art chain: production, dissemination, exhibition, etc. The research also proposed a mixed formula for study, given that quantitative responses would be insufficient to address a report that requires spaces for joint participation and reflection. The gaze of those who know and experience this reality first-hand is crucial to prevent sexist behaviours from perpetuating themselves.

In short, the purpose is to lay out a sectorial diagnosis, a map to illustrate the reality of a certain cultural sector, which in this case is the Basque theatre industry. To this end, a profound analysis on how women and men are developing in this area is necessary. However, before all else, it would also be advisable to specify certain definitions, such as "gender"; what it means and what its application entails in this study. In addition to the general objective described in the paragraph above, the following study objectives should be noted:

- Making a map of the theatre industry in the Basque Country, considering inequality in the presence and participation of men and women.
- Discovering, from a gender perspective, the situation of individuals carrying out their activity within the Basque theatre industry.
- Drawing conclusions and taking proactive action to make progress toward more equal contexts within this sector.

II. BASE CONCEPTS

As follows, a definition of the base concepts upon which this study is founded is provided.

Firstly, it is important to clearly define what we are referring to with **"theatre industry."** This term is highly complex since, immediately and due to mimesis in the globalisation of language, the trend is to place the theatre industry in with the "cultural industries," when these industries find their *raison d'être* in production and dissemination processes for a product that may be serially produced, regardless of whether that product holds great artistic status.

The reasons why performing arts, and therefore theatre, cannot be considered as cultural industries, is due to the nature of their creation, dissemination and reception processes. Therefore, what are we referring to when we speak of the theatre industry?

- We are speaking of industry, an economic and technical activity that consists of transforming raw materials and turning them into suitable products to meet the needs of human beings. And we are also speaking of the ensemble of facilities and companies dedicated to this activity.
- In this regard, the "theatre industry" are all activities and companies that create a theatre product that can be consumed; all tasks and activities oriented toward creating a theatre product (its creation, production, dissemination, communication, etc.).

Secondly, **the concept of gender**, which arose in the Anglo-Saxon academic sphere in the mid-1970s, based on research mainly in social sciences, references both a category of analysis and a relational category. This is a term stemming from the translation to Spanish of the English word "gender". The Basque encyclopaedia Auñamendi defines it as *"the dynamic, historic and changing process by means of which the meaning acquired in a determined society or culture of what it is to be a man or woman is defined."*¹

¹ BASQUE ENCYCLOPAEDIA AUÑAMENDI. Retrieved 22 January 2019, from: <http://aunamendi.eusko-ikaskuntza.eus/eu/el-concepto-de-genero/ar-152507/>

The concept itself is complex and abstract, not because it cannot be defined, but because several definitions are agglutinated therein. "Gender" is understood as a symbolic construction alluding to the ensemble of sociocultural attributes assigned to individuals based on sex, turning sexual difference into social inequality. Difference in gender is not a biological trait; rather, it is a mental and sociocultural construct that was formed in the past. Therefore, "gender" is not equivalent to "sex;" the former term refers to a sociological category, and the latter to a biological category.

Isabel Veiga Barrio, in a monograph in the Magazine GECA (Gestores culturales de Andalucía / Culture Managers of Andalusia), states that *"traditionally, in all cultures, sexual difference has been interpreted in different ways, defining what was considered suitable for one group and for the other, determining their role and position in society, and establishing guidelines for conduct and behaviour, both personally and socially."*² Over the course of the years, this has instituted a hierarchy wherein everything done by women is less valuable and lacks social recognition, while what is considered as belonging to men takes on prestige, social value and public recognition. And this is the origin of inequalities. Socially constructed differences place women in a subordinate position to men in all fields and sectors.

Within the Basque theatre industry, applying this perspective entails a profound analysis of gender relations established therein, so as to seek out causes and strategies that could transform said relations. It also implies being aware of the qualitative dimension of this issue, taking the perception held by the very individuals comprising this sector regarding the presence and participation of women and men in the Basque theatre industry as a reference.

III. SUMMARY OF QUANTITATIVE DATA TO CHARACTERISE THE THEATRE INDUSTRY IN THE BASQUE COUNTRY

3.1. Specialised training in the theatre industry

Data from 2017-2018 from the School of Dramatic Art and Dance of the Basque Country mainly show women registering in the two specialities offered by Dantzerti (71%), with a more noteworthy majority in Dance, where women account for 84% of total registered students. For Advanced Dramatic Arts degrees, there are still more women, but in a smaller proportion (65%).

It should also be noted that, in relation to the other professional activities carried out within the scope of the theatre industry (direction, production, distribution, etc.), there is no specific training for this kind of role within the Basque Country. Rather, the learning comes from other professional degrees or through tertiary studies. Notwithstanding, and in relation to the number of students at university level in subjects similar to cultural industries, in 2014, the Basque Country held 6th place in comparison with the rest of autonomous communities, with 13.9% of total students.

3.2. Cultural employment and employment in the theatre industry

In regard to different sectors, we can see that in visual arts, publishers and bookshops, there are higher percentages of women workers than men, with percentages at 58.7%, 61.9% and 66.7%, respectively. On the other hand, in the audio-visual and music sector, percentages decrease to 39.7% and 41.1%, respectively. The percentage in performing arts is distributed with 48.1% women and 51.9% men.

Regarding the characterisation of contracts registered with Lanbide in 2017 within the theatre industry, we can observe that women predominate (with percentages above 60%) in ticket box (74%), stage design (67%) and cultural management (63%). On the other hand, contracts where men account for over 60% are: technical lighting tasks (91%), audio-visual (76%), ushering, security and guards (64%). In contracts for stage

2 VEIGA, Isabel. (2008) "Gestión cultural y género." Revista GECA. (Gestores Culturales de Andalucía), no. 11, November. Edita Asociación de Gestores Culturales de Andalucía. ISSN: 1695-1794. Retrieved 22 January 2019, de <http://gecaandalucia.org/wp-content/uploads/2017/10/revistageca11.pdf>

directors, show development, production, theatre and/or scene director, development assistants and prop contracts, percentages are also at 60% for men and 40% for women.

3.3. Production and organisation of performing arts

Performing art companies and producers

The latest analysis on companies, employment and the job market in culture in the Basque Country³ in 2016 shows that creation, artistic and spectacle companies have the greatest presence, at 30% of total companies in the field of culture. However, the employment they create is lower, accounting for 17% of total jobs in culture.

On the other hand, the statistical report on performing arts production conducted in 2015 by the Basque Culture Observatory stated the existence of 177 theatre companies in the Basque Country,⁴ 4.5% of total companies in the country. Of these companies, in the same year (2015), 14 were in Araba/Álava, 32 in Biscay and 30 in Gipuzkoa.

Within the industrial dimension, and if we include all private agents (for- and not-for-profit), the invoicing volume of performing arts production companies, there were a total of 76 agents. After discounting expenses, only 56% turned a profit. Additionally, the typology of agents who carry out theatre production in the Historic Territory and their territorial distribution places most theatre producers in Biscay (44.5%), followed by Gipuzkoa (34.9%) and Araba/Álava (20.6%).

If we look at average and absolute employment of theatre production agents, the latest figures (from 2015)⁵ follow the previous trend, with production agents' employment bearing increased male presence (53.4%) in comparison with female employment (46.6%). These data also show that the percentage of women working in direction is 41%, as opposed to 59% of men. This proportion increases up to 48% for women

in technical tasks, as opposed to 52% of men. For positions of management and administration, the percentage of women is 57%, as opposed to 42% for men.

Stage production centres

Data have been analysed regarding distribution by gender and level of human teams (direction, technical staff, management/administration, coordination, maintenance and security) for 11 stage production⁶ centres: centres of different types where spectacle production takes place under highly different circumstances and conditions:

- Currently, Harrobia has 2 full-time female employees on staff: one manager and an administrator.
- Sarobe has 19 people, of which 32% are women and 68% are men.
- Garaion has 2 women in charge of the cooperative.
- Azala has one woman for project management, as artistic direction.
- Baratzta is directed by 1 woman and 1 man.
- Bilbao Eszena and Dantzagune. No specific data on staff distribution by gender and levels are provided.
- La Fundición. Currently, the centre's direction (direction and programming) is led by 1 man and 1 woman, with 1 woman in charge of communication and 1 man in charge of theatre management.

³ BASQUE CULTURE OBSERVATORY. "Analysis of companies, employment and job market within the field of culture in the Basque Country." [Online] Available at: http://www.kultura.ejgv.euskadi.eus/contenidos/informacion/keb_argit_enplegua_2018/es_def/adjuntos/empresas_empleos_cultura_CAE_2018.pdf

⁴ The statistical report on performing art production conducted in 2015 by the Basque Culture Observatory defines a performing art producer agent as "all public or private entities headquartered in the Basque Country, at whose initiative and under whose responsibility a scenic work of any genre is produced." Excluded from this definition are all amateur formations that do not have stage production as their main modus vivendi, and that have not produced or sold any spectacle for at least the last two years, or who have not carried out at least 6 shows during the last year.

⁵ Basque Culture Observatory, "Statistical Report on Performing Arts Producers." 2015.

⁶ The stage production centres analysed are: Harrobia, Sarobe, Garaion, Azala, Baratzta, Bilbao Eszena, Dantzagune, La Fundición, Kunarte, Zirkozaurre and Pabellón 6

- Kunarte. The general coordinator is 1 woman, with artistic direction being shared by 1 woman and 1 man.
- Zirkozaurre. Currently, the association is led by a woman, administration is handled by 1 woman and 1 man and mediation activities by 1 woman.
- Pabellón 6. It currently has 2 women and 2 men in charge of artistic direction, 1 woman in charge of production, 2 men in technical task development and 1 woman in charge of communication.

3.4. Support and technical activities to produce live spectacles

The study states that companies that provide technical services in the Basque Country are few, with most volume left to 2 companies. Of these 2 companies, data was only available on one of them, which shows a general staff distribution of approximately 26% women and 74% men.

3.5. Dissemination

In this case, 3 theatre distributors were analysed, showing that in the Basque Country, the general trend is for each company to distribute their works individually and independently. In any event, general data on staff distribution by gender and level are:

- Portal 71 Producciones culturales. The staff consists of 3 women.
- ATX Teatroa. While the company is single-owned, the collective of people working comprises 1 woman and 1 man.
- Aire Aire. Staff consists of 2 women who co-direct the company.

3.6. Exhibition. Theatre developers

In this section, theatres and halls that house professional spectacles were considered, with those focused on amateur spectacles left out. As theatre spaces, there are a total of 73 stage spaces (64 public –88%–, 8 –11%– privately managed and 1 –1%– mixed management). Regarding the number of performing arts ⁷ developer agents, there are a total of 82 agents (9 –12%– in Araba, 38 –52%– in Gipuzkoa and 35 –48%– in Biscay).

- Distribution by gender of these developer agents shows that 46.9% are women and 53.1% are men.
- 74% of theatres are directed by men, and only 26% by women.
- 69% of technician positions are held by men, as opposed to 31% of positions held by women.
- On the other hand, 75% of administrative positions are held by women, as opposed to 25% held by men.

The study also analyses in broken-down fashion the staff distribution by gender and level, as well as certain data on programming, distinguishing between the SAREA⁸ public theatre network of which 62 theatres are a part, as well as the 8 private theatres. All these data may be viewed in the complete report.

Before moving to the next section, we must specify the analysis of the programming for the three main theatres in the Basque Country, which are public, in 2018:

- Of the 86 theatre shows programmed, we can observe that only 7% of the texts were written by women, the other 93% being written by men.
- Direction is also unequally distributed, with only 15% of spectacles directed by women, as opposed to 85% directed by men.

⁷ Figures from the Basque Culture Observatory's Statistical Report on Performing Arts Developers, 2015.

⁸ <http://www.sarea.euskadi.eus/aa95-home/eu/>

- Figures improve with casting, thanks to being mixed. In this vein, while mixed spectacles and those exclusively starring women account for 59% of programming, those starring men exclusively account for 41%.

3.7. Other entities

- Eskena, as an association of theatre producers in the Basque Country, has 20 associate companies. Its board of directors consists of one male president, a male secretary and a female treasurer.
- Besteok, as a group of companies, producers and distributors of theatre, consists of 4 companies, 3 of them led by men and 1 with mixed direction.
- Arte kale, as a platform to place value, promote and disseminate street arts in the Basque territory, currently consists of 42 companies, of which 22 (52%) have male-led direction, 13 (31%) with balanced direction between women and men and 7 (17%) with women-led direction.
- ATAE, a professional association with performance art technical staff, has around 300 people between technical⁹ staff and sector companies in the entire country. Data broken down by gender is unavailable.
- Regarding EHAZE, Euskal Herriko Antzerkizale Elkarte, it should be noted that data broken down by gender regarding its composition are unknown.
- UNIMA Federación España is the National Centre of the International Puppetry Union. In the Basque Country, the board of directors comprises two women and two men, with a man holding the position of manager.
- EAB, Basque Union of Actors and Actresses¹⁰. Currently, its board of directors consists of 4 men and 3 women.

3.8. Supporting programmes to generate context

Subsidies for theatre production from the Basque Government

An analysis was conducted on subsidies granted by ruling in the years 2016, 2017 and 2018. Data broken down by gender on the applications and rejected projects are unavailable. Furthermore, the gender composition of the juries could not be analysed.

- Creative residencies modality. Figures over the past three years fluctuate. In 2016, two subsidies were granted, 1 to a woman and 1 to a man. In 2017, one was granted to a man, and in 2018, 2 were granted to two men.
- Professional production modality. Over the past two years, and despite the companies fluctuating, we observe a slight improvement in the percentage of companies led by women who have obtained this subsidy, even though the percentage of them in 2018 was 33%, as opposed to 67% of those led by men.
- Shared circuit. While figures improved from 2016 (where no company led by women obtained the subsidy) to 2017 (with 33% of grants for projects led by women), in 2018, the percentage lowered again to 29%, as opposed to 71% of subsidies for projects led by men.
- Biennial activity. Figures show pairs, with approximately 4 companies accessing this subsidy. In 2018, projects were 50% led by women and 50% led by men.

Subsidies for theatre creation from the Basque Government

Over the past three years, the proportion of subsidies granted remained the same. This complies with the clause set forth in the order that stipulates: "In any event, and provided that application of provisions in article 22.2 permits doing so, it is guaranteed that at least 3 of the subsidised projects shall be projects carried out by women, and 2 by people younger than 30 years of age."

^{9,10} Inclusive language has been used in the text

Subsidies for theatre dissemination from the Provincial Council of Biscay

In this case, data from 2018 were analysed. We can observe that companies accessing the subsidy were 68% led by men, 32% with mixed leadership, and none of the companies were led by women.

Scholarships for plastic and visual arts, dramatic art, music, dance and cultural management and grants only dramatic art, music, dance and cultural management from the Provincial Council of Biscay.

Regarding these scholarships, it should be noted that, while there is a high percentage of the total money granted to projects presented by women, the difference in amounts is striking, except for the cultural management area. With the rest of scholarships, the amounts granted to men considerably exceed the amounts granted to women.

3.9. Exchange and external mobility programmes

Subsidies for mobility of Basque creators in theatre modality in 2018 outside the territorial scope of Basque from the Etxepare Institute

In 2018, 50% of the grants were awarded to companies led by men, 26% to companies with mixed leadership, and 25% to companies led by women.

3.10. Other programmes (*Antzerkigintza Berriak*.)

Data were analysed from the years 2016-2019. We can observe that the trend sets a pathway toward balanced distribution of grants which, in 2019, selected 4 projects led by women and 4 projects led by men. The programme also has a grant for project production. In 2018, it was decided to award it only to the production of one project.

3.11. Artistic residencies

- Baratzta. Data from 2018 were analysed. That year, 3 projects were worked with, 2 led by women and 1 with mixed leadership
- Artistas en residencia – BAD Bilbao. Of the 3 projects selected in 2018, 2 were led by men and 1 by a collective with mixed artistic direction.
- Zubi. In this case, the years 2013, 2015, 2017 and 2018 were analysed. While the projects promoted during the first two years were written and directed by men, the last two years women wrote and directed, thus achieving parity in authorship and direction of the programme during the four years, with a notable higher presence of women in the total calculation of actors participating in the projects (67%).
- Creation residences at La Fundición. Regarding projects selected during the last season, they were directed in a balanced manner, and the number of women and men cast was balanced, as well. This is not the case with dramaturgy, with 60% accounted for by texts created by men, as opposed to 40% of texts created by women.



3.12. Visibility and recognition

Presence and participation of women and men in cultural events and creation¹¹

- If we observe the participation of women and men in theatrical creations exhibited during 2017, the data show that only 12% of works were written by women, as opposed to 44% written only by men. Mixed authorship accounts for 11%.
- In spectacle direction, 21% of the theatre pieces were exclusively directed by women, 47% of the pieces were exclusively directed by men, and 8% have mixed direction (where women account for 45.5% and men 54.5%).
- With the casts, the mixed formula is most frequent (48%), where women account for 46.8% and men 53.2%. Works with an exclusively female cast are 21%, while works where the cast is composed exclusively by men are 20%.
- Regarding creations made in theatre, data show that theatre shows have 27% women authors and 56% men authors. Mixed authorship accounts for 6% of the total (43% women and 57% men).
- In direction, men continue to hold the majority (59%), while women account for 31%. Mixed authorship is 6%, where women hold 43% participation and men 57%.
- With casts, 31% of the characters in pieces are women, and 19% are men. 48% of casts are mixed, where women hold 54% and men 46%.

Ercilla Awards

- In 2015, 2016 and 2017, the awards for the best Basque dramatic creation, best spectacle and best production were for spectacles written and directed by men with mixed casts, or with casts consisting of men. In 2018, the four nominees to the best dramatic creation and best spectacle were also written and directed by men. Of the five nominees for best Basque production, one was written by a woman, and three were also directed by women.

Teatro Breve Café Bar Bilbao Awards

- Of the 16 editions of the award, 35 people have been awarded. Six women have won the award, accounting for 17%, as opposed to 29 men (83%).

Teatro Breve Pabellón 6 Awards

- While less in all fields, the percentage of women in direction, dramaturgy and casting of the works notably increased in 2018.
- The “Alex Angulo Awards” over the past three years were written, directed and interpreted by men, except for one of the montages, with a mixed cast. Regarding the “Kriselu Award,” we observe a greater balance, with direction and dramaturgy carried out by women, with women’s, men’s and mixed casts. Figures indicate a growing balanced participatory context.

Donostia Saria Award

- Regarding the awards granted over the past three years, the 3 spectacles were written by men, 2 were directed by men and all of them had a mixed cast.

¹¹ Data taken from the report “Análisis de la presencia y participación de mujeres y hombres en creación y eventos culturales 2017 (Analysis of the presence and participation of women and men in cultural events and creation 2017), 1st version, 2018.” This study was conducted under the framework of Kultura Auzolanean.

IV. SUMMARY OF THE QUALITATIVE ANALYSIS

Sector opinions on equality between women and men in the theatre industry in the Basque Country

Work was carried out based on a survey that included several items on equality between women and men, which was responded by a total of 68 (38 women and 29 men) cultural agents from different institutions that currently operate in the theatre sector. The main results obtained from the survey (which was based on questions regarding the perception of the equality of women and men in the theatre industry) are shown as follows:

- 25% of men and 34% of women, have the general perception that the presence and participation of women in the industry is neither high nor low. Notwithstanding, 26% of women consider it low, as opposed to 14% of men. 21% of men consider it high, which only 16% of women believe. 21% of men consider it high, which only 16% of women believe.
- Regarding positions held by women, 45% of the surveyed women believe that women hold intermediate positions or positions of intermediate responsibility, which 31% of men also believe. Notwithstanding, 14% indicate that women hold upper positions or positions with great responsibility, which only 5% of the surveyed women believe.
- 34% of the surveyed women believe that most of them are responsible for management tasks. Additionally, 31% of the men believe that most of the women are responsible for management tasks.
- Figures are paired regarding distribution. 16% of women see themselves conducting these tasks, and 14% of men also consider that this field is feminised.
- Regarding production, only 14% of women see their female colleagues in these tasks. 28% of the men who responded to the survey do believe that there is a high presence of women in this field.
- Other unequal perceptions are in communication and in direction. No woman rates communication as the most customary position, while 3% of men do. Additionally, 7% of men consider that direction positions are held by women, although none of the women surveyed indicated this position as customarily held by women.
- Regarding balanced participation or parity in upper management, 71% of women maintain that there is no parity in upper management, as opposed to 8% who think it is equal. Thus, 38% of men state that there is parity in upper management and positions of responsibility, while only 11% of women think the same.
- 71% of women responding to the survey believe that there are gender differences, as opposed to 52% of men who also think so. Furthermore, 31% of men do not believe any differences exist. 13% of women agree with this.
- While 59% of men believe that women have greatly progressed within the industry, only 47% of the women surveyed believe this.
- Shared between women and men, they agree that the fields where the greatest progress has been made are creation, direction and management, while lesser progress was made in production, communication and distribution.
- The general sensation is that the current situation of women (in general terms) in comparison with five years ago is that it is improved. This is the belief of 69% percent of men and 47% of women.
- Regarding the women who hold positions of leadership in the sector, 47% of the women surveyed believe there are few, closely followed by 41% of men who hold the same belief.
- 37% of women and 38% of men consider that different leadership is held based on gender (man or woman).
- 32% of women fairly strongly agree with the fact that the job of women in positions of leadership within the industry is more questioned than men holding the same position. In fact, 26% of them strongly agree with this statement.

- Both women (32%) and men (34%) consider that women managers promote a greater transformational leadership than men managers.
- of the difficulties faced by women in the industry, most believe the most important is work-family life balance. 38% of the women surveyed and 32% of the men have stated this. Access to upper management and raising visibility for women within the industry also appear as difficulties raised by women.

4.2. Opinion article

The objective of the article is to examine the quantitative and qualitative data provided, to depict the current presence of women and men in the Basque theatre industry. Despite high presence of women in this sector, there are still great imbalances regarding access to employment and current job positions and duties. These imbalances are especially present when we see the low presence of women in positions of responsibility or decision-making.

The professional women and men who participated in the surveys firstly underline the glass ceilings women face in this sector. On the other hand, it is suggested that, while in the public sector women have begun conquering job positions under equal conditions and the general feeling is that progress has been made, in the private sector, the opinion veers more toward highlighting that less progress has been made.

Duties, tasks and differences due to gender

Differences due to gender are still present in all fields as a result of the cultural and social inheritance, the result of education in the past. Theatre direction and artistic direction are still a man's field, while management and production crews are for women. Women who are leading companies or who own companies almost always do so in an invisible way.

Moreover, the general feeling is that women very skilfully carry out management, production and coordination tasks, but always from positions that are not as visible or less visible than men, with low visibility and recognition.

Women in upper management and positions of responsibility

There is no parity within upper management and positions of responsibility. Noted as a reason for the greater presence of men is the longevity of stable teams at many institutions, where people in upper management have held their positions over the last few years, but it also underlines the inequality that still exists.

The lack of self-confidence to carry out certain positions and educational encumbrances are also reason for concern as far as empowering women is concerned.

Inequality is also palpable in theatre programming. While as far as numbers are concerned, parity in programming does not appear possible, nor does it prove convincing in global terms, there is a sensation that, even though the situation is improving, women still do not have sufficient space within stable programmes. This is not due to direct discrimination by programmers, but rather the number of women offering spectacles to the market, which is currently a number much lower than men.

In addition to the generalised perception that women must prove more when carrying out their work, society unconsciously continues to cast judgement on women in positions of leadership. Additionally, in reaction to sisterhood, we see a certain concern and union amongst men in defence of their privileges.

Working conditions, salaries and family-work balance

Although several generations of women have majority occupied training in performing arts, when accessing the job market, the pyramid inverts in favour of men. Working conditions within the public sector are similar, although it appears that differences increase within private companies, still with scant presence of women.

Additionally, gender also appears to bear on age. Thus, women are more present in family and children's spectacles than spectacles for adults, where female presence in different fields of creation, such as company direction, spectacle direction or dramaturgy, is lower. The number of Basque women directors is highly limited.

Regarding work-family balance, the global perception is that it is impossible to resolve this situation if one does not work at a public company. With good reason, even the men themselves state that, even though in public companies there are greater helps provided to women, work-family balance is something that is still the responsibility of women. Men's involvement in this balance is lower, and women state that they do not work less, but rather must subtract the time they spend on caring and raising children from their social life and leisure time. Consequently, their workload is always greater.

Evolution of women and men in the industry in the Basque Country

There is a generalised perception that we must drive balanced representation and participation, and that progress is not only being made naturally, but that we also require policies and measures to accompany it. The first is clearly to raise visibility of current inequalities in existence so we can work to correct them. In this context, there is concern regarding the changes that have recently occurred in the nation, by media cornering and support drawn from certain parties that are openly xenophobic, anti-feminist and anti-state of autonomous communities.

In addition to education, the change has a great deal to do with raising awareness amongst men and women regarding inequalities and seeking out mechanisms to foment empowering women remains a pending task.

Reflection on the situation

For centuries, the historic memory of women has been missing. Every year, reports are written providing an account of their progress in society, after years of exclusion and remaining invisible. Notwithstanding, one of the main issues is the lack of statistics on gender issues within the field of performing arts. This is therefore a circumstance to consider, since to

foment standards that correct imbalances, we must provide evidence of glass ceilings through tools that monitor public commitments and the progress of implemented policies.

As a reflection, and although it can be stated that there is a significant female presence in the field, after examining the data, we can affirm that their professional development is undermined once they finish their studies. This inequality has different causes.

There is no doubt that the patriarchal heritage is still powerful and acts as a way to control women's social mobility. But we must also heed to structural conditions, how social dynamics that affect the position of women in other fields can also be observed in the cultural field. The gender division in work and unequal distribution of use of time between men and women is still one of the reasons we should be considering. In this regard, women are forced to carry out shorter and less intense professional careers, which also explains the imbalance between a woman's labour available in the cultural sector and the reality of the job, where the presence of women in general and the presence of women in positions of responsibility have yet to come to terms.

Another one of the elements that affects achieving equality between women and men is the salary gap. The gender division in work and gender stereotypes and roles not only encumber women's professional careers; they also prevent their personal development through culture within a system that constantly promotes masculinised products built through the masculine gaze.

In short, society is still structured under a patriarchal system based on inequality between women and men. This method of organisation bears witness to the presence of indirect situations of inequality: although, a priori, there is no standard or measure preventing women from professionally developing themselves under equal conditions in this industry, in practise, women are facing a disadvantaged situations that prevents them from enjoying the same opportunities and treatment given to men, thus fomenting the persistence and maintenance of the patriarchal order.

The continuity of this social organisation has a direct influence on decisions, aspirations and opportunities that women and men have in society, and on the privileges available to some and disadvantages faced by others.

Political and cultural institutions, theatres, festivals, etc., are mainly directed by men, which does not provide for breaking old dynamics that continue to perpetuate inequalities. These should be pointed out and considered so they can quickly be remedied.

The number of women made invisible within the Basque theatre industry, in all facets, means it is crucial to develop programmes that support their presence within the sector.

V. PROPOSALS

In this last chapter, we provide all the proposals made after conducting the diagnostic, revealing three of these proposals at the end of the document and specifying them.

5.1. Measures for positive action in grant contests

- Go further in depth in developing active policies to help in artistic and intellectual creation and production authored by women, with special emphasis placed on dissemination.
- Apply positive discrimination measures for juries of awards and bodies that award different grants.
- Define minimum criteria for the application of policies for equality between men and women in theatres and exhibition centres through a commission.
- Furthermore, apply policies for positive action programming for women authors, directors, dramatists and other artists in production and programming units depending on the Basque Government.
- In contests for grants, include the applicant providing official certificates of company equality that grant a higher score to those whose type or content favour or raise awareness of the need to systematically promote equality between men and women.

5.2. Measure for awareness and empowerment

- Include mandatory, specific content regarding equality and non-discrimination in curricular design and at all levels in education and review curricular design for Theatre History and Theory for performing arts, including the work of non-visible women therein.
- Promote awareness campaigns based on equality values that help to raise awareness regarding the elimination of gender prejudice and stereotypes, fomenting a strong, positive image of women.
- Boost the presence of women in institutions and positions with decision-making power.
- Actively promote equality between women and men within corporate culture, encouraging carrying out equality diagnostics and plans for equality between women and men.
- The creation of a space to make women visible. Encouraging and supporting festivals, contests and other kinds of spaces or events designed to raise visibility of women's contributions to the world of theatre. In the image of, and similar to other large events in the Spain, the creation of a festival such as "La Otra Mirada," "Ellas crean," by Conde Duque, "Mujeres a escena" and "A solas" (Magdalena Project network) by the Teatros de Canal, are some relevant spaces for visibility of women's creations that could be sustained over time and offer re-balancing alternatives.¹²
- Supporting prestigious festivals and events that are directed by women.

¹² While this positive action measure is currently necessary, it must be combined with other kinds of measures that are more structural. This must raise visibility for women at all festivals. Note provided by technical equality staff of the Department of Culture and Linguistic Policy.

5.3. Accompaniment and consulting measures

- Promoting nation-wide creation of a pact to regulate schedules and work-family life balance to reach a more flexible work schedule and motivate companies to adopt it.
- Make paternity leave equal to maternity leave, non-transferable in nature, extending it to 26 weeks: 8 for each parent and 10 shared weeks.
- Encourage adapting childcare (nursery schools) so that educational centres can adapt their business hours to the family's working hours, increasing what they offer and improving compatibility with work.
- Promote incentives for companies to offer childcare services and work to seek out agreements with nearby nurseries for business with fewer resources.
- Economically motivate women who wish to undertake their own projects.

5.4. Research-oriented measures

- Investment in gender research revolving around different fields of performing arts.¹³
- Encouraging gender studies within universities and educational centres and promoting multi-disciplinary expert research groups on gender and performing arts.
- Creating a commission to evaluate gender equality in Basque performing arts.
- The creation of a Basque Performing Arts Observatory that includes an expert commission on gender within the team.

5.5. Development of three possible proposals

- Go further in depth in developing active policies to help in artistic and intellectual creation and production authored by women, with special emphasis placed on dissemination.

MENTORING PROGRAMME to develop 3 theatre pieces written and directed by independent women creators based in the Basque Country. Accompaniment in the dramaturgy, direction, production and distribution process for theatre pieces. An initiative that could be carried out with one of the Basque Country's theatres that welcomes original productions or theatre company residences to offer emerging women or women who are in the middle of their professional career one year to grow familiar with different aspects of the creation process through educational areas that address creation and the different production processes and later dissemination and distribution of spectacles.

- The creation of a space to make women visible. Encouraging and supporting festivals, contests and other kinds of spaces or events designed to raise visibility of women's contributions to the world of theatre.

CYCLE/FESTIVAL to provide exclusive visibility to theatre pieces created by women. Activity to be conducted for one week in a Basque Country municipality that hosts the most representative works by women from the year. A festival for creative women's talent, which could be organised along with the Basque Institute for Women, one and/or several Basque Country municipalities and the Basque Theatre Network SAREA. An annual event with two pillars within theatrical creation: reclaiming the memory of women who were essential in our culture, and developing proposals to offer opportunities to emerging women creators.

- Creating a commission to evaluate gender equality in Basque performing arts.

¹³ Another measure is adding the gender perspective all statistics and studies conducted on performing arts. Note provided by technical equality staff of the Department of Culture.

COMMISSION FOR EQUALITY BETWEEN MEN AND WOMEN IN THE THEATRE. Creating a commission that periodically works to monitor gender and inequality issues to detect them and propose options to correct them. The commission could also act as a global consultant for other institutions (SAREA, ESKENA, Artekale, etc.) to unify criteria, good practises and measures that foment parity within the Basque theatre context.



SITUATION of women and
men in **DANCE** creation
in the Basque Country

IGOR DE QUADRA
BELAUSTEGUIGOTIA



I. INTRODUCTION

The purpose of this study, driven by the Basque Government's Department of Culture and Linguistic Policy and through a research group consisting of cultural agents and artists, aims to discover and analyse the presence and participation of women and men in cultural sectors.

1.1 Specific objectives

- To analyse the situation of women and men within the scope of dance creation in the different elements along the chain of value (training, creation, production, dissemination, programming and exhibition) in order to develop actions that encourage equality between women and men.

II. BASE CONCEPTS

The people who create dance

This report references "people who create dance" as professionals who lead dance creation projects (from the role of artistic and choreographic direction) in the Basque Country. "Professional" activity means holding regulated training in dance, acting as a teacher, conducting an exhibition activity, receiving awards, belonging to artistic academies or associations, receiving academic, critical or curator recognition, and/or recognition from artistic programming of theatres and cultural centres.

The production of a dance work requires, along with the "people who create dance," a "creative team" of professionals (within the scope of interpretation, lighting, sound, staging, distribution, etc.) Therefore, the analysis of these creative teams provides an opportunity to observe the presence of women and men in different professional roles directly linked to creation in dance.

Cultural and creative industries

According to the proposal made by the Basque Government on the "cultural sectors" of the Cultural and Creative Industries (CCIs),¹ dance, along with theatre, falls under "performing arts" as one of the seven sub-sectors of "Cultural Industries." This new classification is reflected in the new cultural policies affecting dance in the Basque Country.

People who create dance as culture workers

Culture's productive system is characterised as an economic ecosystem that generates assets with a clear symbolic and identity character. This intangible, intermittent condition of cultural production is the same condition that places people who create dance as workers under a production system that is intermittent and precarious, with high degrees of self-employment, low compensation, instability and a low rate of affiliation with social security systems in different countries.²

Chain of Value

All these "cultural sectors" are characterised as being organised into a "chain of value"³ or an ensemble of differentiated stages of aggregated value in the production process. This "chain of value" is both the generation of economic value and the mobilisation of cultural values in the interaction of several agents in production, distribution and dissemination processes for the cultural creation, as well as mediation and facilitating the right to access culture for citizens.

Gender perspective

The gender perspective⁴ allows us to focus, analyse and understand the characteristics that define men and women in a specific fashion, considering the roles that have historically been assigned to men and women and the roles assigned to gender. From this perspective, we analyse the life possibilities of men and women, the meaning of their

1 "Conceptual delimitation and definition of ICC sectors in the BASQUE COUNTRY"

http://www.kultura.ejgv.euskadi.eus/contenidos/informacion/keb_argit_ksi_mugaketa_2018/es_def/adjuntos/Delimitacion_ICC__EUSKADI.pdf

2 Marta Pérez Ibáñez and Isidro López Aparicio in Artistic activities and their precarious nature:

The economic situation of artists in Spain, based on a study https://gestioneventos.us.es/_files/_event/_16604/_editorFiles/file/ACTIVIDAD_ART_STICA_Y_PRECARIEDAD_8WCEM.pdf

3 The roles throughout the chain of value are creation, production and edition, distribution, sales and dissemination, preservation, education and management and regulation.

4 Gender Perspective, also called gender focus, is based on Gender Theory and falls under three paradigms: the theoretical historical-critical paradigm, the cultural paradigm of feminism and the paradigm of human development. The basis for Gender Theory is critique; the nature of the focuses it generates is critical, and a criticism of modernity is essential to it. This all places Gender Theory under post-modern democratising trends, included under the historical-cultural horizon of modernity itself, which has not come to an end. Lagarde, Marcela, "El género", literal citation: 'La perspectiva de género', en Género y feminismo. Desarrollo humano y democracia, Ed. horas y HORAS, Spain, 1996, p. 13-38. http://www.europofem.org/contri/2_05_es/cazes/03_cazes.htm

lives, their expectations and the opportunities and complex social relations between sexes conditioned by what is socially expected of them, as well as the institutional and everyday conflicts they must face and the multiple ways they do so.

III. SUMMARY OF QUANTITATIVE DATA TO CHARACTERISE THE CREATION OF DANCE IN THE BASQUE COUNTRY

3.1 Higher Education in Dance in the Basque Country

Until very recently, professional official training in contemporary dance was lacking in public education in the Basque Country. Recently, with the creation of the Higher School of Performing Arts Dantzerti in 2015, it was possible to begin observing and analysing our own data in our cultural territory, the fruit of the trajectory of professional women and men starting at the beginning of their education, and their impact on dance's chain of value in the Basque Country.

Dantzerti

Currently, the higher school of performing arts Dantzerti is the only official centre that offers a higher degree in dance in the Basque Country. When we observe recent data from the higher school of performing arts Dantzerti (between 2016 and 2018), there is a much higher percentage of women than men. Women account for 84% in 2018, and men 16%.

3.2 Grants for professional dance training

PROVINCIAL COUNCILS

Of all institutional and professionalisation grants for dance in the Basque Country, we might highlight the support given by Provincial Councils to young dancers and choreographers (between 16 and 30 years of age) to continue their training at other schools inside and outside the Basque Country. Between 2016 and 2018, there was a prevailing presence of women in Biscay (79%), Gipuzkoa (64%) and to a lesser degree in Araba (33%), with a considerably lower number of grants. The terms for the grants do not establish balanced representation quotas for women and men, either.

Provincial Council of Biscay

The Provincial Council of Biscay offers its scholarships through a scholarship contest for plastic and visual arts, dramatic art, music, dance and cultural management. Over the past three years, these subsidies were granted to more women than men, although there is a rising trend of more men, and a downward trend for fewer women (89% women/ 11% men 2016; 80% women, 20% men, 2018).

Provincial Council of Gipuzkoa

The Provincial Council of Gipuzkoa offers its scholarships through contests for specialised training in music, dance, dramatic art, visual arts, exhibition curation, fashion and design and architecture. Over the past three years, these subsidies were granted to more women than men, although there is a progressive increase in men, and a downward trend for fewer women (75% women/ 25% men, 2016; 60% women, 40% men, 2018).

Provincial Council of Alava

The Provincial Council of Alava only offers one scholarship for dance, through a public grant contest for educational action in performing and musical arts. Over the past three years, these subsidies were granted to more men than women (100% women/ 0% men 2016; 0% women / 100% men, 2018).

BASQUE GOVERNMENT SUBSIDIES FOR DANCE

The Basque Government's Department of Culture and Linguistic Policy has subsidies to promote dance. They aim to stimulate the creative work of choreographers and companies who carry out their work in the Basque Country and collaborate to the extent possible in the sector's professionalisation efforts.

These subsidies are organised into different modalities to support the creation of dance. Despite changes in subsidy categories over recent years, between 2016 and 2018, we can observe the following subsidy modalities.

Modality: Choreographic creation

This modality is focused on mainly promoting primary choreographic creations of short duration, and short experimentation processes. Along with this scholarship, the Basque Government has promoted Dantzán Bilaka, a programme to accompany and monitor and for public exhibition of creations by choreographers who have won the scholarship, coordinated by a commission of people who create dance. Since 2017, Dantzán Bilaka has been coordinated by ADDE (association of dance professionals of the Basque Country). Between 2016-2018, the number of projects led by women was relatively greater than projects led by men.

(Women 67%/men 33%, 2016; women 43%/men 57%, 2017; women 67%/men 33%, 2018).

Modality: Dance Production

This modality, in force until 2016, aimed to promote professional dance productions. In 2016, projects led by women in "Dance Production" were relatively less than projects led by men (women 42%/men 58%).

Modality: Dance production 1

This is known for promoting works with small teams of people (solos, duets, etc.), short or medium-duration works, specifically oriented toward choreographic and/or stage research and/or experimentation or first professional projects. In 2017-2018, projects led by women in "Dance Production 1" were relatively more than projects led by men (women 71%/men 29%, 2018).

Modality: Dance production 2

This promotes larger works, of medium-long duration and/or part of a project with co-productions. In 2017-2018, projects led by women in "Dance Production 2" were relatively less than projects led by men (women 30%/men 70%, 2018).

Modality: Company Consolidation

"Company Consolidation" aims to support the stability of dance companies by granting subsidies to activities related to coordination and administrative support, dissemination and sales of productions and the company's parallel activities. Between 2017-2018, subsidised projects led by women in this modality tended to be equal to the projects led by women and men (women 20%/men 50%, 2016; women 50%/men 50%, 2017; women 63%/men 38%, 2018).

3.3 Artistic residencies and spaces to support dance creation

Through artistic residencies, difference cultural structures welcome and support dance creation processes during conceptualisation, design and experimentation phases. Here, we analyse several that are most stable in the Basque Country.

Sortutakoak at Dantzagunea

"Sortutakoak"⁵ implemented since 2011, is one of the programmes under Gipuzkoako Dantzagunea in Rentería, a space to encourage the creation, development and dissemination of new dance projects in Gipuzkoa. Between 2016-2018, projects led by women went from lower representation to balanced representation in comparison to projects led by men (women 33%/men 67%, 2016; women 50%/men 50%, 2017; women 50%/men 50%, 2018).

Azala (2016- 2018)

Azala⁶ welcomes artists and creators, thinkers and activists in a residency who require space and concentration time to carry out a creation and/or research process. Between 2016-2018, projects led by women were greater than projects led by men (women 60%/men 40%, 2016; women 78%/men 22%, 2017; women 25%/men 31%, 2018).

⁵ Sortutakoak" is one of multiple support programmes for people creating dance at Dantzagunea <http://dantzagunea.gipuzkoakultura.net/index.php/es/convocatorias>

⁶ http://www.azala.es/es/anuario/pagina_1/2018/espaciocreacion_archivo_anuario.html

La Fundición / Artistic residencies (2016-2018)

Within La Fundición's⁷ Resource Centre, the artistic residencies are focused on the research, creation and production phases. Between 2016-2018, projects led by women were greater, with a progressive uptick, than projects led by men (women 82% / men 18%, 2016; women 73% / men 27%, 2017; women 47% / men 53%, 2018).

3.4 Mobility programme and international residencies for dance

Of the mobility programmes and international exchanges within the scope of dance creation in the Basque Country, the following initiatives are of note.

Etxepare Institute (2016-18)

The Etxepare Institute⁸ offers a subsidy to mobilise Basque dance creators beyond the territorial scope of the Basque language. Between 2016-2018, projects led by women were equal to projects led by men (women 53% / men 47%, 2016; women 45% / men 55%, 2017; women 55% / men 45%, 2018).

Azkuna Zentroa Amphytrion (2016-2018)

Amphytrion, is the programme Azkuna Zentroa⁹ International Artistic Residencies, which offers creators the material and spatial conditions necessary to develop artistic projects and connects the nearby creative network with international cultural settings. Between 2016-2018, projects led by women were greater than projects led by men (women 100% / men 0%, 2016; women 100% / men 0%, 2017; women 0% / men 100%, 2018).

Regards Croises (2016-2018)

An exchange project driven by La Fundición in collaboration with Le laboratoire de recherche chorégraphique sans frontières du malandain ballet Biarritz to support knowledge, mobility and visibility for global work (creations, pedagogy, etc.) of artists in the northern and southern Basque Country. Between 2016-2018, projects led by women were increasingly greater than

projects led by men (women 50% / men 50%, 2016; women 75% / men 25%, 2017; women 100% / men 0%, 2018).

3.5 Professional roles and the influence of the sex-gender system on professional roles and creative dance crews

In most cases, creation in dance is the result of collaborating with a team of people with different artistic and technical profiles. This conjoint effort can be seen in the artistic credits for each choreographic production. If we look at the artistic credits between 2016 and 2018 in ADDE's (Association of Dance Professionals of the Basque Country) annual catalogue of choreographic works, we can see the presence of women and of men in different roles on the artistic crew.

Artistic direction

Artistic direction in dance production is often a task conjointly shared with the choreographic and dramaturgy task. Between 2016-2018, there were more women in artistic direction than projects conducted by men (women 63% / men 38%, 2016; women 54% / men 63%, 2017; women 63% / men 38%, 2018).

Choreography

Choreography is focused on form, style and composition of bodies in the performance space. Often, the same person is in charge of artistic direction and scripting. Between 2016-2018, women in choreography were equal to projects with male choreographers (women 58% / men 42%, 2016; women 48% / men 52%, 2017; women 55% / men 45%, 2018).

Interpretation

Interpretation work is often combined with creative collaboration, along with the individual in charge of artistic direction. The number of interpreters varies depending on the artistic concept and production resources. Between 2016-2018, the greater or equal number of women interpreters fell in comparison with men interpreters, which has continuously increased (women 64% / men 36%, 2016; women 52% / men 48%, 2017; women 43% / men 57%, 2018).

⁷ <https://www.lafundicion.org/urtekaria/?lang=eu>

⁸ <https://www.etxepare.eus/eu>

⁹ https://www.azkunazentroa.eus/az/cast/inicio/agenda-4/residencias-artisticas-2019/al_evento_fa

Sound / Music

For sound and music in dance production, both live professionals and pre-recorded music by third-party authors are used. In our sample, despite the reduced number and statistical representativeness, we only counted natural persons who produce original music and who are part of the creative crews in a dance production. Between 2016-2018, women in sound creation increased from a minority position in comparison with men in sound creation (women 17% / men 83%, 2016; women 22% / men 78%, 2017; women 67% / men 33%, 2018).

Staging

Staging is focused on the conceptualisation, design and construction of the stage space. Between 2016-2018, women in staging remained balanced with men (women 50% / men 50%, 2016; women 40% / men 60%, 2017; women 50% / men 50%, 2018).

Wardrobe

Wardrobe work is focused on the conceptualisation, design and construction of garments for interpreters. Between 2016-2018, there were more women in wardrobe than men (women 75% / men 25%, 2016; women 75% / men 25%, 2017; women 75% / men 25%, 2018).

Lighting

Lighting is focused on the conceptualisation, design and construction of the stage's light space. Between 2016-2018, there were fewer women in lighting than men (women 13% / men 88%, 2016; women 13% / men 87%, 2017; women 20% / men 80%).

Distribution

Distribution is focused on dissemination, communication and sales at theatres, festivals and dance fairs. Between 2016-

2018, there were far more women in distribution than men (women 79% / men 21%, 2016; women 81% / men 19%, 2017; women 83% / men 17%, 2018).

The aforementioned data makes the imbalance between women and men in the different roles assigned to creative dance crews clear. While there is a slight majority in artistic direction and choreography, this is reduced in interpretation roles, where there is balanced participation. Finally, there is still a contrast in roles with a male majority (lighting, sound) and roles where there is a female majority (wardrobe, distribution).

3.6 Dance creator women in dance programming in the Basque Theatre Network SAREA

Dance creator women in dance programming in the Basque Theatre Network SAREA

The Basque Theatre Network SAREA is an inter-institutional entity created in 1993. The Basque Government Department of Culture, the cultural departments of Provincial Councils and town halls that own the theatres and halls in the network participate in the entity. Dance accounts for 11% of the total offer held by theatres in the SAREA¹⁰ network, with a total of 239 shows.

A measurement of audience consumption habits in the annual report for 2017 falls under two general categories: a children's audience and youth / adults. Although there is a high perception of more women, without data broken down by sex, it is currently not possible to quantitatively measure the presence of women and men in the audience.

The data collected from dance programming in SAREA in 2018¹¹ are limited, but they reveal a certain trend **in projects led by women and men regarding the labels of "genders in dance,"** used in programming from 2018:

¹⁰ "SAREA_Txosten_Estatistikoa_2017", last report published by Sarea to date.

¹¹ Based on data provided by Jemima Cano.

- **Traditional dance:** women 0% / 100% men
- **Contemporary dance:** women 54% / 46% men
- **Dance-Theatre:** women 67% / men 33%
- **Family Dance:** women 71% / men 29%
- **Fusion:** women 67% / men 33%
- **Performance:** women 0% / men 100%
- **Urban:** women 0% / men 100%
- **Circus-Dance:** women 100% / men 0%

If, on the other hand, we observe data broken down by sex for the total of “shows” in Sarea’s dance programming in 2018, we see projects led by women go from 48% to 45% when we count the number of shows, as opposed to the increase from 52% to 55% of shows where projects are led by men.

- **Traditional dance:** women 0% / 100% men
- **Contemporary dance:** women 47% / 53% men
- **Dance-Theatre:** women 67% / men 33%
- **Family Dance:** women 75% / men 25%
- **Fusion:** women 43% / men 57%
- **Performance:** women 0% / men 100%
- **Urban:** women 0% / men 100%
- **Circus-Dance:** women 0% / men 100%
- **Total number of shows:** women 45% (41) / men 55% (51)

3.7 Presence of dance creator women compared with creator men in other stable programming in the Basque Country

Dance programming in the Basque Country is mainly accounted for by the SAREA theatre network, and is complemented with programming in independent theatres, cultural centres and annual festivals. Below, we provide an analysis of several of these programmes.

Elipsiak /Azkuna Zentroa

Elipsiak is a dance cycle organised by Azkuna Zentroa (Bilbao), curated by Isabel de Naverán. In its third edition, it presents choreographic works by national and international artists, and provides conversations and colloquiums open to the public. Between 2016-2018, Elipsiak’s programming shows a trend leaning toward balance between women and men in programming (women 50% / men 50%, 2016; women 50% / men 50%, 2017; women 33% / men 67%, 2018).

The Fundición Aretoa

Since 1986, this has acted as an exhibitions space and to boost contemporary creation of performing arts in Bilbao. If we use annual programming for La Fundición between 2016-2018 as a sample, we can observe the situation of women in programming (women 44% / men 56%, 2016; women 59% / men 41%, 2017; women 51% / men 49%, 2018).

dFERIA

dFERIA is annual contemporary performing arts fair with local, national and international programming held in San Sebastian in several different cultural spaces in the city. It is supported by institutions such as the Basque Government Department of Culture, the Provincial Council of Guipuzcoa and the Ministry of Culture.

If we use dFERIA’s¹² programming between 2016-2018 as a sample, we observe more projects led by women than those led by men (women 50% / men 50%, 2016; women 81% / men 19%, 2017; women 64% / men 36%, 2018).

Festival BAD Bilbao

The Contemporary Theatre and Dance Festival of Bilbao (BAD)¹³ has been held since 1999. It welcomes both local artists and benchmark national and international companies. Between 2016-2018, the BAD festival's programming had balanced representation, with a progressive increasing trend toward projects led by women over those led by men (women 54% / men 46%, 2016; women 56% / men 44%, 2017; women 65% / men 35%, 2018).

IV. SUMMARY OF THE QUALITATIVE ANALYSIS

Based on the quantitative data provided above, we can make an initial summary. Along with theatre, professional dance is part of the Performing Arts sector in the Basque Country's Creative Industries, with 34 dance companies¹⁴ as opposed to 177 theatre companies. Of all the companies included in the ADDE¹⁵ dance catalogue between 2016-2018, 53% are led by women.

Training in dance

When observing higher training in dance for vocational education in the Basque Country, since the creation of the Higher School Dantzerti in 2016, the number of women registered has annually increased, reaching an average of 82% over the first three years.

If we look a bit beyond the balanced representation of women and men in higher training for dance in the Basque Country, there is no evidence of a gender-focus in courses in the curriculum in Dantzerti's studies. Therefore, we can state that, as of today, a gender perspective in higher educational work is not included.

Additionally, scholarships from the three provincial councils of the Basque Country for professional training inside and outside the Basque Country boast a higher average of women, at 76%, between the years 2016-2018.

When observing the conditions for the scholarships from the Basque Country's three provincial councils, we find criteria for age (between 16 and 30 years), but no explicit mention of equal opportunity. Given the high number of women who apply for the scholarships, this circumstance reinforces the perception that dance is a feminised sector and a woman's practise. However, in a sector that is presupposed "feminised," the working future for women dance students is less bright than men, precisely due to scarcity and greater proportionate demand in the professional world. Therefore, we could say that, starting with when they begin their education, women dancers must face a future job market that is much more competitive than for men dancers, who have greater ease and recognition.

Basque Government subsidies for dance production

Professionalisation in dance depends on public subsidies. Dance companies are self-financed at 66.3%. In relative terms, public subsidies bear substantial weight,¹⁶ at 33.7%. For this reason, one might affirm that subsidies are a determining factor in the economic sustainability of dance creation cultural projects.

The data studied on dance subsidies from the Basque Government between 2016 and 2018 shows that, in most cases, women in different dance grant modalities exceed or are equal to men. However, when we study the data, we can observe a trend toward inequality between women and men regarding grant applications: women account for 67% of "minor" projects in the modality "Choreographic creation," followed by 69% in "medium" productions for "Dance production 1," and 42% for "large" productions in "Dance production 2," which means that the larger the format, the lower the participation of women. Following the ascending scale of subsidies, we reach the "Company Consolidation" grant (54% women in 2017 and 2018), and if we look in further detail in relation to the projects and the economic sum received, we can state that:

In 2017, projects led by women accounted for 50% (3 companies out of 6 who applied), with the total subsidy granted to women's projects being 42.4%. In 2018, with a 63% presence, the (5 companies of a total of 8 applying) received

¹³ BAD festival website <http://badbilbao.eus/web/>

¹⁴ CULTURABase, National Institute of Statistics (2017) <http://www.culturaydeporte.gob.es/servicios-al-ciudadano/estadisticas/cultura/mc/culturabase/portada.html>
ADDE dance catalogue (2018)

¹⁵ ADDE dance catalogue (2018)

¹⁶ (page 8) Performing arts producers at Kulturaren Euskal Behatokiaren Estatistika eta Azterketa Bilduma (2010)

55.8% of the subsidy total. These data indicate an economic inequality toward women's projects: there are more women's companies, but unequal distribution of economic resources between women and men.

Artistic residencies and spaces to support dance creation

Artistic residencies are fundamental for current choreographic creation as material spaces for collective co-habitation between artists during intensive production processes, and as spaces for socialisation and to meet for local agents (artists, audiences and programming agents).

The presence of women both in local artistic residencies (66%) and in international mobility programmes (63%) bears balanced representation.

Professional roles on creative dance crews

The interviews conducted show a majority perception of acceptance of "technical" roles as those mainly held by men, and not by women. In turn, when establishing artistic teams, there is a trend to seek out "personal" people and with experience in a professional sector where the majority are men. This makes access difficult for young women in lighting and sound without established recognition in the sector.

Women and men in dance programming in SAREA's theatres and cultural centres

Data from SAREA's programming, as the main network of professional programming in the Basque Country, provide an view of the place held by women and men in the Basque Country's professional panorama. According to Sarea dance programming data, projects led by women account for 46%, while the number of performances of pieces produced by women is 43%. Again, we observe that if the "presence" of women and men tends toward a balanced representation, the "demand" and "economic profit" remains less than what men receive.

Media, awards, critics, academia

Cultural creation is a mobilising, dynamic and transversal, cohesive and participatory principle, insofar as it creates networks of meanings, practises and values that are shared by a determined society, by groups and collectives, understood as communities of meaning.¹⁷ From this multiplier perspective of culture, both the media and awards, and research and critical literature production (academic and independent) contribute, on the chain of value, to the link that contributes to visibility, legitimacy and social validation of culture. In this vein, policy investment is unclear, except for Kulturklik¹⁸, a regular, general dissemination service that includes news on cultural events related to current events in culture and dance. The absence of programmes no longer broadcasting, such as Meteorik¹⁹ on EITB, reveals a lack of cultural policy regarding the media to praise creators and the creative processes in dance in the Basque Country.

Awards for dance creation in the Basque Country

We do not have any award for performing arts in the Basque Country that could be compared, for example, to the Gure Artea²⁰ institutional award, which aims to foment the value and social recognition of Basque visual creation. It is significant and striking to observe that Gure Artea has recognised and awarded artistic initiatives in the Basque Country's dance creation panorama with the greatest trans-disciplinary vocation, led by mixed crews or only by women, such as Mugatxoan (2014) and Azala (2018) and Sra Polariska (2018). However, this trans-disciplinary nature recognised and valued in visual arts, seems to remain without a framework for recognition as far as performing arts in the Basque Country are concerned.

There are several awards at local fairs or festivals (Umore Azoka, Dferia / Donostia Saria, Act festival, etc.), but with no social, economic and media repercussions like the aforementioned. These awards do not show a focus on gender in their scoring criteria, either.²¹

¹⁷ Geertz, C. (1973) "The Interpretation of Cultures". New York: Basic Books [Gedisa, 1988] in Lorente, E, Creación, educación e investigación. Análisis de la cadena de valor y propuestas de política cultural (Creation, Education and Research. Analysis of the chain of value and proposals in cultural policy) (First report on the state of Basque Country culture 2015)

¹⁸ <http://www.kulturklik.euskadi.eus/hasiera/>

¹⁹ Between 1998 – 2012, television programme directed by Marian Gerrikabeitia, on contemporary artistic expressions.

²⁰ It is significant that Gure Artea has increasingly evolved toward greater gender equality amongst participants, awardees and the jury. "Presencia de las mujeres en las artes visuales y el audiovisual (Presence of Women in Visual and Audio-Visual Arts)" Kulturaren Euskal Behatokia (2016)

²¹ Umore Azoka award conditions (2014): The Jury shall bear the following evaluation criteria in mind: artistic quality (direction, interpretation, music, choreography, rhythm, etc.), technical quality (wardrobe, staging, lighting, props, characterisation, sound, production, etc.), originality, creativity, novelty and attractiveness of the spectacle.

Dance literature and critique

It is no coincidence that this lack of awards and institutional and social recognition for the value of artistic dance work in the Basque Country coincides with a lack of contexts to reflect and produce critical studies on dance in the Basque Country. As of now, there is no benchmark institution for research or documentation on dance in the Basque Country, although we do have a sufficient “critical mass” of researcher.²² There is no dance department at the Faculty of Art History²³ of Gasteiz. Therefore, it is exclusively at Dantzerti where official courses are taught on Dance History. The irregular situation²⁴ of dissemination and production of critical knowledge on dance through research and critical literature is also shown in a lack of reflection on the gender focus in dance and living arts.

4.1. Opinion article

Dance²⁵ is an art that stems from life itself, from the action of the human body as a whole, yet not exactly the same as in practical life. This vital, fleeting condition of dance, entrenched in the body is, in turn, the same that has historically made dance difficult as an art to include in museums and the Fine Arts academy, both institutions that legitimise the art system. With insufficient power to be a tangible, exchangeable object (an item to be archived, catalogued, stored or sold in galleries), dance has been regarded with odd exceptionalism. It is mainly displaced to the scope of entertainment and spectacles in theatres.

Dance-spectacle, instituted in theatres, has led to the prevailing idea of dance as an art of sensual expression at the service of the male²⁶ sexualised gaze,²⁷ as opposed to many other corporeal forms and discourses in the history of art. Thus, in theatres, and under the vigilant heteronormative gaze of a bourgeois audience, dance has followed its historical and cultural fate.

Today, the social stigma of dance as a lesser art persists in our society. When observing the local panorama of cultural consumption habits, dance holds the second-to-last position, ahead of lyricism, in the ranking of interests in cultural activities in the Basque Country.²⁸ While popular dance survives in town squares and on YouTube playlists, programmed dance in theatres maintains its status as an art for minority, elite entertainment, mainly amongst a mainly female audience.

Contemporary dance suffers a stigma; I don't know if it's a gender issue, or if it bears more on an intellectual prejudice regarding contemporary dance where the audience says they "don't understand". (Interview #4)

This marginalisation of dance is directly reflected in the social status of the cultural worker. The person who creates dance is an accurate portrayal of the new ethic of an immaterial, versatile worker in new cognitive capitalism²⁹ (mobile, curious, innovative, independent, imaginative, autonomous, critical of institutions and dedicates their life to working), surviving in a volatile economy that requires combining creation in artistic residencies and ongoing training with project design and management, applying for institutional subsidies and distributing spectacles, middling with cultural agents, to sustain their presence on the cultural market.

To make a living doing this, all your doors must be open: interpretation, creation, pedagogy, research, barmaid, yoga glass and a thousand other things. (Interview #12)

In this profession, you have to spend time on being at full physical performance level. If you also have to find a way to live that you can't find on stage, you have to look elsewhere. (Interview #13)

²² See index of authors at <http://www.ehu.eus/ojs/index.php/ausart/issue/view/1356>

²³ <https://www.ehu.eus/eu/artearen-historiako-gradua#>

²⁴ From www.dantzari.eus, mainly focused on the dissemination of different forms of dance culture in the Basque Country, to recent self-managed publications on choreographic practise and thought http://www.coletivoqualquer.com/DARDARISMOA_1.pdf

²⁵ (...) is simply a general poem on the action of living beings (...) Paul Valery, *Teoría poética y estética* (Poetic and Aesthetic Theory) (1957). Ed. Visor (1990).

²⁶ ¿Is there a difference between a dance with no gender, feminine, androgynous and masculine? Has not dance largely been masculine dance, on a masculine world, whether or not danced by men and women? Sally Banes, *Substanceless Brutality in Before, between and Beyond*. Three decades of dance writing. University of Wisconsin Press (2007).

²⁷ In classical 19th-century ballet and early 20th-century Diaghilev Ballets, women and men acted as the object of masculine heterosexual and homosexual desire. Lynn Garafola, *Legacies of Twentieth-Century Dance* Wesleyan University Press (2005).

²⁸ *Estadísticas de hábitos y prácticas y consumo en Cultural en Euskal Herria 2007-2008* (Statistics on habits and practises and consumption in Culture in Euskal Herria 2007-2008) http://www.euskadi.eus/contenidos/informacion/est_hp/es_hp_eh/adjuntos/EH-castellano.pdf

²⁹ Paulo Virno, *Grammar of the Multitude: For an Analysis of Contemporary Forms of Life* (New York: Semiotext(e), 2004), 17. In Ramsay Burt, *Ungoverning Dance: Contemporary European Theatre Dance and the Commons* Oxford University Press (2017).

This professional versatility coincides with the temporal nature, professional intermittence and lack of legal recognition and protection³⁰ that dignify a profession.

You can't have perspective of a project. Thinking about one year to the next, always that idea of living in the present, justifying the past and inventing the future leads to brutal instability. (Interview #10)

Throughout the entire country, in order to make a living, because it's not just creation, but the in-between times: you either do shows or invent other things. The machinery has to constantly be in motion. (Interview #3)

While dance is currently recognised under the sub-sector "performing arts" in the Cultural Industry³¹ in the Basque Country, it is still in a precarious situation that only grows more acute when we factor in inequality between women and men. This inequality between women and men in dance creation appears beginning with the initial training phase. In higher dance education, the woman majority collides with the immediate perception of professional dance as a sector where the professional future is more uncertain for women than for men.

Us women always said that the boys would always have a role, because there are fewer of them and they have to be there, no matter what. (Interview #12)

The scarcity of men at the school favours their professional opportunities and also grants them privileged attention at the school.

In my training, being the only boy granted me more attention, due to chauvinism and the energy. (Interview #2)

At the school, the attitude toward women was that "they can learn and figure it out" on their own, while the attitude toward men was that they should receive all the support necessary to move forward. (Interview #12)

Modelling bodies and attitudes based on discipline and physical repetition is an intrinsic part of training in dance. This modelling takes place through both proprioceptive exploration and by reconstructing patterns of movement and inherited gender representations. In this training phase, the canon of classical dance³² and its stereotypes continues to be the hegemonic model that sets forth how male and female dancers' bodies must be: the expression of lightness and gentleness is for feminine women, and strength and musculature for men.

Dance is the place where stereotypes work: young, pretty... "pretty girl" syndrome, sensual girl. Sensuality that is not at all real, anorexic and cold. This is fed by the school and the market. (Interview #3)

These gender stereotypes in classical dance reinforce and determine an idealised typology of women and men's bodies in dance.

Stereotypes of beautiful, standard bodies abound in dance. (Interview #1)

Currently, the academic curriculum for higher training³³ does not contain a gender focus critical of the historical representation of women and men in dance. There are no student-oriented objectives to develop critical capabilities in analysing dance with a gender focus, either.

During my years of training, this issue was not expressly addressed. (Interview #2)

Given this hegemony of a "standard," heterosexual corporeal ideal, it is the student's task to cognitively adapt to canonical models. Therefore, educational work revolving around a gender focus in art is in the hands of the individual profile of the team of teachers and relies on the students' possibilities for self-education.³⁴

30 Regarding the legislative agenda driven in 2019 to create the "Artist's Statute" and process in the Congress.

31 "Conceptual delimitation and definition of CCI sectors in the BASQUE COUNTRY" (page 5) http://www.kultura.ejgv.euskadi.eus/contenidos/informacion/keb_argit_ksi_mugaketa_2018/es_def/adjuntos/Delimitacion_ICC__EUSKADI.pdf

32 The social and political value attributed to ballet has never disappeared, as a symbol of an elite European culture since its origins in Louis 14th's French court. Reproducing this cultural political model, it is not surprising that there have also been recent proposals in the Basque Country to create a report for a national classical dance company, or Euskal Balleta http://www.euskadi.eus/contenidos/informacion/pv_danza/es_6620/adjuntos/danza_c.pdf

33 "Análisis y práctica del repertorio I (Analysis and practise of repertoire I)" Dantzerti <http://www.dantzerti.eus/gestor/recursos/uploads/documentos/IKASGAIAK/D/D.%201%C2%BA.-%20An%C3%A1lisis%20y%20pr%C3%A1ctica%20del%20repertorio%20I.pdf>

34 Educational contexts with a gender focus in art in the Basque Country are the courses "Feminist perspectives in artistic productions and art theories." Coordinated by Lourdes Méndez, Professor of Art Anthropology at UPV/EHU, and Xabier Arakistain or Feministaldia <https://feministaldia.org>

I didn't match the classic feminine canon, I fit the masculine more (strong, more kilos). Other girlfriends were princesses: thin, they don't gain weight. At that age (twenty years), there is a risk of falling into stereotypes and putting your health at risk, by eating less, for example. There are many homosexual men in the world of dance, but they are still asked to fulfil the masculine stereotype. Manliness needs to be noticeable. (Interview #12)

I started becoming more aware of gender after leaving the school. (Interview #4)

Another critical field in training people who interpret dance takes place in analysis and choreographic creation (which also entail a dramaturgical analysis of ideas and ideologies in the choreographic ensemble). Once again at this point, based on the inertia and authority of tradition and repertoire, certain narrative canons focused on the heteronormativity of the "woman" and the "man" are perpetuated.

That idea of sensuality as the ethereal, young, innocuous body, that its problems are "communication-lack of communication," "I love you-I love you not..." we need to just leave that all behind. (Interview #3)

It is also in this training phase at the academic centre where one has their first casting experiences, carried out by teachers, based on dominant stereotypes

Us women used to say that they would always have a role (...) even if their level was lower, they would always have a role in choreography. According to teachers, there were large differences. There were those who valued people, and then there were those who valued stereotypes (Interview #12)

As opposed to this stereotyped canon in classic dance, modern dance came about in the early 20th century through expressionism, formal abstraction and the emergence of important women choreographers. This broke away from gender stereotypes in classic dance. With a wealth of styles and trends, today it holds a position of power, recognisable both in academia and on the dance market. This new hegemony in contemporary dance has once again led to self-criticism and interrogation regarding its representativeness. While for some people who create contemporary dance, this symbolises overcoming and the opportunity to violate established gender stereotypes, for other people, contemporary dance still favours the presence of men.

When I started studying dance, a bit naively, I felt that it was a place where movement and dance, as something abstract into which I was entering, allowed me to freely express myself, shedding gender, and it didn't matter if one was a boy or a girl. (Interview #3)

I can see this inequality in the classical model, but especially in the contemporary: a strong, acrobatic man, and now the transgressive man with a feminine side. Men, men, men. (Interview #12)

This diversity of aesthetic and political gazes of the body in dance reveal a fracture and social and political crisis within gender representation in different forms of contemporary dance.

The reality is different, it's much more disguised. What is performed as "contemporary dance" in theatres is a far cry from reality. While women in Euskal Herria are very feminist, much of the dance in Euskadi does not show this, it is very unlike the reality. (Interview #3)

I like seeing things out of place, breaking those cannons, and seeing, for example, a woman or a man doing something that "isn't right for them" (Interview #5)

In the representation of dance, these critical perspectives open spaces for non-binary discourses, questioning heteronormativity in the representation of the sexes based on the fluidity and recognition of the diversity of identity variables making up gender (sex, cultural origin, sexuality and social class).

This naive perception that "the movement has no sex," on one hand, is untrue, and on the other, is a beautiful tool to explore the body without gender, or to play with gender. (Interview #3)

Academia's leap to "professionalisation" entails contextualisation of a vocation and artistic training, in relation to a cultural context and an art market. For some women, this leap is a direct response to the experience of inequality during their years of academic study, which reveals that balanced or even majority representation and participation of women (as occurs in regulated studies) does not actually occur.

I started creating so I wouldn't have to wait on anyone, to not be kept waiting as a woman. Men have many opportunities, and as women, we have to fight for a role. Oftentimes, we are not selected for being the best, but for being thin, fat, blonde or being 1.80m tall, it's all arbitrary. (Interview #12)

The chain of value in dance culture still heavily revolves around production and the market's relationship between the artist and the cultural programmer. In this relationship, the artist is obligated to produce a creative, quality project, but especially, it must be accessible, justifiable and communicable by the cultural programmer.

It all depends on how you communicate with them, for them to understand your art. To do this, you need the help of a strong, clear discourse, for your artistic personality to be recognisable to the programmer. (Interview #10)

This requirement of communicating a clear, solid artistic identity reproduces a model of productivist relations and values that are traditionally masculine, where the "value" meets gender expectations.

Beyond equality between the sexes in dance, I have the perception that the view held of a man when he defends a project is more favourable than a woman, and that everything is set up on the foundation of values from the masculine side of human beings: power, firmness, strength, affirmation...clearly, there is no fragility. (Interview #1)

This requirement of transparency for artists, however, contrasts with the opaque communication of most cultural institutions:³⁵ the lack of a public manifest regarding their strategic lines, a description of professional and educational profiles of their workers, a publication with artistic residencies offered or the definition of a pedagogical line and artistic mediation. On the other hand, this opaqueness reinforces the perception of theatres as traditional containers for spectacles and entertainment, with no clear project to innovate in cultural centres' cultural management.

Why should a theatre be filled only when there is a show? It can take on other roles. Of course, we would have to change the financing models. But I have the impression that many figures and other schools of knowledge and disciplines (anthropology, psychology, sociology, etc.) are missing that could dialogue with other more traditional agents, such as artists or management, to create another cultural landscape. (Interview #8)

This institutional opaqueness is interpreted as the result of a lack of knowledge in the dance sector on the part of many cultural programmers.

I also see many programmers who are not very interested in our work and our profession. Many of them have obtained the position because they are technicians or civil servants, but they do not have much knowledge of the sector. It seems like this is a job that anyone could do, but it isn't. A curator for an art exhibition has experience and a CV. (Interview #5)

This gap in education can be seen in management of cultural content in many theatres' programmes.

There is too much conformity in Euskal Herria. Value is only placed on what pleases the greatest number of people. This has a great deal of influence: low risk, need to please a very high number of people, and the audience must also be educated. (Interview #5)

When observing equality between women and men, with 35.70% of women in the Spanish Network of Theatres (RET)³⁶ and 44.8% of women in the Sarea Network³⁷ with the role of cultural programmer, the glass ceiling is still obvious.

For me, this is not so much an issue of gender equality between choreographer women and men, but rather the fact that the greatest spokespersons we have in cultural policy are men, who direct the institutions. These are the data that I would need to study. (Interview #3)

Programming³⁸ at SAREA Network theatres in 2018 (with 48% of projects led by women, but actually 45% in comparison with total performances) shows that there are dance projects led 100% by

35 Many theatres are hidden on official town hall pages, where the theatre's "technical description" takes on greater protagonism than the artistic programming, the strategic cultural lines or the professional profiles of the people responsible for them.

36 https://www.redescena.net/descargas/asociados/listado_asociados.pdf

37 Lista of Sarea Network Theatres (2019)

38 Dance Industry Gender Report, Jemima Cano (2019)

men (euskal dantza, urban dance) or projects led at 70-100% by women (family dance, circus dance). This territorialisation of styles and genres programmes by theatres increases the perception of gender stereotypes in different kinds of dance.

If you aren't a man, from Gipuzkoa and you don't have a Basque theme, you will have no more than two shows with SAREA. I am convinced that if Natalia Monje were named Natalio Monje and had four men instead of four women on stage, she would have many more performances. (Interview #4)

This opinion on the relationship between types of dance, gender focus and market opportunity reveal, on one hand, the hegemonic cultural values in many cultural programmes, and on the other, the need for mediation work and a programmer profile with a gender focus within cultural programmes, where both artists and audiences face the diversity of contemporary social and cultural reality.

To be a dance programmer, you must be an artist: you have to move audiences, have a knack for mixing languages...it's ideal when you can infect certain languages with others. (Interview #3)

From the dance production perspective, creative teams with different profiles and roles (artists, technicians and dissemination), inequality between women and men is noteworthy. While the roles held in choreography and interpretation tend toward balance between women and men, the more technical work (lighting and staging) bears a clear minority of women in comparison with men.

Which women designers do you know in Euskadi? Which women sound technicians do you know in Euskadi? Because I don't know any women technicians. (Interview #1)

On the other hand, wardrobe and distribute work is mainly held by women. For people with a distribution role, with a majority of women, their responsibility is to disseminate and sell spectacles to programmers, who are mainly men. Within this context, commercial interest, the hierarchical position of power and inequality between men and women coincide and continue to reproduce sexist models that discriminate against women.

In fact, I've heard disagreeable things about programmers using their power (...) you want to sell your show, but they're the ones with the power and they often abuse it, which also causes many inequalities. (Interview #5)

Dance production in the Basque Country is still a deficit activity that requires subsidies from the Basque Government. On an annual basis, and mainly oriented toward subsidising dance production, they account for 33.7% of dance ³⁹ companies' total funding. There is great frustration within the professional sector upon observation that the annual subsidies respond to a productivist model, where whoever "sells the most" has greater access to the "large subsidies," creating first- and second-division companies.

It's a vicious cycle: why does this company have this subsidy? Because it can perform. Why can this company perform? Because it has the subsidy. (Interview #10)

In turn, there is a market dynamic that favours production to slake the "thirst" for premieres in cultural programming, but which also prevents many stage projects by medium-sized companies, even if subsidies, from circulating normally with minimum access to the market.

How does an artist make a living? If I spend my life creating spectacles, I should be able to make a living from dance spectacles and complement it with mediation, awareness and educational projects, but the bulk of my income should come from my dance shows. Because if you invest x amount of public money in me per year, this should have an influence on exhibition. If I don't have shows, the circular nature of the economy is broken. (Interview #10)

On the other hand, a subsidy model mainly focused on supporting production fails to care for the need for ongoing training for dance professionals. It forgets that cultural innovation requires stimulus and constant care, through workshops and participation in research forums and/or festivals.

There is a great empty space in ongoing education for professionals, there are no subsidies. You can't leave to study other models and bring them back here, either. We have to pay for it. We need points of reference, other models, other experiences. If you can't train yourself, you don't evolve. (Interview #10)

Amongst the different modalities for dance production subsidies, as we go up in subsidy category, the presence of women decreases. For example, of the 8 companies who received the “company consolidation grant” in 2018, projects led by women (63%) received a lower proportion (55.80%) of total subsidies. This indicates that projects led by women that are equal or when there are slightly more of them are proportionately less in volume than those led by men.

In turn, productivity in professional dance is conditioned by optimum working conditions for interpreters, in many cases comparable to high physical performance work or an elite athlete. As such, this physical excellence, related to youth and/or physical vigour, collides with the ability to balance a professional life, motherhood and family co-responsibility.

I see a very low average age of people who dance. How many do we see who are 50 or older? They feel like I will no longer be useful to society if I have another son or daughter. (Interview #6)

Most of my female dancer colleagues do not have children. These are personal decisions, but I do not think this is removed from decisions that have to do with this profession. (Interview #13)

If I look at work-life balance, few women manage to do so. The majority are women without children. In Euskadi, there aren't many of us who can balance dancing activity with family. (Interview #3)

Intermittent professional activity and territorial mobility do not receive attention and resources to meet the needs for care required to balance work and family life. Often, this promotes people who create dance to renounce maternity and paternity.

We have to find new bodies and ways of doing things. Not so much seeing how my lifestyle adapted to maternity, but seeing this new reality that new dance forms can create. (Interview #6)

As such, in most cases, provision of necessary care also takes place within the private sphere of a couple's co-responsibility, and/or improvised family support networks (grandparents, friends) who make it possible to balance a family life and a sustainable professional dance project.

Dates are limited for me, it's hard to travel. I have to decide whether to bring my mother with me. (Interview #6)

Many dance companies are partners, and this facilitates balance. (Interview #3)

The need for an “award” for dance and performing arts, similar to the renowned Gure Artea Award⁴¹ in the Basque Country does not seem to be a priority for professionals when there is a lack of other kinds of recognition.

Awards are fine, but if you don't have the means to do your job, how are they going to recognise you? Does society need to recognise itself in dance as a social value?. (Interview #2)

Awards can be good, but what we really need is more exposure, along with raising awareness. (Interview #4)

Without a comprehensive dance plan⁴¹ in the Basque Country to define strategic lines that favour the sustainability of projects and people who work in dance and performing arts, defending the need to reinforce social recognition of dance through awards and fomenting academic critique in dance and performing arts in the Basque Country is not easy.

The big question is: are they interested? The Basque Government and this society, are they truly interested? Are you interested in having artistic diversity? Or are you interested in having four names with the same shine? Or is it to go to an international congress to talk about how we have grants for artists?. (Interview #10)

39 (page 8) Performing arts producers at Kulturaren Euskal Behatokiaren Estatistika eta Azterketa Bilduma (2010)

40 In any event, Gure Artea (created by the Basque Government in 1982) has been inserted in the artistic festival-folklore calendar in the Basque context. In other words, its presence in the media has played and continues to play an important role in Gure Artea for now as news. We must reconsider to which extent this exposure to the spotlight is desirable, or if, au contraire, this exposure to light should be more long-lasting (...).” Peio Aguirre, Informe GureArtea: un análisis sobre la coyuntura de un premio (GureArtea Report: an analysis on the situation of a prize) https://www.academia.edu/3437877/Informe_Gure_Artea

41 We have the example of the Comprehensive Dance Plan Cataluña (2009), aiming to create opportunities for dance research, creation and production, as well as dissemination, to make dance accessible to all citizens and for a greater presence in the public sphere of dance and moving arts. https://dansacat.org/arxiu/biblioteca/pla_integral_de_la_dansa_definitiu.pdf

Irregularity and difference in different Basque territories in their stable and consolidated structures⁴² for production and transfer and exchange between people who create in the dance community makes professional, sustainable development in dance difficult.

When I arrived, I looked in cultural centres, but they didn't have wooden floors. If there are no wooden floors, you can't give dance classes. If you don't give dance classes, people aren't going to see dance. And if they aren't going to see dance, they have lower social value. If dance isn't in schools as part of education for children to work on expression in relationships... It's fragile, because there's no social value regarding how it can help in different kinds of social relationships: in education, in physical and artistic activity... If it doesn't have value, then it can't be valued. (Interview #2)

Programmes such as “Nuevos Coreógrafos Vascos (New Basque Choreographers),” driven by the Basque Government in 1996, later leading to the Dantzán Bilaka programme (with support and visibility for small-format choreographic research processes) have granted a certain local recognition of creative dance, but do not have the same influence as other more high-profile awards outside the Basque Territory (Max Award, National Award, Madrid Contest, etc.). Without a consolidated dance award, and without a network of literary and academic critics revolving around dance creation in the Basque Country, effective recognition is left to the logic of the market and/or whomever decides on theatre programming and grants for production (often the same people).

This dance creation model is where the spectacular nature of the show and the market have the greatest importance, dominated by consumption and entertainment, often concealing the potential for cultural innovation inherent to dance and the inclusion of other body perspectives in cultural creation.

As if dance could have no other form that the sensual relationship of bodies and couldn't not bear on the public space, social relations, history, education, colonialisms, abstract thought... (Interview #3)

This capacity of dance as a facilitator for incorporated, situated and relational knowledge links with the idea of gender perspective in social relations as an opportunity to modify the established roles, values and economies and ways to make or do culture.

I also speak of “gender” from this position: instead of having to make a product that must be sold, perhaps we must create other kinds of contexts that are truly horizontal, where the programmer is not judging me with a magnifying glass and our relationship isn't mercantile. Gender understood from the position of “bearing in mind” minorities and other ways of doing, organising and producing. (Interview #10)

Cultural mediation as the field of intermediation, dialogue, exchange, a meeting point and innovation, where education, community, sharing, participation and collaboration and conjugation with artistic practises is a new cultural paradigm. Today, this acts to question the hegemonic paradigm of culture as spectacle and creates small opportunities for professionals to build artistic practises and make alternative relationships with the dominant “production” and “premiere” model.

In some cases, the “obligation” to carry out a parallel project, focused on pedagogy and raising audience awareness, as occurs with subsidies for “Company Consolidation” for dance, is viewed negatively and creates unnecessary polemic between the value of art and the value of cultural mediation.

If I see subsidies that forced mediation to be a requirement for creators, this is a disservice, insofar as it places value on the mediation and involves other agents. I think we still need to forge the path, and my impression is that we are late in doing so. I have the impression that, in other arts, the interest and the potential to create mediation and educational processes beyond “creating a piece,” “learning to dance” or “being an audience” have been assimilated, and there is a certain fear that these other processes (mediation and educational processes) may alter and modify perspectives and sense of value in art. (Interview #8)

⁴² Currently, Dantzagunea (Errenteria) is the only relevant example of a professional public mechanism to foment the creation of dance in the Basque Country.

V. PROPOSALS

As follows and based on data, reflections and opinions included in the report, a series of proactive actions are provided. They aim to introduce the gender perspective into the chain of value in dance creation, in order to alleviate inequalities between women and men in the dance sector in the Basque Country.

1.- Proposal

Provide adequate resources to introduce the gender focus into curricular studies for a Higher Degree in Dance at Dantzerti.

2.- Proposal

Raise awareness regarding detailed educational training for teachers, and when necessary, provide teacher training for the Higher Degree in Dance at Dantzerti to integrate a gender focus in contemporary art, and more specifically, in performing arts.

3.- Proposal

Include grants for a balance between family and professional life in dance subsidies for mothers and fathers who create dance.

4.- Proposal

Keep a record or data bank on professionals with a gender focus, placing visibility on professional women and men within the different spheres of dance creation. This record or data bank could be made available to professionals through different platforms to foment dance in the Basque Country (e.g., the association of dance professionals of Euskadi ADDE, Dantzagunea, etc.).

5.- Proposal

With subsidies for dance production, review the scoring criteria “presence of women” and establish a differentiated score based on professional roles that favours equality between women and men.

6.- Proposal

Raise awareness for detailed educational training for people who programme public theatres. Provide critical training on gender focus in contemporary art, and more specifically performing arts.

7.- Proposal

Include criteria with a gender perspective in scoring and scenic art selection criteria.

8.- Proposal

Favouring public debate in theatres on cultural contents and curatorial practises (specialised aesthetic discourse programmes) as strategies to foment cultural gender and inter-cultural perspectives in dance and performing arts.

9.- Proposal

Boost the figure of the “resident artist” as a creative and critical agency in cultural programming design and to drive cultural mediation programmes with new audiences that favour a gender focus and service to new audiences.

10.- Proposal

Have a ticketing system that provides for counting the number of women and men attending theatres in the Basque Country.

11.- Proposal

Foment mediation projects between artists and educational centres through “dance artist residencies” at educational centres focused on exploring stereotypes and gender identities with young people.

12.- Proposal

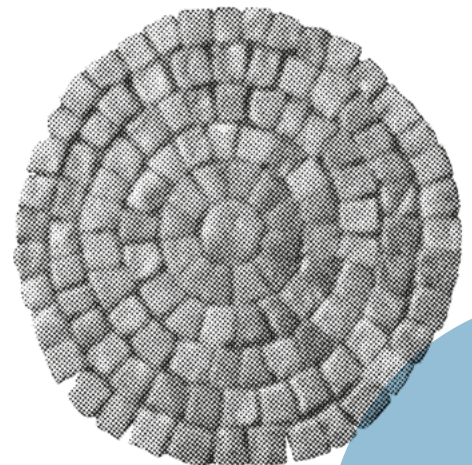
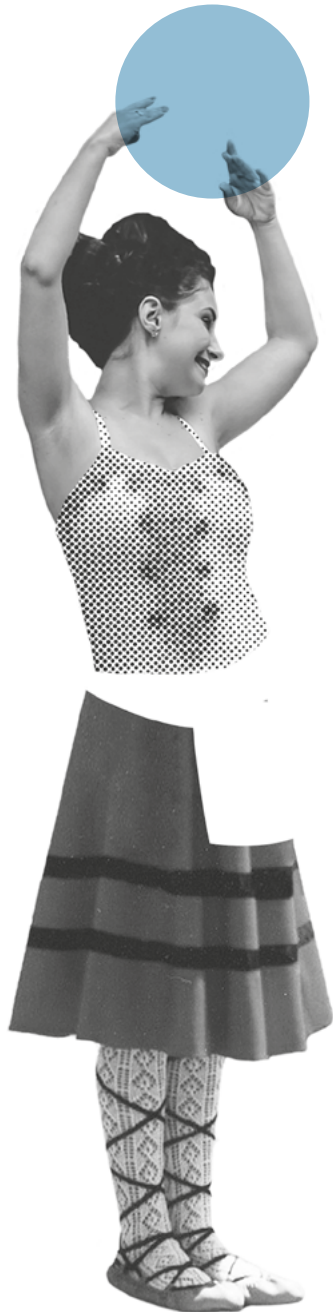
Foment and support the creation of dance research teams that are multi-disciplinary (theory-practise) at university centres and choreographic centres to produce critical literature with a gender focus.

13.- Proposal

Create stable institutional recognition of dance and performing arts that favours prestige and dissemination of the dance art creation as a cultural value and driver for social innovation within the Basque Country.

EQUALITY between
women and men in the
DANCE industry in the
Basque Country

JEMIMA CANO VAZQUEZ



I. INTRODUCTION

General and specific objectives of the research

The study's general objective, set forth as follows, aims to analyse the situation of women and men in the dance industry. In short, the purpose is to lay out a sectorial diagnosis, a map to illustrate the reality of a certain cultural sector, which in this case is the dance industry. To this end, a profound analysis on how women and men are developing in this area is necessary. However, before anything else, we must also specify certain definitions, heeding to the body that propitiates it, which is the Basque Government's Department of Culture and Linguistic Policy, describing its active involvement in what we call "equality policies for women and men," and even profiling what we mean by "gender," "dance industry," "on-stage representativeness" and "programming with a gender perspective."

In addition to the general objective described in the paragraph above, the following study objectives should be noted:

- **Casting light** on an issue others feel has been resolved for a feminised sector such as dance, but that, in fact, is not resolved, when professional or dissemination and visibility issues are considered.
- **Giving a voice** to dance professionals, making them reflect and share their visions on the topic, so as to determine which actions for improvement are of interest or are perceived as useful.
- **Promoting practical measures that guarantee equality between men and women** over time.
- **Denouncing the dance industry's low visibility.**

II. BASE CONCEPTS

As follows, a definition of the base concepts upon which this study is founded is provided.

Gender policies

Within the framework of the Autonomous Community of the Basque Country (hereinafter, the Basque Country), Law 4/2005 for Equality between Women and Men sets forth that Basque public powers must incorporate a gender perspective in all its policies and actions, establishing the general objective of eliminating inequalities and promoting equality between women and men in all of them. Integrating the gender perspective *"means systematically considering the different situations, conditions, aspirations and needs of women and men, incorporating objectives and specific actions that aim to remove inequalities and promote equality in all policies and actions, at all levels and in all phases of planning, execution and evaluation."*

Dance industry

Firstly, the definition provided by **Jesús Muñoz** and several authors published on Wikanda as a base, which states that *"Cultural industry can be defined as the ensemble of companies and institutions whose main economic activity is the production of culture for profit."*

Secondly, we have the definition by **Ramón Zallo**, who adds *"it is an ensemble of branches, segments and auxiliary activities in production and distribution of merchandise with symbolic content, designed by creative work, organised by valuated capital and finally destined for consumption markets, with an ideological and social reproductive role."* In short, when we speak of the dance industry, we are speaking of entities (collective or individual) that generate, process, provide or distribute culture for profit, regardless of whether it is a product for consumption, or not.

Within the dance industry, there is a series of professional profiles defined as follows:

Programming section

- **Programmer.** This individual is responsible for artistic selection based on strategic lines, and to negotiate issues such as fees or the schedule and space for the show.
- **Communication.** The professional in charge of preparing or coordinating promotional materials, writing press releases and maintaining social media profiles, relations with the media, etc.
- **Individual responsible for administration.** This profile takes charge of invoicing, contracts, payments and other necessary procedures related to hiring live spectacles, as well as the rest of documentation and protocol required for the activity to continue.
- **Technical manager.** Profile responsible for technical crews, riders, test coordination, staging, relations with technical service companies, and often issues regarding technical production related to the activity.

Stage production section

- **Choreographer.** Individual responsible for scores and other wholly choreographic elements; in most cases, this individual also acts as stage director, and in turn is responsible for *mise-en-scène*, selecting the theme, aesthetic, music and other compositional elements of the spectacle itself.¹
- **Cast.** Number of people included in male or female categories interpreting the spectacle, responsible for its live performance. In this case, and in summary, five groups were defined. The first is for 100% female casts, the second for majority female casts, the third mixed, with the same number of women as men on stage, the fourth for mainly male casts, and the fifth for 100% male casts.
- **Technical manager,** who defines the design and / or necessary rider, and normally who executes this successive performances of the spectacle; the stage designer,

who designs and often builds the ensemble of staging elements for the show.

- **Music or sound manager,** both if the sound was previously created or performed on stage. This can also be the individual responsible for visuals, if projected video elements are included during the show; and with an outside eye or gaze, for spectacles aided by an outside professional during the creation period;
- **Production manager,** who takes care of the ensemble of tasks or activities to facilitate proper performance on time and on budget for the artistic production ensemble;
- **Distribution manager,** for cases when the individual who sells and puts the show on the market is named in the artist's credits,
- **Other,** for profiles related to carrying out the spectacle who are not duly included in the aforementioned professional profiles.

Regarding the section with other profiles, which includes ancillary, but no less important aspects, such as creation centres, scholarships, awards, juries or people who work with the media, mention will be made of distribution by sex of the people who decide whom to support economically in different contests, distribution by sex of those who write the news, or those who direct the media where there is greater or lesser presence of dance in their contents.

Gender on stage

Gender is defined in the Emakunde glossary as the “ensemble of beliefs, personal traits, attitudes, feelings, values, behaviours and activities that differentiate men and women through a social construct process,” as opposed to **sex**, which “refers to the biological features that define a human being as man or woman.”

Representativeness referring to the stage is not so much focused on the “ability to act on someone’s behalf,” but rather on “the degree of efficacy when precisely depicting certain things about a given sample,” meaning, the ability of the stage to depict a world with greater or lesser equality between men and women and the diversity of sexual identities in our current society.

¹ It is necessary to analyse tasks that fall under the scope of creation, given their importance in terms of employment or business ventures and revenue, since the majority of dance production in the Basque Country comes from creative individuals who are self-employed.

III.SUMMARY OF QUANTITATIVE DATA TO CHARACTERISE THE DANCE INDUSTRY IN THE BASQUE COUNTRY

3.1 Exhibit: distribution by sex of crews and programming 2018

The data broken down in this report include the number of women and men in the **structures** that form part of the entire industrial chain of dance, in both public and private spaces. Later on, an analysis is provided of the number of spectacles directed or led by women in the **exhibit**, beginning with the **dance circuit**, programming of the three emblematic facilities (Principal, Arriaga and Victoria Eugenia) and **programming of festivals, fairs and street festivals**.

Later on, a study is provided on the number of men and women in dance **audiences**, as well as their presence in the dance **production sector**, which are companies. These data are completed with the number of women and men in companies who have received **support for creation**, whether from institutions (subsidies) or from creation spaces, and those who have received **awards** or who are brought out **in the mainstream media** (written press and television).

3.1.1 Human crews

Before analysing the sex distribution of crews in these structures that act as a display, a filter, before audiences and clientele in the dance industry, it should be clarified that the structures we have consulted are not managed by the Basque Government. We were unable to obtain data on 100% of the public facilities; of the 57 SAREA spaces consulted, data provided by 77.97% are provided.

- **a) Public stage spaces**

The people responsible for programming are **57.8%** women; additionally, those in charge of communication are 14 women, 15 men and 4 mixed teams. Women hold this position **35%** of the time. Regarding distribution by sex of those responsible for administration: there are 33 women and 3 men, women **hold the absolute majority, at 84.62%**. Regarding **distribution by sex**

of technicians, there are 11 women, 21 men, 7 mixed crews and two spaces that outsource. Women account for **28.21%** in this position.

- **b) Private stage spaces**

Specifically, 3 entities were studied: La Fundición and Baratzta as private stage spaces, and LeLabo as a private promoter, where main positions show that tasks in **direction/programming are shared between men and women** in almost all these spaces. **Administration** is only carried out by **women**, communication is distributed, **and technician work is only done by men**. Once again, the same regimes and task assignment as in public spaces is repeated.

Festivals and fairs

Regarding distribution by **sex of the person responsible for programming or artistic direction**, dance-specific festivals are directed by women or mixed crews. **Generic festivals included here are 100% directed by women, street festivals are 33.33%** directed by women, although those with a higher budget (Kalealdia and Kaldearte) are in the hands of men. Women directed 50% of the fairs in the Basque Country in 2018.

- **c) Programming analysis 2018**

SAREA Dance Circuit

In an initial analysis, it is striking that of the 36 companies, **those directed by women account for 45.71%**, but when we analyse the number of performances included in this dance circuit, this percentage is reduced to **41.18%**, and if this amount is only for Basque companies, it is reduced even further, to **34.85%**. In other words, Basque companies led by men have 30.30% more performances than women, which could be simplified with this statement: **“men have an average of 3.07 shows and women have 2.09.”**

If we study dance programming at Teatro Principal, Victoria Eugenia and Arriaga, which are the stage spaces with the greatest capacity and budget, spectacles directed

by women are 20% at Arriaga, 33.33% at Victoria Eugenia and 54.55% at the Principal ². With the Lekuz-Leku programming, a street dance festival, 60% of projects are directed or led by women, while at Dantzaldia (which did not include any Basque company in 2018), only **37.50%** were directed or led by women. The main difference between both festivals is their budget, so that **when large companies of greater prestige with a larger budget (Dantzaldia) programme, the number of women decreases.**

At the other specialised festival, Dantza Hirian, **spectacles led by women account for 21.05%**, but the fact that there are 47.37% of mixed crews is noteworthy.

Thirdly, if we examine programming at general festivals, including BAD Festival, BLV Art by Bilbao Town Hall and inTACTO, all directed by women, the programme with the highest percentage of women leaders **is BAD Festival, at 57.14%, and the one with the lowest is inTACTO, at 37.50%.**

Stage programming at performing arts fairs

With 2018's dance programming at Umore Azoka and Dferia, the number of spectacles led by women **had equal representation**, with 50% at Dferia and 55.56% at Umore Azoka.

Adding data from Kalerik Kale, Rataplán, Kaldearte, Kaleka, Uda Giro, Kalealdi and Kalerki, programming for street festivals that include dance but are general shows that the percentage of spectacles led by women is **47.06%**, as opposed to 26.47% of men and 26.47% of mixed crews.

Private theatre stable programming

Only La Fundición has regular, monthly programming, with dance being constantly present on offer. This space is part of the Alternative Theatre Network as sole partner from the Basque Country, and has a long history of supporting dance, both in programming and residencies, exchange programmes, etc. The numbers say that

projects directed or led by women account for 41.18%. For Baratza, a private theatre and resource centre, programming is less frequent (5 weekends per year) and dance occupies one cycle, and some sporadic projects on other weekends. In total, 44.44% of programming was directed or led by a woman.

3.1.2 Audience distribution by sex

The three spaces observed bear a higher number of women (65%) than of men (35%) amongst members. In observing attendance to dance spectacles (in the absence of specific data provided by the ticketing system), it can be intuited that the percentage is around 80%. This cannot be categorically confirmed, since we do not have direct access to the databases, but those responsible for programming and tickets sales affirm that "many more women than men attend dance."

3.1.3 Production: gender of artistic direction/choreographer/other

Direction

Of a total of 54 companies, **30 are led or directed by women**, meaning **55.56%**. Regarding territorial data, most companies are concentrated in Biscay (28), closely followed by Gipuzkoa (23), and with a much lower number in Araba (4). In Biscay, there is a vast majority of companies led by women (71.43%), and in Gipuzkoa, a less majority of men (60.86%).

Professional Profiles

The artist credits from spectacles in the SAREA Dance Circuit 2018 were used as a database. **Direction is balanced** (women are 50.98%), **technical direction is mainly carried out by men** (84.21%), **wardrobe bears a certain balance** (51.61% women), the outside eye or assistant (person who provides an expert external vision of mise-en-scène, the piece's dramaturgy or choreographic execution) is more commonly held by men (66.66%), and production and distribution tasks are mainly carried out by women (72.22% and 81.25%, respectively).

² In the SAREA network: Outside the Dance Circuit, it was impossible to conduct a coherent analysis, since most stage spaces did not send their programme, it did not exist outside the Sarea Dance Circuit (save stage spaces that participate in Danza Escena) or performances related to dance were organised by other entities (such as the International Dance Gala in Gipuzkoa, for example). Only the programmes for the three main theatres in each province were analysed: Teatro Principal, Victoria Eugenia and Arriaga. Crossing variables, Biscay territory has the largest number of companies directed by women, with lower female presence in the most prestigious and visible theatre in the territory.

Cast

The data show 31.11% of projects with women alone, or predominating women interpreters, as opposed to 42.22% men.

3.1.4 Support for creation

We have studied the residencies granted through the contest Sortutakoak, by Dantzagunea, the Baratz Aretoa residencies, the residencies granted by La Fundición, Baratz Aretoa, Azala and Azkuna Zentroa in 2018.

2018's numbers show that Azkuna Zentroa, Bilbao Eszena and Baratz Aretoa residencies had no project led by women selected, at Dantzagunea only 16.67%, at Azala 36.36% and La Fundición, 45.45%.

3.1.5 Awards, subsidies, other

● a) Awards

Given that no dance awards exist in the Basque Country (only the Donostia Award for theatre texts in Basque and the Ercilla Award for theatre and bullfighting) that are not private, **national awards granted** to the professional dance sector are used as a reference.

In total, creators in the Basque Country have received a total of 8 awards over the past years, including the Choreographic Contest (Certamen Coreográfico) award, the Max Awards and the National Creation Award (Premio Nacional de Creación). On 6 occasions, they were received by men or companies directed by men, on one occasion by a mixed crew and on another occasion **by a company led by a woman**. In other words, the weight of Basque creator women in dance in national prizes is 12.50%.

● b) Subsidies

The Basque Government's support for dance takes shape in the cultural creation area (with the choreographic creation contest), grants for dance production (in modalities 1 and 2) and in the dance consolidation programme.

In **choreographic creation** subsidies, the amount granted is fixed (3.200€) and the number of people selected is pre-set beforehand (9 people). In 2018, **women accounted for 66.67%**.

In **Obras de Danza I (Dance Works I)**, **66.67%** of women are supported, but in **Obras de Danza II (Dance Works II)**, the number of **women is reduced to 40%**. In subsidies for consolidation, women reach a total of 62.50%.

Another institution that supports dance is **the Basque Etxepare Institute**, in the scope of grants for mobility. With grants for **tours awarded** in 2018, there is balanced distribution between the number of people receiving them, with **54.55% of projects led by women and 45.5% by men**, but this is not the case in the amounts received, where grants received by men account for 69.56% of the total, **meaning men received more than double what women received**.

3.1.6 Communication

There are no dance-specialised media in the Basque Country. The only one in the country, which is Suzy Q, only has one Basque Company in all 2018 in its pages, and this is Kukai. This is not the case with El País, a newspaper printed nationally, that does not mention any Basque country in all 2018, but does in 2017, where Kukai appears 4 times, LaSala once and Olatz de Andrés once.

Regarding the Basque Country's performing arts magazine, but which is national in scope and distribution and on the Latin American market, Artez, there is balanced representation of dance in the Basque Country (47.62%).

As an aside, worthy of mention is dance on EITB, a public body. In addition to being scant and highly focused on agenda information, there **is only a 28.57% presence of women choreographers** or of projects led by women, as opposed to 71.43% of male choreographers or projects directed by men.

IV. SUMMARY OF THE QUALITATIVE ANALYSIS

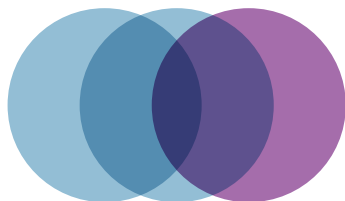
4.1. Sector opinions on equality between women and men in the dance industry in the Basque Country

To collect information on women and men in the dance industry, we conducted interviews with those who make artistic selection.

The general trend is to not set ratios for men and women in directing programming, given that this can constrain selection. In general, quality or artistic quality prevails over sex.

In some cases, they state having positive discrimination criteria for other actions to support dance or the stage, such as exchange programmes, training actions or residencies. Regarding fees or demands of companies led by men, they were higher than the women who said no. They state that there are perhaps more companies with a high price led by men, but amongst companies with the highest fees in the nation, there are several led by women.

Issues regarding those who produce or sell spectacles were focused on their perception of the equality or inequality of their situation, their vision on relationships between supply and demand and consultation on professional conditions in the event of maternity. Regarding whether they felt advantaged or disadvantaged for being women or men, the men said yes, they did have certain advantages, and women said no, but they always knew that men had more working options due to supply and demand. In these initial moments, there is a shared awareness that there are many more women than men. This reality makes it possible for men to end up working in dance, while women “are left by the wayside,” as one choreographer interviewed stated.



One of the interviewed parties considers that this “privilege” goes beyond selection; male interpreters garner more attention from male and female choreographers, they are less demanding, and the creation space is a “cruel reflection of the society in which we live.”

They were also asked about casting, and if they consider ratios by sex, or if they have thought about balanced distribution between men and women, or if they selected people because of who they are. In this regard, 80% of the people interviewed affirm that they know with whom they want to work beforehand, that the sex of the person is not a reason for selection, and that only in sporadic montages do they create the idea without knowing who will execute it. This perception collides with the opinion of the other 20%, who state that they prefer working with women, due to greater comprehension and positive discrimination.

When asked about their perception of equal conditions for people of the opposite sex to an individual who purchases or legitimises (programmer or member of a jury), the responses vary. Of the women interviewed, some consider that they are under equal conditions, with the same capability to negotiate, claim and assert themselves as individuals of value. Others feel the “glass ceiling” in power structures that affect them, or professional careers marked by having fewer rights or opportunities. In their own words, these women state “I feel that I apologise or ask for permission instead of claiming what’s mine,” as one choreographer with a long professional career stated. Some people (35%) consider that they lack the experience to answer this question, they feel they are not prepared, that they lack training, that their lack of opportunity is due to their own shortcoming, beyond being a man or a woman, although this sensation is more shared amongst women than amongst men.

When this question is **asked of distributors**, there is a perception of greater credibility if a man carried out artistic direction. They mention that “a male creator is given natural authority, which other women creators must keep earning every day.” The last great piece of data provided by distributors regards more commercial settings, such as sectorial fairs and events, where several of them agree that there is a “man-woman” “purchaser-seller” power play, which on too many occasions is related to age, power, and some even said “seduction or wooing.” In this regard, several women affirm that the situation has changed, that “we are doing better,”

but that at certain events, there is still an “old-fashioned” environment to fight against.

When interpreters or choreographers are asked about maternity, their opinion is clear: women still undertake the majority of care, which hugely jeopardises a career in the world of dance, while this is not the case for paternity.

Everyone interviewed mentioned that being a mother and working in dance is impossible without a “base team to go to:” mothers and fathers or mothers- and fathers-in-law, mainly. (**no woman interviewed mentioned her sentimental partners*).

In small companies, both women and men stated that they are very aware of their mother colleagues’ disadvantages, and repeatedly reiterated that they could not have remained active without this internal solidarity.

4.2. Opinion article

As I am someone who reads many reports on cultural consumption, cultural industries and gender, I believed that analysing our reality was going to be a simpler matter. However, it is difficult to extract universal quandaries inherent to the dance sector beyond supply-demand (there are more women interpreters than men), or reflections on stage of what occurs in the street (stereotypes, power dynamics, sexual ideologies, social roles).

As a woman with a position of responsibility, having initiative or authority forces you to reflect on which kind of professional you wish to be, which models you have and in which contexts you operate. Having a “masculine” style of leading or being termed “hysterical” if you are agitated one day, is something we, as women who professionally do this, must live with on a day-to-day basis. Chumming with men who have higher positions, choosing between supposed professional success or maternity, or sidestepping stereotyped issues are things we face every day.

On the other hand, the fact that there was no female point of reference in cultural management, as opposed to the number of great female dancers or choreographers that anyone could name, makes me think that dance creation may be a “feminised” world with more women than men, or with a

“feminine image,” but this is not so much the case for the dance industry. Do we perchance know the names of any women producers, distributors, technicians, designers, staggers or composers? Is it that they do not exist? Or is it that men, even in a predominantly feminine world, are named more often or made more visible? It would be difficult to say that the recent selection of men as national dance directors is by chance.

The first conclusion I reach from this research is that there is no such thing as “the Basque dance industry.” There are no business structures, no success stories that can be extrapolated, no Basque business models, no consolidated markets and there are scarcely any indicators measured. All this would be desirable if we want professional Basque dance to truly be an industry. However, when you interview the people behind the scenes, the recurring commentary is disheartening: there is no business margin, there is intense fragility, there are no business plans and the crews are hardly structured. And if we analyse the companies led by women, the industrial reality behind them is even worse.

The main reason is that there is no demand beyond a few specific circuits, but there are other problems: few people go to watch dance spectacles, and there is little “context” for project proposals in the industry.

Like many other creative sectors, dance is an artistic manifestation with multiple layers of reality, and it participates in all phases of the chain of value. Perhaps the main driving force is the professional sector (both training and production) claiming its space in the cultural ecosystem, its right to create under proper conditions, to take spectacles on tour and receive institutional grants. When we think of industry, we delimit it to data related to economic exchange, to employment, and we do not observe it from a holistic, comprehensive point of view, merely limiting it to the financial sphere. Seen from this perspective, this is why I say that the dance industry does not exist in the Basque Country.

Funds received from public bodies are no greater than revenue generated by the sector itself, so creation is funded by the same people who create it.

And in this precarious situation, in this poverty, we see the face of women. Because, in percentage terms, men have more opportunities, more performance, receive more awards, obtain director positions, are invited as professors, as experts,

while we, as women, have greater difficulties in reaching this point, and there are many more of us.

Perhaps to make the idea of industry truly inclusive, a new perspective is also required. It should go beyond cut-and-dry economy and adopt 4D.³ fluxonomy concepts, where financial value is just another value of many, and not the only one.

With this fluxonomic paradigm, we might speak of four dimensions: dance's **intangible** resources (knowledge, culture and creativity), **social** resources, **environmental** resources and **financial** resources. Thus, the dance industry would have: financial resources (income), environmental resources (physical or digital spaces), social resources (communities, followers, networks) and intangible resources (the culture or knowledge created). Therefore, if we truly wish to take on this perspective, we might say that the dance industry as we know it today is rich in intangible resources, it has many different social or communication resources, it is growing in environmental resources (spaces for dance and contexts) and remains precarious in financial resources. Perhaps, in pointing out and raising awareness of its riches, we might manage to render this idea of dance as an industry coherent, as a fluxonomic driving force. At this point, it would be easier to obtain the financial resources that appear to be so sorely lacking.

It may seem that all these considerations have nothing to do with the sex-gender system, but I believe it is entirely the opposite. A feminist vision of well-being is precisely a comprehensive focus of all spheres of an individual, of work in a community and of balancing different resources. Having women's perspective is essential if we aspire to make our vision of the sector evolve. Indeed, to re-focus the gender issue, we must re-focus the commercial and economic-financial perspective. This is because the hegemonic perspective is anthropocentric, masculine and capitalist.

We must see prosperity as greater than wealth, sustainable prosperity, that includes well-being, where the environment is considered. We must cease to defer ecological issues to an uncertain (and far-off) future. Once again, this is the sphere where the high number of professional women in dance who cannot find their place in market logic could provide knowledge (intangible) and social resources (networks and groups).

In closing, the global perspective set forth in this text for the dance industry is not only multi-faceted; rather, it is ostensibly "human." This humanism, or feminism, must be sensitive to our needs. Maternity, social benefits, domestic responsibilities, safety and harassment are all issues implicit to well-being. Including them in these proposals may be ambitious, but it is also mandatory.

We might conclude that equality policies can be fair regarding representation and balanced participation between women and men, but the reality is that this will only occur when the host culture is also "balanced" and progressive.

Barcelona's Gender Justice Plan sets forth that proposals cannot be designed without hearing what women, all of them in their diversity, have to say. I am highly critical with the number of interviews conducted, with the scant mapping, or the fact that it would have been necessary to have a contrast session with people from the reality studied. One obstacle I find in this regard is that the reigning fragility makes women in dance polarised. Fighting for their meaning in the sector, they fail to care for their other needs as professionals. I believe that investing in a change of dynamics at an institutional level could act as a spearhead, but achieving true equality requires time, for all of us women to feel that this fight is our own. It requires effort and care, so that this "equality" reaches the life of people (not just of creator women, but also of users and facilitating agents).

I hope that all this serves a purpose, that it inspires, that it leads to reflection and empowers decision-makers, as well as those who inhabit this dance ecosystem. After one or two decades, I hope we can look back and see that we are in a better place, or that we are at least where we wish to be.

V. PROPOSALS

1.- Residencies for mothers

Require a % of residencies dedicated to women creators with children, where schedules, workspaces and economic resources allow mothers responsible for minors to also apply for these contests.

³ 4D fluxonomy is a perspective from Brazil that analyses systems and proposals based on 4 concepts, seeking "prosperity" above "wealth." It includes issues such as care, self-control and sustainability.

2.- Spaces for mothers in stage spaces

By means of a competition, enable a line for financial grants for stage spaces (public or private) that adapt their architecture and equipment in workspaces (for the space's staff or staff visiting them, company or audiences) so that mothers and children can co-exist, with breastfeeding, and even with nursery services for certain events selected in the programme.

3.- Mutualised services for women who have become mothers to return to the stage

By means of a direct subsidy through sectorial associations, facilitate the existence of a mutual fund (in each historic territory) that meets the physical needs of interpreters or creators who have become mothers.

4.- Dance and well-being

Apply the "care theory," promoting use of the "SosteVIDAbilidad" guide created by Colaborabora last year. This is a simple self-analysis guide to encourage proper use of time and a sustainable balance between personal life and cultural undertakings.

This guide could perhaps be shared with sectorial associations, with a contrast session with women choreographers, pedagogues, interpreters and other professions could be organised, so as to raise awareness.

5.- Mentoring: breaking the glass ceiling

Prepare a mentoring programme for women creators, choreographers and dance company managers to improve training, reinforce empowerment and the fabric of support networks.

6.- Mentoring: generational change

Provide mentoring for young women joining the "dance job market," facilitating meetings between "seniors" and "juniors." Encourage exchange sessions between those with over 20 years of experience on stage and those who are just beginning. The idea is not to monitor these young women's foray into the dance world, but rather to accompany them in the process (warning of possible hazards, contributing based on experience).

7.- Raise awareness with programmers

Organise meetings whose goal is not to sell or buy, but rather to empathise, learning the dynamics of the other "side," eliminating these barriers, and providing for the emergence of true collaborative projects. We would seek out moments for horizontal encounters that would bring profiles together.

8.- Audiences: gender-based connection

Organise "tandem-pairs" between dance professionals and viewers, for them to come together, to have a coffee or wine before, and exchange. This would be a blend between a true initiatory journey in dance for the viewer, led by someone who knows it in the inside, and true feedback, contrast for the creator if she can see how dance is received by those enjoying it.

9.- Dance and visibility: awards for dance (or performing arts in the Basque Country)

Given how important it is for the market and for prestige in general when a Basque company receives a nation-wide award, the proposal would be to organise Basque dance awards. These awards would be similar to Gure Artea, meaning promoted by the Basque Government, through a contest and with a public event for the awards ceremony.



10.- Dance and the media

Design a Global Plan to Boost Dance, with communication criteria driving television programmes, radio, etc., boosting and raising visibility for dance.

11.- Dance and education: dantza eskolara and familiak dantzara

Raising awareness or teaching school-aged minors. While dialogue with the school is initially difficult, if provincial councils contributed more consistently, this relationship and collaboration would become standard. Over time, mediation with families would be consolidated, where dance outside school hours would be related to childhood (in their free time).

12.- Dance and teenagers

Link the stage space more to amateur and participatory projects, or other disciplines, where teenagers do have a certain presence.

13.- Dance and young curators

Incorporate the youth's perspective into "official dance critique." We might emulate the "Stalkers" project from the Barcelona Salmón Danza festival, where a group of teenagers commits for 3 years to accompany sectorial festivals or fairs, receive training and follow certain projects until they develop a critical, and even curatorial eye.

14.- The sustainability of dance and culture

Incorporating sustainability criteria into the organisation of tours or into the scope of creation and production is something simple that falls under a feminist paradigm of culture. A list of recommendations could be drawn up for companies or stage spaces that receive public funding, such as the one promoted by Arts Council in the UK and the entity *Julie's Bicycle*. Over the course of 2 or 3 years, these recommendations should become obligations.

15.- Dance and ecology: seal of quality

Establish a “green dance” seal that guarantee certain companies, projects or spaces fulfil sustainability criteria.

16.- Dance and gender identity

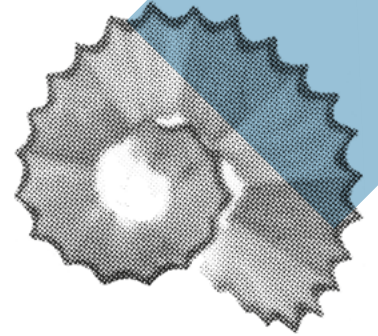
Collaboration between the Department of Gender and of Social Services in fomenting projects that show other sexual representativeness. This would be encouraging a line of creation and research, not commissioning specific projects.

17.- Dance and citizen participation

Traditional dance is home to a certain socio-demographic group, as well as danceable arts. While this is currently linked with greater or lesser “cheek” to participatory processes, the cathartic and collective use of dance would be reassumed. This is an update to an ancestral Basque rite. Perhaps it is more instrumentalised, but no less pertinent.

EQUALITY of women
and men in Basque
LITERARY CREATION
and the arts in the
Basque language

TERE IRASTORTZA GARMENDIA



1. INTRODUCTION:

1.1. STARTING POINT AND OBJECTIVES.

This study is in response to the request made by the Basque Government Department of Culture and Linguistic Policy. As we have seen in other areas of culture (film, music...), we have been able to study the visibility and promotion of women in Basque literature, both from the industry's point of view and from the creation perspective.

From the creation perspective, when it comes to promoting women's literature, we must stop and look at the way in which we observe the presence and absence of women. In fact, the visibility of women is conditioned by cultural, social and political prejudices. This is why the first stage of the study has focused on looking at many of the prejudices in existence today, paying particular attention to the three concepts that are used to define Basque-speaking female writers¹ (euskaldun - Basque speaking-woman-writer).

The first question raised is whether there have been any Basque-speaking writers since Bizenta Mogel published her first book. And after discussing their existence, why they have not been taken into account until now. The second question discusses why, once published, they are often not considered relevant.

Lastly, we will be able to deduce that Basque-speaking female writers have been writers and social actors throughout the history of the arts in the Basque language, despite being unknown. The disengagement about the shortcomings of a system will give us a partial look at it.

1.2. CURRENT SITUATION OF FEMALE WRITERS

In the analysis of the current context of women writers in the Basque language, we should highlight the following points:

1. WE CAN QUANTIFY ASPIRING WRITERS IN 325 YOUNG GIRLS, 68.56% OF NEW AUTHORS

The list of young authors who have won the Urruzuno award in the period between 1986 and 2018 offers an adequate perspective as a starting point for this reference. At the time of finishing Bachillerato (Higher Secondary Education), it is estimated that 474 young female writers aspired to enter the arts in the Basque language, analysing only prose and poetry.

2. THE PERCENTAGE OF FEMALE WRITERS IN THE BASQUE LANGUAGE VARIES THROUGHOUT HISTORY IN THE BASQUE LITERARY ARTS

Bearing in mind all the literature in the Basque language, and reviewing its path up until the 21st century, before the ELE (Euskal Letretan Emakumezkoak) lists came about, the existence of at least 150 active writers in the Basque language could be foreseen. Other sources, including anthologies of texts, blogs and websites, would back this data regarding the minimum numbers for literature in the Basque language. If we take a look at the trend in recent years, in 2011 the Euskal Pen-Club presented a line-up of 100 female writers for the first time. More recently, the data shown by the Euskal Literaturaren Apalategia (ELA) at the UPV-EHU could also represent a landmark. According to the data provided by ELA, at least 60, 63 and 70 books by women have been published in the years 2016, 2017 and 2018.

However, if we look beyond the field of literature in the Basque language, we find that there is a large number of women who work and, indirectly, influence literature in the Basque language from a gender perspective, particularly over the last decade. The arts system in the Basque language has, therefore, been defined in ELE taking all fields into account, including essayists and researchers.

¹ The study is based on the reality of women writers in the Basque language, as this is the authors' own area of knowledge.

3. CONTINUITY IN TIME OF WOMEN WRITERS IN THE BASQUE LANGUAGE

It is insightful to verify the difficulties that have been found to establish links between women writers in the Basque language before the war and women writers after the war. However, this link has not been interrupted, particularly from the 1970s onwards.

4. AROUND 600 FEMALE WRITERS IN THE BASQUE LANGUAGE PUBLISHING SPECIALISED ESSAYS AND BOOKS IN THE 21ST CENTURY

A list of 700 women writers in the Basque language has been drawn up by reading data and through the research that has been carried out in a brief period for ELE, including university theses and research studies, text books, and creative works from the 20th century onwards, and excluding the written press. Consequently, we could claim that there are currently at least 500 writers publishing specialised books and articles. This list does not include those writers who died in the 20th and 21st century, nor those who are journalists or translators but who have not written sufficiently specialised books or articles.

There are also at least another hundred women who have not yet published a book but who are in the process of carving out a career in the Basque literary arts, through collective books, projects or awards, and at least another fifteen who could be considered writers, because as well as being illustrators, they have already embarked on a career in the field of graphic novels, fanzines and comics.

5. ABOUT PROFESSIONALISATION

There was initially a very small number of women who chose to become professional. Those who did in the last quarter of the 20th century opened the way from their work in the press, in education or as scriptwriters, which reveals an innovative profile, as they found and created new opportunities and niches within the system of literary arts in the Basque language (puppets, storytellers, scriptwriters, announcers, designers of comics and fanzines, lecturers...).

Furthermore, both the professional writers and those who do not write professionally have accelerated the speed with which they publish their work in just one decade, so their writing itinerary has not been interrupted so abruptly.

However, most women, instead of making a living exclusively from writing, have chosen to work in other professions that enable them to combine writing with their professional life, making it possible for there to be an uninterrupted stream of literary work among women writers in the Basque language.

It is clear that the intention to become a writer is taken at different times, in most cases it comes after having received recognition as a writer. In any case, both itineraries are not exclusive and mark parallel but continuous ways that must promote the participation of all women writers in the literary arts system in the Basque language.

The percentage difference between male and female writers is greater the longer the periods covered by the study into the literary arts in the Basque language, despite the fact that, in recent decades, we have seen a crisis in the literary arts system in the Basque language, which the publishing industry confirms. Nevertheless, even though the industry plays an important part in the arts in the Basque language, the analysis that is taken as a basis for promoting the written works of female writers in the Basque language must not just cover the works that are actually published, but also desktop publishing (DTP), other genres that are difficult to publish in books, such as those new writers who take part in collective works, or school plays, in which women are heavily involved.

In this way, apart from promoting the work of professional female writers in the Basque language, recognition must be given to female authors who write in fields that we may call amateur, and the promotion must be based on an analysis of the careers of female authors and writers who write as they live and live as they write; regardless of the fact that, in the percentage study, the lists provide a starting point for many analyses, such as the Urruzuno list, to draw up a body of young female writers and their careers, or a list of informers who make contributions from the field of oral culture, to include women without a presence in the literary arts and Basque culture.

6. THE LITERARY ARTS SYSTEM IN THE BASQUE LANGUAGE MUST CONSIDER THE DIVERSITY OF WOMEN AND THE TASKS THAT THEY PERFORM AND CAN PERFORM

- There is a notorious presence of female writers in COLLECTIVE PROJECTS, which boosts the careers of new authors.
- NEW LITERARY GENRES OR NEW PROJECTS ACQUIRE A SPECIAL DRIVE. Magazines and the press in Basque are facilitating the renovation of literary genres (narration of stories and puppet shows, science fiction, illustrated albums). Numerous authors from the field of Fine Arts are venturing into children's books and youth literature.
- THEIR FIRST WORK IS NOT ALWAYS PUBLISHED WITH A PUBLISHING HOUSE. Research grants and tenders are highly relevant in the publication of literary works. Even so, many female writers are increasingly turning to DTP.
- A NEW CHALLENGE: INCLUDE 600 FEMALE WRITERS IN THE SYSTEM OF LITERARY ARTS IN THE BASQUE LANGUAGE, where the dimension of the publishing industry in the Basque language is not very big. Bearing this in mind, plans have arisen to promote the works of female writers in the Basque language, as shown below.

7. A NEW MOVEMENT OF BUDDING FEMALE WRITERS: CRITICAL WRITERS AND ESSAYISTS

It is also worth pointing out that critical women writers are building a new movement. This study only covers a small number of reviews that are stored at the Euskal Literaturaren Apalategia (ELA). According to the analysed data, only around 30% of books published by female writers get reviewed. As has been pointed out, the greater the scientific nature of the explanations about a book, for example, literature stories, the smaller their presence. Awareness of writers' contributions can renew the vision that exists regarding the literary arts in the Basque language.

Consequently, THE PUBLISHING PRODUCTION PLAN WRITTEN BY WOMEN must be specific, limited in time, and at the same

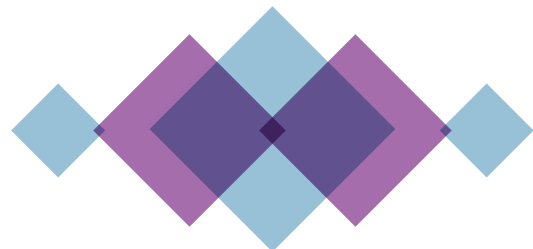
time also aimed at promoting writing among new female writers, thus contemplating a theoretical framework to prepare new proposals in which the following must be taken into account:

- a proper story cannot be created that gives visibility to the continuity of female writers in the Basque language, as the information is disperse and fragmented.
- the influence of the history of literature created by female writers cannot yet be deduced, given that the knowledge of prior literature written by women has not yet been substantiated. Something similar can also be said of the knowledge of literature written in the Basque language, in general.
- information about the writers has not yet been widely disseminated.
- women who write in Basque have not yet achieved parity with men as regards social success, nor has there been a situation of mutual reading between female writers.

2. PROPOSALS FOR PROMOTION

2.1. PROMOTION OF FEMALE WRITERS

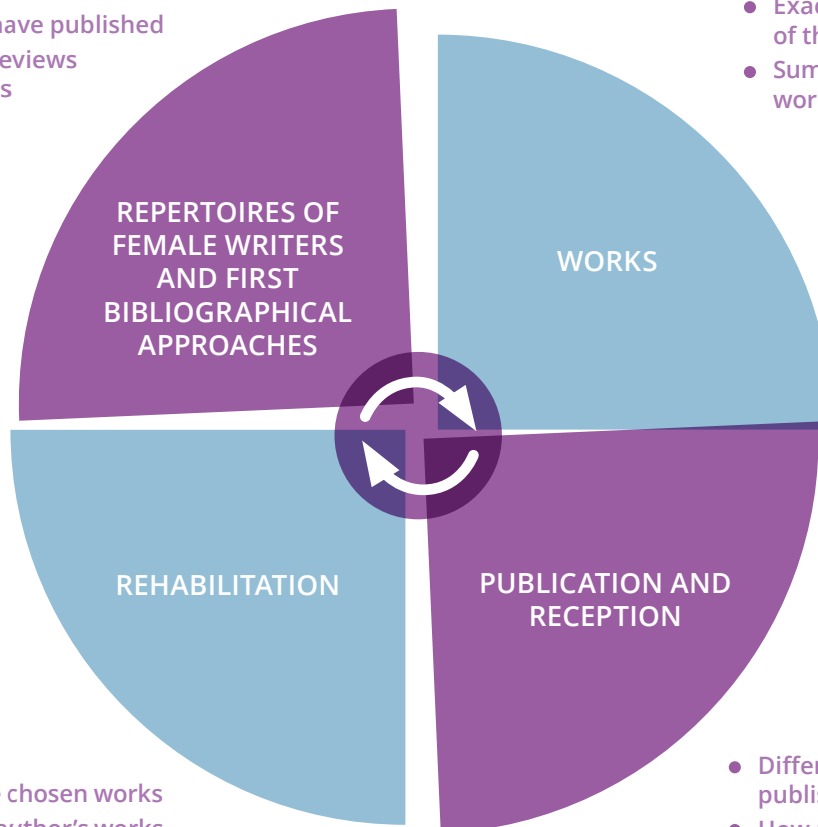
This section displays different proposals that help to promote these authors by reading their work and generating opinion that leads to their social recognition, and as a result, one of the keys is to know and draw attention to the diversity of female writers and their creative work.



Women writers as creators through all the areas of the literary arts system in the Basque language

WOMEN IN THE BASQUE LITERARY ARTS: VISIBILISING THE CREATORS' PERSPECTIVE

- Writers
- Women who have been the source or assistants to other writers
- Women who have published
- Biographical reviews and references



- Published works (and under which name)
- Dates of publication
- Exact bibliographical references of the works
- Summaries, keywords, genre of the works, paratextual information

- Reading of the chosen works
- Locate all the author's works
- Relate it with the author's biography
- Context of the author and the work

- Difference between writing and publishing, and possible reasons
- How many editions have there been?
- What was the reception like (praise, prohibition...)?
- Who it was written for

The integration of female writers in the system of literary arts in the Basque language requires a **systemic and diachronic analysis**², and in short an analysis of the **presence** of female writers **in literature written in the Basque language and possible explanations regarding its quantitative evolution** from the 19th century onwards, where an analysis of the **literary genres used** most frequently by those writers is analysed, as well as an analysis of the possible motives for this.

It is crucial to create a theoretical framework that, among other questions, tackles the **possible reasons for the appearance or absence of female writers** in the Basque language, making a **description of the moment and the circumstances in which female writers** in the Basque language appear (as informers, as collaborators, with a pseudonym, as writers...) and also indicating how the works created by women (expressed orally, in writing, by other means: theatre, scriptwriting, ICTs...) have come to form part of the system of literary arts.

Another unavoidable task is to **compile bibliographies and references related to the entire works** written or created by women.

A final approach would firstly entail reading the works of female writers (summary, literary genre, keywords, etc.) but in the end it would be necessary to read a selection of **works in depth by women writers with testimonies offered by this selection of works**, the era, the history of Basque literature in the Basque language among women writers, etc, which can prove to be useful tools in the standardised integration of these women in the literary arts system.

2.2. DISSEMINATION OF THE WORKS OF FEMALE WRITERS: IN PERSON

Creation by women writers. Training and dissemination. Interaction between writers: correction, direction and supervision.

Current formal academic systems do not teach people to write, and their post-graduate approach actually offers the opportunity to reach a group of students of a certain age. The title itself **IDAZLE ESKOLA** administered by the Open University [UNED] in Bergara offers this possibility, which even though it does not grant official credits, it is endorsed to train teachers. It is not a school of writing for women, but women make up the majority practically every year. The students on this course learn to write, correct and read, and the teachers are all writers themselves, including personal tutoring for a period of two years. The writers, in this case, become teachers.

The students at the IDAZLE ESKOLA must submit a final project, which will be directed and supervised by a writer.

The **SKOLASTIKA** school also trains women, but their focus is on reading and research. Also, in spite of the fact that they deal with literature in the Basque language, the course is essentially carried out in the Spanish language.

Within the current context, the **PROMOTION OF ACADEMIC RESEARCH** in image by AKADEM at the UPV-EHU (2019), but with a view to creating an autonomous system of writing in the Basque language, is a necessary proposal.

Physical and social visibility. Meeting of female writers and readers: reading guides for book clubs. Own rooms and spaces. Itinerant purple bus. Library or archive of female writers. Creators or witches, the forest of Basque women. Spaces for reading and nature.

2 Some characteristics of literature in the Basque language over the last five hundred years

The creation of a **PRACTICAL GUIDE**, which could raise different questions regarding women writers, such as which writers and creators have had a greater influence on writing, etc., could be an essential instrument to ensuring visibility for women writers.

Several towns in Euskal Herria organise longer stays, of three to six months, wherever there are children's education centres, **aimed at women under the age of 30 and/or with children under the age of 3**, which can offer a great opportunity to many women who have not yet carved out a professional career.

These are self-managed by the women themselves, which could go towards enriching the programme, as they schedule, among other things, some female writers reading in Basque, promoting book clubs, or other similar initiatives.

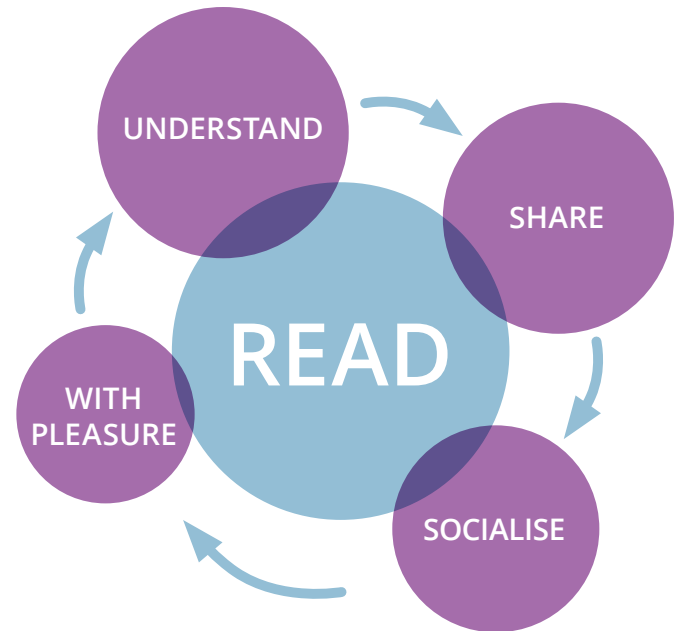
For example, a relative share of the cultural programme presented to these towns could be a purple bus that acts as a book club, allowing people to borrow books, look up things in books, and see lists of women's works, which would also allow personalised reading plans to be arranged or which could introduce guest writers.

The towns could contribute with the payment of the housing fees, as well as those of the children's education centre.

It is true that the easiest thing could have been to use the libraries that make up the Library Network in the Basque Country, which can equip a space and a **MAIN ENTITY** where the presence of women is visible and a reference.

A documentation centre about women in Euskal Herria could also be set up, but it is of the utmost importance that the presence of Basque be guaranteed, as well as establishing **connections** with academic training and teaching, and the entities that operate on a research level. It is also essential to develop the archiving process, which, when promoting research, would enable manuscripts and other hand-written documents (diaries, letters, pictures, illustrations) to be conserved, as well as any corrections and printing proofs of written books and texts that have been gathered by women, contracts signed with publishing houses, women's libraries....

DIAGRAM OF HOW TO PROMOTE FEMALE CREATORS BY ENCOURAGING READING



Among the objective reasons that women do not write is censorship. One of the main focal points of the repression carried out by the Spanish Inquisition against women and Basque publishing production (in Basque) is located in Durango. We cannot forget the large number of women who were killed by the Inquisition as witches, as well as the numerous sacristans who interceded in the ecclesiastical services.

Likewise, if we look at Basque mythology, we find Anboto and the Lady of Anboto, or Mari, which represent essential references in Basque ideology.

The significant drive that the Gerediaga society has implemented to promote modern Basque literature in Basque has also been a crucial factor. It is also worth pointing out that, among the twelve founding members of the Gerediaga Association in Durango, we have María Concepción Astola,

director of the Gerediaga magazine, as well as M^a Rosario Astola, Arrate Salazar and Carmen Miranda.

Durango, Sara or Zugarramurdi, therefore, represent an itinerary, a network, where Basque female creators have had an exceptional presence.

2.3. DISSEMINATION OF THE WORKS OF FEMALE WRITERS. SOCIAL MEDIA THAT DISSEMINATE THE WORK OF FEMALE WRITERS; FROM THE ROOM TO THE WEBSITE

CHARACTERISTICS OF A MODEL;³ REFLECTION AND ECHO OF OUR WRITTEN WORK

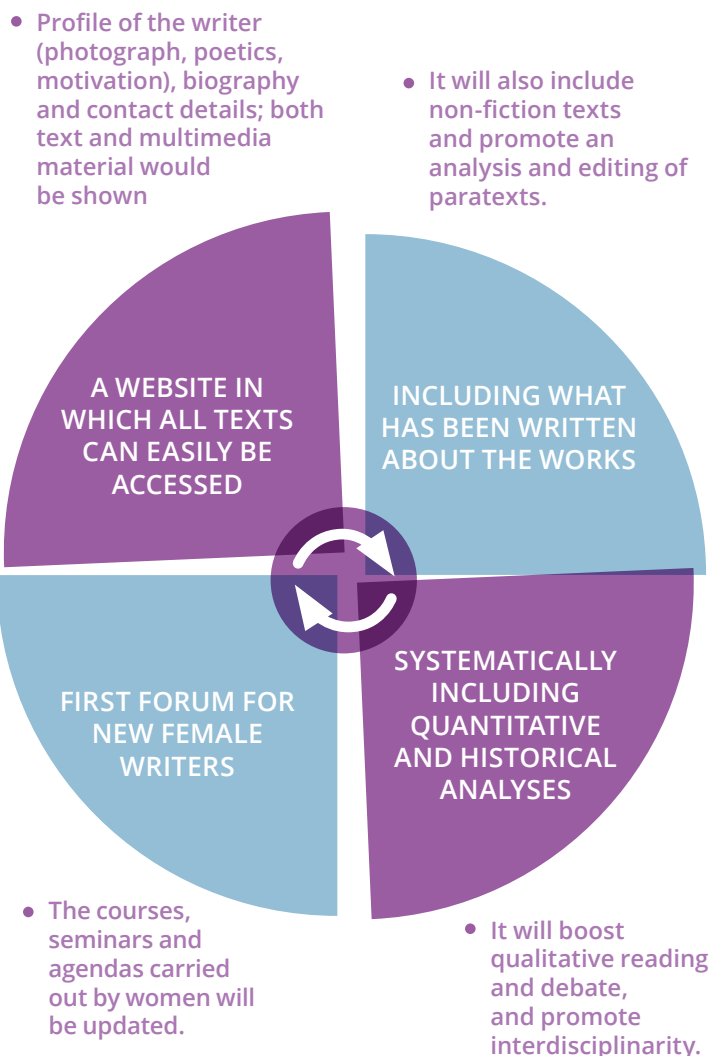
The creation of a portal in which an analysis could be compiled regarding how the work of female writers in the Basque language could be read from anywhere; the dissemination of the written work of writers in a precise and methodical way, which would promote reading and also enable data to be presented and read.

Some of the purposes of a portal of this nature would be:

- To compile references and texts related to existing female writers since the beginning of the literary arts in the Basque language.
- To document the information relating to women who have written and published in the Basque language since the 16th century.
- To identify current female creators and their predecessors (social class, place of origin or residence...).
- To list the types of works written in the present and in the past by female writers and creators.
- To determine the ways to disseminate and/or prohibit works.
- To determine current and past readers of works written by female writers, and the way in which they have been the object of publication.

- Literary genres.

The BIESES data base could be one of the more interesting models that are currently being used. [https:// www.bieses.net/que-es-bieses/](https://www.bieses.net/que-es-bieses/)⁴



³ <http://www.idazten.com/emakumeak/index.php/eu/>

⁴ Checked on 16/04/19.



3. FEMALE WRITERS IN THE BASQUE LANGUAGE: WE EXIST

Need for research planning. From the principles to realisation.

As has often been mentioned, **a study** into Basque writers and their works must be **systematic, uninterrupted and precise**. The greatest difficulty lies in the fact that everything that has been written about Basque women, and particularly about writers, **is very much spread out in different magazines**, so a hard task of monitoring the itinerary of a given writer is often required, which brings us once again to the **need for research**, and consequently to the need to agree on certain bases.

The publication in each publishing entity of a list of female writers in the Basque language, referenced according to name and surname, could help to achieve the common goal.

The promotion by those institutions that expressly encourage research, **particularly universities and bodies that operate in the area of Basque culture, for channels that enable authors who have been kept hidden to have their authorship identified and researched**, is fundamental: a) referencing collectors as editors, b) recognising authorship, c) presenting the writer in her context, d) placing her in the history of literary arts in the Basque language (dates, biographical details, places, jobs, positions, etc.), f) referencing the traces of women present in the paratexts of works written by men, g) taking into account the linguistic landscape and also exploring the marks of women in place names and gazetteers, h) revealing the signs of women present in oral sources, as well as in the characters mentioned in traditional tales, civil and religious architecture.

Female writers in the literary arts system in Basque: active subjects. Inter-cooperation between the active agents in the system and the female writers in the Basque language. Towards the first Congress of female writers in the Basque language. Institute of female writers in the Basque language.

An individualised analysis of whatever has been written by women, **developing a reflection about what they express, what they have been able to express and what they could have expressed**, bearing in mind the circumstances in which they were written, read and referenced, channelling those analyses, **as well as preparing an encyclopaedia or women writers in the Basque language**, albeit in virtual format (a website or network of websites), using the currently available metadata. This could be one of the topics to include in a possible congress of women writers in the Basque language.

A congress of this kind could enable us carry out a **contrast between the present and the past, as well as the future generation**.

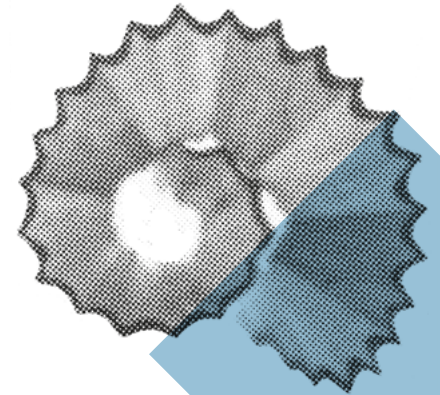
It would also enable us **to bear witness to the diversity of currently** existing female writers, sharing **their written work** to date.

We would reflect and debate on what **we are currently writing and the way in which we write**, examining what has been written **before** and asserting our **female genealogy**.

We would subsequently study the way to organise ourselves moving forward. In effect, a reflection must be made that focuses on the need to bring cohesion to the current literary arts system, for which it is also necessary to implement a reflection on the system of literary arts in the Basque language, studying the type of association that female writers deem appropriate (association, community work, cooperatives, both physical and virtual...).

EQUALITY between
women and men in
the **BOOK** industry in
the Basque Country

AINHOA NOVO ARBONA



I. INTRODUCTION

General and specific objectives of the research

The general objective of this report is to analyse the situation of the publishing industry and retail book sales or bookshops in the Basque Country in 2017 from a gender perspective. Particularly, there are two specific objectives: on one hand, to observe the situation of women and men in the book industry in 2017 from a quantitative and from a qualitative perspective, and on the other, to understand the situation of women and men by observing the context and evolution of their current presence in the Basque Country.

II. BASE CONCEPTS

2.1. Base concepts

This section sets forth the two basic concepts used in the study **male and female publishers or booksellers**, which are clearly established in Law 10/2007 of 22 June, on reading, books and libraries:

- A publisher is a “legal or natural person who, on their own behalf, selects or conceives literary or scientific works, or in general, of any theme, and conducts or commissions the industrial process to transform said works into books, in any format, with the purpose of publishing and disseminating or sharing them.”
- A bookseller is a “legal or natural person who, exclusively or mainly, dedicates their professional activity to selling books to the end client from commercial establishments freely accessible to the public, or through any remote sales procedure.”

Law 10/2007 bears on the General State Administration’s obligation to support the industry and book sales, in order to guarantee plurality and cultural diversity and provide access to reading.

In the Basque Country, the Basque Government has the Department for the Promotion of Culture, whose tasks include supporting cultural industries. As such, the book sector is provided with annual grants aimed at creators as subsidies to create literary texts in Basque for young readers, creating stories or short novels in Basque, graphic creations, and grants directly focused on the publishing industry, such as subsidising literary editorial production.

2.2. Context

Although a legal framework and some plans already exist, the demand for action from a gender perspective within the scope of publishing houses especially has taken on the shape of an association in certain Autonomous Communities, such as the Asociación de Mujeres del Libro de Asturias (The Association of Book Women of Asturias),¹ related to the mujeres del libro movement, created in 2018, and encompasses all persons employed at publishing houses (translators, illustrators, administrative workers, publishers, etc.). The demands set forth in manifests from 2018 and 2019 revolve around three main points: the wage gap, the glass ceiling and work conditions (work-family balance and harassment).

According to the legislative framework and principle of *mainstreaming*, the Basque Government’s Department for the Promotion of Culture’s commitment to a gender perspective is clearly set forth in the memorandum in the General Budgets of the Autonomous Community of Euskadi 2019 for the cultural promotion programme.

Within the scope of book production, the Department for the Promotion of Culture has two lines of subsidies: Subsidies for literary production in Spanish, and subsidies for literary production in Basque. These subsidies aim to cover part of the publishing costs of annual publishing plans in Spanish or Basque, as applicable. The standards regulating these grants for 2019 sets forth that the commission that judges applications shall equally consist of men and women. The criteria this commission must consider to award grants are:

¹ <https://lasmujeresdelibroparamos.wordpress.com/>

- The cultural interest of the works included in the Publishing Plan (the quality of the works, the content of the works, the background of the authors and link to the cultural, social and linguistic reality of the Basque Country and/or its citizens).
- The catalogue and background of the publishing house (works published over the past 10 years, the number of new editions published over the past 10 years, and distribution of works).
- The technical characteristics of the proposed Publishing Plan and the suitability of the budget.

Depending on the situation of publishing houses in the Basque Country and literary production from a gender perspective, it would perhaps be advisable to include certain criteria bearing on the publishing plan or the characteristics of the publishing house with these grants.

Within the scope of bookshops, the Ministry of Culture and Sport granted 120,000€ in 2017 and 310,000€ in 2018 for the cultural re-evaluation and modernisation of bookshops. The criteria do not include any mention of specific measures from the perspective of equality between women and men.

III. SUMMARY OF QUANTITATIVE DATA TO CHARACTERISE THE BOOK INDUSTRY IN THE BASQUE COUNTRY

3.1. Regarding the data

In general, the main secondary source for analysing the situation of any field from a gender perspective is the report with figures on the situation of women and men in the Basque Country, annually carried out by Emakunde and presented at the Basque Parliament. However, the publishing industry and bookshops are a highly specialised sector, where no information is systematically collected that is broken down by sex to make a more informed diagnosis of the situation.

Another important source of information on the book industry that includes indicators from the gender perspective is the XXIII Informe de la Edición en la Comunidad Autónoma Vasca. Comercio interior 2017 (23rd Report on Publishing in the Autonomous Community of the Basque Country. Domestic commerce 2017). It includes the number of people employed by their sex in Basque publishing houses. Thus, to complete the analysis on the book industry from a gender perspective, we consulted other sources, such as EUSTAT, and created indicators based on review of rulings on economic grants or webpages belonging to publisher associations.

3.2. Publishing houses, composition

One of the main characteristics of the publishing industry is its variability. In this vein, over the past 20 years, there were years such as 2017 and 2018, where the number of publishers was less than 150, and years such as 2011, where over 170 publish houses were established. As 2017 is the year of reference for this study, it should be noted that the number of publishing houses was 142: 13 in Araba (10 in Vitoria-Gasteiz), 63 in Gipuzkoa (40 in Donostia-San Sebastián) and 76 in Biscaya (43 in Bilbao).

In order to define the analysis, it should be noted that we considered publishing houses that received grants from subsidies for literary publishing production in Spanish and in Basque from the Basque Government. The criteria to be a beneficiary of these grants require a certain background, minimum volume of publications, etc.

- In Basque, a total of 511,800 euros is provided. Publishing houses that received at least one of the three contests analysed (2016-2018) for at least 20,000 euros were considered relevant. There were ten publishing houses in this situation, and women were the main publishers in three of them.
- Subsidies for literary publishing production in Spanish were granted to between 9 and 13 publishing houses in three contests (2016-2018), but almost 70% of the funding went to four publishing houses, whose main publishers are men.

The second characteristic affecting analysis from a gender perspective of the book industry is the size of these publishing houses (number of employees). Of the total 103 publishing houses in the Basque Country from which information was received, almost half, 47.6%, consisted of one sole person, and only 9.7% of publishing houses consisted of 10 or more people.

The average size is 4.4 employees. These are not large industries with complex hiring processes; rather, employees are recruited based above all else on social relations. Thus, while the 2017 Report on Publishing in the Autonomous Community of the Basque Country includes the number of employees based on roles, it cannot be applied to more than 50% of the publishing houses comprising one or two people. Data from the report state that 50.6% of employees at publishing houses are women, and the % goes up to 57.3% when administrative tasks and human resource management are considered. Even though women account for 50% of the people employed at publishing houses, this number might be deemed low if we observe that the potential pool for hiring in publishing bears on degrees related to language and literature.

The presence of women in these university studies is more than 60%, excepting degrees in Basque philology and journalism, and women account for 8 out of 10 in translation and interpretation or modern language degrees. These are feminised spheres of study in general.

Given the variability of publishing entities, it is difficult to find exact data on the number of women and men who direct them, but some data show that they are still far from the principle of equality constituting 40% of companies based on women represented in publishing houses in publisher associations of the Basque Country. Two associations are observed: the Asociación de Editores Vascos (Basque Publisher Association) and the Gremio de Editores de Euskadi (Basque Publisher Guild).

- The board of directors of the Asociación de Editores en Lengua Vasca (Association of Basque Language Publishers) (Euskal Editoreen Elkartea)'s composition is balanced. However, representation of the publishing houses in the association falls mainly on men; 30% of those representing publishing houses in the Association are women.

- The Asociación de Editores en Lengua Vasca publishes a book recommendation guide on an annual basis. The guide to literary works for adults published by the association in 2017 included 21 literary works, of which 10 were written by women. On the other hand, the guide to children and young reader's works included 33, of which 15 were written by women, 17 by men, and one was written by both a male and a female author.
- An important part of the publishing houses comprising the Asociación de Editores en Lengua Vasca are part of the Gremio de Editores de Euskadi. The presidency is currently held by a man. The presence of women directing this kind of association is not so customary; as such, in the Gremio de Editores de España, of the 11 directors, only one is a woman.

3.3. Bookshops

Firstly, it should be stated that evolution in the number of bookshops is not as volatile as publishing houses, although there is a continued reduction in the number of bookshops over the past years (from 520 in 2009 to 326 in 2018).

There are notorious differences regarding the number of bookshops and their concentration in capital cities. Thus, we find 40 (12.3% of the total) bookshops in Araba (34 in Vitoria-Gasteiz), 125 (38.3% of the total) in Gipuzkoa (43 in Donostia) and 161 (49.4%) in Biscay (60 in Bilbao).

One aspect that remains stable in bookshops is the proportion of women working in them. Unlike publishing houses, over the past years, almost 7 out of every 10 employees at bookshops are women.

3.4. Publishing production from a gender perspective

According to the 23rd Report on Publishing in the Autonomous Community of the Basque Country, in 2017, a total of 3,436 titles were published, which are analysed according to subject and language, but not authorship. In order to obtain this information from a gender perspective, an analysis on authorship and translation for publishing houses was conducted from a gender perspective. Given the variability of publishing houses, to address publishing production, the following criteria were used for selection:

- Publishing house consolidation: only publishing houses located in the Autonomous Community of the Basque Country with over 100 ISBN published, 65 publishing houses.
- Active publishing houses in 2017: those who published a title with ISBN that year, 27 publishing houses.
- Publishing houses whose works include no authorship were discarded.

After this selection process, the editorial production of 27 publishing houses were analysed through the ISBN registration: authorship (author, two authors, more than two authors), language, subject, format (paper, cartography and electronic), price, and if it is an original work or a translation. The analysis does not include illustrators.

- Of the 1,114 titles from 2017 analysed in the database, 581 (52.2%) were works with one sole author, 263 (23.6%) had two authors, and 270 (24.2%) had more than two authors, with no natural person's authorship.
- Of the 581 publications with single authors, 34.1% are written by a woman.
- In fiction, literary works as such for adults, women account for 37.5% of authors, and 40% in children's and young reader's literature.
- The only subject where women account for more than 50% is child learning, almost 68%. However, they only account for 34% of children's didactic publications.

- There are fewer than 20% women in publications on Humanities and History (16.7%), in law (81%) and in other fields, there are no women as sole authors (Arts, Language, Economy, Science, Technology, Lifestyle, Sport).
- Of the 581 works with one sole author, 403 are original works and 178 are translations. Women wrote only 29.8% of original works; there is greater balance in translation, where 44.4% were written by a woman.
- Literature written in Basque has a higher percentage of women as sole authors than literature written in Spanish. As such, only 27.1% of publications in Spanish were written by a woman, while works published in Basque have a 42.9% proportion.
- Of the 217 works translated whose translation's authorship is stipulated, 36.9% were translated by a woman.

IV. SUMMARY OF THE QUALITATIVE ANALYSIS

4.1. Qualitative analysis

In addition to the analysis of quantitative data, six interviews were conducted with bookshops and publishing houses, based on two different strategies. For bookshops, a convenience sampling was used, given the complexity of obtaining said entities' participation. For publishing houses, the following criteria were considered:

- Publishing houses must have more than 100 ISBNs per year (2018 was considered).
- The variety of publications and preference for literature.
- Membership in publisher associations.
- This was not a criterion, but whether the publishing houses received grants from the Department for the Promotion of Culture was borne in mind.

As follows, information on the qualitative analysis is set forth.

Personal experience

The first point to highlight is that every individual interviewed agrees that they did not decide to come to the publisher or bookseller profession from an early age, with a specialised training strategy. There are few places that offer training, a specific degree for these professions. Therefore, there is no real, direct nexus between studies and the profession. This same idea is also evident in work at bookshops or in managing bookshops.

The people interviewed believe that the education received by people who today work as publishers or booksellers is highly varied. As such, the publishing profession is acquired through practise. In this training process, via practise, one field that was difficult in certain cases was the business aspect of the process, given the lack of training on the subject. A need for training is indeed recognised in the business side of publishing.

Women in publishing house management and bookshops

There are two different roles at the top of publishing houses: the publishing house's business management, and publishing management; strictly speaking, the role of publisher itself at the publishing house. At most publishing houses in the Basque Country, the same person carries out these two roles, given that very few publishing houses have 10 employees or more. At publishing houses where the management and publishing roles are separated, we cannot say that there is a pattern between women and men holding these roles. Even though, there are always more men, as observed in the data analysed earlier. When management and publishing fall on the same person, the proportion of men is greater.

Most testimonies recognise that, from a gender perspective, a change is occurring in the composition of directors at publishing houses. For most publishing houses in the Basque Country, many of them dating back to the late 70s or early 80s, the presence of women was anecdotal. There may have been one or two women in all publishing houses. However, after the turn of the century, in the late 90s or early 2000s, a change took place. This change was not only a gender change; it was a gender generational change.

In reflecting as to why this change did not occur earlier, three elements were referenced in the interviews:

- The general invisibility of women. Regarding the invisibility of women, the people interviewed stated that women were not in the public sphere when the publishing houses were being created. As such, very few women formed part of these organisations when they were beginning.
- The permeability of organisations. A key element mentioned is the nature of groups of friends, activists, people who share an objective or purpose that is given to the project from the very beginning. This remains over time. Only some publishing houses have progressively evolved, considerably increasing the number of employees and specialising them in areas of action or departments, multiplying the number of management or direction positions. As shown by the quantitative data, there are scant cases with a high volume of employees. When this is not the case, the founders of the organisation, men, remain as directors of publishing houses. Only a generational change can lead to a shift from a gender perspective. That being said, most of them state that this change would definitely include a greater number of women joining the organisation.
- The atmosphere in publishing house direction. This is observed as another element that could pose difficulty: relationships between people, recognition, etc. In this line, regarding the day-to-day at the workplace, in some cases, inertia and affinities lead to the creation of groups with closer relationships between people of the same sex.

In bookshops, however, there is a higher presence of women. Unlike publishing houses, this change is not as striking, because in many cases women already formed a part of the bookshops when they were founded.

Measures from a gender perspective

Some of the people interviewed state that whether women were present or absent in publishing house direction or as creators in publishing plans was not perceived to be a problem. In interviews that reference sectorial awareness of this issue, reflections are especially attributed to the last decade. Notwithstanding, in other cases, they talk about their trajectory, stating that this awareness of the gender perspective is an element that went hand-in-hand with the publishing house's mission itself.

Although publishing houses do not consider certain initiatives to be measures from a gender perspective, there are practises that have encouraged the presence of women in decision-making spheres at publishing houses. In other cases, they have encouraged a greater presence of women amongst creators, and on still other occasions, they have driven the incorporation of a gender perspective into the material they publish. While not an exhaustive list, some of the actions that came up in interviews were:

- Reflection on the presence of women writers in the publishing plan and making the decision to commission a book to a woman writer when their presence was very limited.
- Creating a Publishing Board with equal female and male representation.
- Creating a specific collection with feminist content.
- A long trajectory of publications on co-education, contributions to change values in the educational sphere for over 12 years.
- Being in the process of preparing an Equality Plan.

The relationship between the publishing house and creation

The process for publishing a work will be analysed in the following phases: 1. Submission/request for original manuscript, 2. Evaluation of the original manuscript, 3. The close relationship of revision of the original manuscript, and

4. Communicating and promoting the work. In the first two phases, the publisher and his or her “setting” play an essential role when providing access to a work and a writer. This “setting” is made up by the group of writers who traditionally collaborate with the publishing house, but also trusted people. Some larger publishing houses have their own “setting” within the publishing house, sometimes even formalised; at smaller ones, the group is more informal. This has an influence on the publisher's mission and the ability to adapt this line to new demands, if there are any.

The most typical way that publishing houses take on a work is when an original manuscript is submitted by the creator. A request for an original manuscript occurs less often.

Traditionally, the relationship between writers and the publishing house is long-lasting, based on commitment or loyalty. In other words, over time, each publishing house has taken on a group of writers with whom it works and maintains a relationship. Works by these creatives have faster access in the publishing house. Therefore, establishing a more or less closed-off group has entailed difficulty for new writers to join, although publishing houses consider all works and their quality, which is an essential criterion. Within this context, the setting of the publisher can sometimes set the publishing plan, as well.

Today, however, this has changed significantly. There are more writers who collaborate with different publishing houses, there are more small publishing houses, and especially in literature for young readers, new women writers introduce themselves through social media such as Facebook or blogs and end up joining publishing houses. On the other hand, there is also a higher number of women writers, and this critical mass has also contributed to a higher number of works by women in publishing houses, especially those who write in Basque. In some cases, they even mentioned a current climate that is favourable to works written by women, which is increasing their presence. In this vein, bookshops speak of the boom in works on feminism, not only in production, but also in sales and opportunities.

The relevant debate on the literary canon

In all interviews, doubts arose regarding changes in literature and in art in general. Increased impermanence, the need for constant production to remain visible in the field, the impact of new technologies, etc.

However, another element that is also fodder for debate and would be interesting to analyse in further depth, is that in some cases, the literary canon, literary quality and changes having occurred in recent years are considered. Some publishing houses state that they have rejected works that they would now publish. Doubts are as to whether this is a shift in canon or in sensitivity.

Raising visibility for literary works: publishing houses and bookshops

Regarding communication, promotion and raising visibility for literary works and their authors by publishing houses, we might mention the following characteristics:

- Most publishing houses have a communication and minimum visibility plan for their literary works and publications. This mainly consists of press conferences and presenting new works or publications from the last year at fairs, especially at Durango for production Basque.
- An important part of promoting and raising visibility for the work lies in the hands of authors, who can voluntarily go to book signings at fairs, or in the hands of publishing houses, who decide whether or not to organise book signings at bookshops.
- Different methods for self-promotion are detected, based on generation-age, degree of professionalisation and gender.

In any event, an important part of promoting literary works currently falls on authors. Publishing houses provide them with infrastructures, but every writer decides whether to make use of one way or another to raise visibility.

Finally, promotion of works has been diversified and has different characteristics, depending on the age of the author or literary genre, the degree of the writer's professionalisation and their gender. Thus, while bookshop sales are related to the authors' ability to be present in the written press, this has no relevance with novels aimed at young readers.

4.2. Evaluation from a gender perspective (quantitative and qualitative data)

Quantitative and qualitative data show that there is a transformation process in the Basque Country's book industry, from a gender perspective, that has been underway for the past 20 years, especially in the field of publishing. Some transformations are due to general socio-political contexts and the influence of other fields in the book industry. However, other transformations are due to the window of opportunity and obstacles faced by publishing houses in the Basque Country.

Although there is still much to be done in the industrial and labour fields, there is no doubt that there has been a revolution over the past years in Europe, in Spain and in the Basque Country. This is the increased presence of women in compensated positions of employment, which has affected all sectors. The book industry is not an isolated case, and even though data broken down by sex on the employees in this sector only refer to recent years, testimonies from the interviews clearly outline this growing evolution.

In general, the book industry in the Basque Country has establishments and companies that are small, with fewer than 10 employees. Very few have more than this. Within this context, it should be noted that size influences the hiring system, which is based more on personal networks, especially for publishing duties. Another factor that favours this hiring system is that there is no need for specialisation or specific academic qualification to work as a publisher, as stated by the people interviewed. These same people state that background in books and a special affinity for reading are obviously necessary, but no specific regulated education. In fact, people who were not a part of the publishing house's original nucleus state that their hire at the company was suggested because they were close to the publishing house, they were members of that collective, people or trust, or they shared objectives. This familiarity is clearer at publishing houses whose mission is focused on books in Basque.

This hiring system, based on networks, closeness and trust has made it difficult for women to join as publishers. The original nucleus of publishing houses was composed almost entirely of men. These men select people from their setting to conduct roles within the publishing house, and in this setting there are women, but they do not achieve, or do not have the objective of being in the most tight-knit, highly male nucleus.

Another factor that explains women's late incorporation into work as publishers has to do with the number of people who hold this role within publishing houses. Most Basque publishing houses have just one person in this role, so passing the position on or hiring women for this role depends on the person leaving the position. Publishing houses with a greater number of publisher positions with different collections have greater opportunities to hire new people, and this has led to a generational hand-over in many cases. In this regard, Basque publishing houses that arose in the late 70s and early 80s have been experiencing a transformation process in recent years at the top of their organisations, due to the generational change. The people interviewed believe that, just as has occurred in other countries, this change will not only be generational, but also in gender. However, this process can be conflictive and/or problematic in certain ways:

- On one hand, publishers who are also founders may be reluctant to transfer their position, delay their leave, or leave without transferring all duties, meaning they do so formally but not in practise, or create other structures from whence they can maintain contact.
- On the other hand, new hires may encounter resistance when changing the work atmosphere or culture and adapting it to new professional circumstances.

Moreover, publishing houses are the starting point in a writer's career. It is the first door providing access to readers. This capacity granted to publishing houses has decreased, meaning their power of influence over what is read and what is not read has decreased. I am given to understand that this is due to at least two elements: the development of new technologies and increased self-publishing, and the role of social media as spheres where future writers make their works known.

Within this context, the first reading of the original manuscript, which decides where the work is worth considering for publication, plays an essential role. The editor's judgement clearly prevails; however, on occasion, he or she may rely on a group of close individuals (writers, literary critics, great reading fans, etc.) to make the decision. This informal structure in the publisher's setting is mainly made up of men.

Forming a part of this setting or having contacts in this setting who endorse the work, has been fundamental to begin one's career as a writer. Trust, the network, is once again a relevant element. However, some of the people interviewed stated that it is currently easier to publish a work if you are not part of this setting; on one hand, because there are other ways to make your work known (YouTube, blogs, etc.) and the endorsement of followers is what brings some publishing houses to contact these creative people. On the other hand, because self-publishing is more widespread, and finally, because there is greater competition between publishing houses and they know that if they do not publish it, someone else may.

As such, both to initiate and to consolidate a writer, publishing houses can play a relevant role. All the interviews confirm that there is no differential treatment based on gender; perhaps in certain cases there is less trust in new women writers regarding their projects when submitting original manuscripts, but in an indirect fashion, and to a greater extent, not being a part of the internal circle made it difficult for women writers to begin their literary career.

Regarding quality and subjects, there is also a feeling of change and transformation. Contributions provide a glimpse of a debate regarding parameters for evaluation that affect all spheres of culture, but also literature. Publishing houses are also questioning criteria for selection of works, doubting if they are making the right decision, with polemic regarding the literary canon. Part of this controversy affects literature written by certain women writers, although the debate is much more profound.

Finally, the publishing houses interviewed state that there are few writers who work exclusively in literature. Most people combine this profession with others, and in some cases with care labour, but differences are to be observed. This issue arises when the interviews reference dissemination, promotion or raising visibility for works. With this task, no gender differences are observed; in other words, it cannot be stated that women are more or less given than men to this task of promoting their works, but it does depend on the degree of "professionalisation." Thus, some literary workers, and in general, people with a certain trajectory and consolidation in their career, who are aware of the relevance of promotional tasks, make a special effort to raise visibility. They spend time on this and tend to have their own experience and a personal network to boost this work. This circumstance can make the difference in a writer's trajectory as they establish themselves as a visible writer, present in the traditional media and on social media.

V. PROPOSALS FROM A GENDER PERSPECTIVE

This last section provides proposals for action that would positively impact equality between women and men in the book industry. There are proposals that are both general and more specific.

5.1. General proposals

1.- Work on stereotypes, roles, gender differences at early ages within the scope of education.

2.- Support the change in care culture, co-responsibility and/or implement measures for balance between personal and professional life at entities that work in the book industry, to make caring for dependants compatible with a successful professional career.

3.- Stress breaking the on-site culture at work, meaning associating the hours one spends at the workplace with criteria for productivity or commitment to the company.

5.2. Specific proposals

Diagnosis

4.- Incorporate the sex variable into the Report on Publishing in the Autonomous Community of the Basque Country, in authorship information.

5.- Collaborate with the Ministry in charge of culture to add the sex variable to the ISBN² database. This would also facilitate adding this variable to the report *Panorámica de la Edición Española de Libros 2017* (Panorama of Spanish Book Publishing 2017), which does not include a gender perspective.

6.- Prepare a database for the Basque Country with ISBN data, working on adding the sex variable to authorship, translation and illustration when they bear on natural persons as was partially done for this study.

7.- Discover how book demand and reading customs are in the Basque Country. At a nation-wide level, the Report on the Book Sector in Spain is written, which lacks a gender perspective. The main data collected, broken down by sex, are from secondary sources, such as the *Hábitos de Lectura y Compra de Libros en España* (Reading and Book Purchase Habits in Spain) study, drawn up by the Federación de Gremios de Editores de España (Publisher Guild Federation of Spain). This report, based on a survey, is an important source of information on demand. Data broken down by Autonomous Community may act as a point of reference; however, the sample loses its reliability when another variable, such as sex, is crossed. It would be an option to agree with the Federation to broaden the sample in the Basque Country for further research, or to do a specific study in the Basque Country.

² In June 2019, the Ministry of Culture and Sport published several reports from the Observatory for Gender Equality within the scope of Culture, which analyse titles by authorship based on sex in ISBN data. <https://www.culturaydeporte.gob.es/cultura/mc/espacio-de-igualdad/observatorio-igualdad-genero-cultura/informes.html>. However, the database does not provide for a search broken down by sex.

Measures for redistribution

8.- Encourage adding clauses for equality to grants for book publishing. The budget report from the Council for Culture in 2019 already included this commitment, revising grants from this perspective. A plus could be added to grants to positively award a change in composition, especially direction, adding new women authors to the publishing plan or support for the careers of women writers who have already begun their career, especially in spheres where there are fewer works written by women, such as essays or other genres.

9.- Creation of ad hoc grants to influence the beginning of literary careers for new women writers and to consolidate women writers. Create ad hoc grants to support new women writers in developing their career, and to consolidate those who have already begun their career.

Training and awareness

10.- Organise specialised workshops to reflect on the gender perspective in the book industry, especially regarding literary quality, new contributions and where the editorial industry is going in this regard. Combining the sector's new ways of organising, innovation, with a gender perspective, in collaboration with publisher associations, may open up a space for reflection and to share experiences with publishing houses from other geographic contexts. A good umbrella could be the format for summer courses organised by the UPV/EHU (University of the Basque Country) at Palacio Miramar.



EQUALITY between
women and men in
MUSICAL creation in
the Basque Country

AINARA LEGARDON



I. INTRODUCTION

General and specific objectives of the research

This study analyses the situation of women and men in Basque musical creation, encompassing not only their presence and visibility, but also how they are made visible or not and why, considering a wide set of factors or circumstances that currently affect creators.

The data ¹ indicates that, of all artistic disciplines, music is the most masculinised, much more so than other expressions, such as dance, plastic and visual arts and even literature. Moreover, there is currently a lack of knowledge and invisibility regarding the situation of inequality in musical creation, which is the main reason why the need for this research was raised. In addition to the general objective, the following study objectives should be noted:

- Revealing a diagnosis of the situation for creator women in music in the Basque Country.
- Reflecting on this situation.
- Breaking down inspiring actions and making strategic proposals for actions, activities and good practises related to equality between women and men.

II. BASE CONCEPTS

This research aims to analyse how the inequality system, based on sex-gender differentiation (upheld by a historic sociocultural construct, featuring an androcentric and heteropatriarchal nature), influences the creation of differential, unequal situations for women and men ² in the following dimensions of musical creation:

- **Authorship:** authors are creators or co-creators of the musical composition and/or the lyrics of a musical work. They hold authorship rights.
- **Interpretation:** interpreter or performing artists are those who interpret or perform a musical work, of their own or of third-party authorship.
- **Production:** the natural or legal person under whose initiative and liability the first recording exclusively of the sound of a work's performance is conducted. Self-production or self-management of musical works is part of a reality also set forth in this report.
- **Musical programming:** musical programmers are people or companies, whether public or private entities, that organise concerts.
- **Music critic:** it is important to consider the power wielded by musical critics, both on creators and their processes and on the audience and their habits, as well as on historiography. In this regard, this research is focused exclusively on the written press, as this is the format where reviews of albums and concerts are typically set forth.
- **Music listening and enjoyment habits:** music listening and enjoyment habits are closely linked to the dissemination of the creations, and consequently, to artistic creation and production, as well. If there is no audience that receives and participates in these artistic expressions, production decreases, either due to lack of initiative or motivation of the creators themselves, or due to lack of support from commercial venue circuits or the press.

¹ Data obtained from the report "Análisis de la presencia y participación de mujeres y hombres en creaciones y eventos culturales 2017 (Analysis on the presence and participation of women and men in cultural creations and events 2017), 1st version," developed as a part of the project "Políticas y Programas de Género (Gender Policies and Programmes)" -Kultura Auzolanean 2018-2019- by the Basque Government, pending publication.

² Although this would be an issue for great consideration, on this occasion, this base approach does not encompass other issues related to other non-binary gender identities.

III. QUANTITATIVE ANALYSIS: DATA ON THE SITUATION OF WOMEN AND MEN CREATORS IN DIFFERENT SCOPES OF BASQUE MUSIC

The quantitative analysis considers data and figures on the percentages of the presence and participation of women and men in cultural life, and specifically in musical creation and production. These were obtained from the latest statistical reports in existence, both those published by international bodies, and by the Ministry of Culture and Sport, the Basque Government, and main associations from the musical sector, in addition to others.

To obtain the most significant indicators as a reference in studying these characteristics, the UNESCO's main concerns regarding gender equality were considered.

When interpreting data from this research, it is necessary to bear in mind that none of the sources on their own are complete. They are all partial, which is why it was necessary to consult very diverse sources. Some bear on statistical data and profiles, others act to conduct an analysis on these data and spark reflection, and still others bear on proposals and inspiring experiences being carried out in other spheres.

3.1. Participation in sectorial associations

Associations that represent people who work in music, both in composition and in interpretation:

As follows, data are set forth from the most representative associations in the Basque musical creation sector on the percentage of female as opposed to male members.

- **Musikari (Euskal Herriko Musikariak):** 22.49% women and 77.51% men. The percentage of women went from 11% to 22% in 5 years.
- **Musikagileak (Asociación Cultural para el Fomento de la Composición Vasca) (Cultural Association to Foment Basque Composition):** 31% women and 69% men, a percentage that remained stable between 2016 and 2018.

Intellectual property right management entities:

Data are provided on entities for collective management of intellectual property rights that operate in the Basque Country, regarding the percentage of female and male members.³

- **AIE (Artistas, Intérpretes y Ejecutantes) (Artists, Interpreters and Performers), a Spanish rights management agency for interpreters and musical performers:** 19% women and 81% men in the Basque Country, with 23% women members in Navarre.
- **EKKI (Euskal Kulturgileen Kidegoa), a Basque intellectual property rights management entity:** 22.1% women and 77.9% men in the music field. Of the women, 89.47% are authors, and 10.53% interpreters.⁴

In short, it is clear that women are less present in both composition-interpretation associations and in rights management entities.

3.2. Musical creations

- **Intellectual Property Register:**⁵ generally, we observe that the distribution between women and men of total intellectual property registrations is unequal (37.8% women registered, as opposed to 62.2% men). In the musical sphere, the proportion tilts even further toward

³ Data from SGAE are not offered (although it does operate in the Basque Country) since they are not broken down by autonomous community. In any event, footnotes are included with general data provided by the Department of Communication at SGAE North Zone: 16.05% women and 83.95% men. The Department of Communication indicates that the "percentage of female members grew 7 percentage points over the past 8 years. Unfortunately, we do not have more recent data, or data broken down by autonomous communities. Notwithstanding, we do know that the trend is similar nation-wide, and that there would be no noteworthy percentage differences in our territorial regions."

⁴ As explained by EKKI, "this parameter only indicates the rights that these people have registered with EKKI. It does not mean that the interpreters are not authors or that the authors are not interpreters of their own work."

⁵ In the Basque Country, the Intellectual Property Register is directly dependent on the Directorate of Heritage, which in turn is dependent on the Basque Government's Department of Culture. As explained by the Basque Government itself: "this is a relatively young register, which since 2018 has been collected data broken down by sex."

registrations by men (15.4% registrations by women and 84.6% by men). The percentage of musical works registered by women is different in each Historical Territory: 21% in Araba, 17% in Biscay, 12% in Gipuzkoa.

- **Eresbil (Basque Music Archive):** provides data on women in Basque music through discography over the past 5 years, from 2013 to 2018. In total, there are 179 women, which accounts for 15.5% percentage of the total. It is clear that the field of music authorship is very male-dominated.
- **Kulturklik.** This platform to disseminate the main activities and creations in current Basque culture analyses authorship of albums produced in 2017, bearing the following data: 59% of albums' main authors are men, as opposed to 9% women. 27% have mixed authorship, where women are represented at 31% and men at 69%. It is clear that album creation is one of the fields with the lowest presence of women.

Just as occurred with participation in associations, the analysis of musical creations also reveals that women are less present than men.

3.3. Contests, awards and grants

Basque Government

This section analyses grants related to musical creation that the Basque Government offers on an annual basis, included in the Musical Composition and Unitary Musical Project modalities:

- **Musical composition:** these are grants designed to foment the creation of original music compositions. The percentage of women who apply for these grants is significantly lower than men, although the percentage of grants awarded to women was greater than their average application percentage over the past years.

Grants related to musical creation. Basque Government

	% of applications by women	% of applications by men	% grants awarded to women	% grants awarded to men
2014	20,51%	79,49%	26,67%	73,33%
2015	12,50%	87,50%	15,38%	84,62%
2016	22,22%	77,78%	42,86%	57,14%
2017	27,27%	72,73%	35,71%	64,29%
2018	20,00%	80,00%	0,00%	100,00%

The composition of the commission evaluating these grants has reached equal gender representation in recent years (33% women in 2016, 50% in 2018).

- **Unitary musical projects:** grants to support projects that include live musical production or in phonographic format and/or promotion and dissemination of a musical project. Just like with the musical composition modality, we observe that the percentage of women applying for grants is significantly less than the men applying for the same grants.⁶ The percentage of grants awarded to women is similar to the percentage of applications by women.

⁶ To indicate figures for women's participation, women's projects or projects clearly led by women were identified.

Grants for Unitary musical projects. Basque Government

	% of applications by women	% of applications by men	% grants awarded to women	% grants awarded to men
2014	11,90%	88,10%	12,50%	87,50%
2015	14,71%	85,29%	13,79%	86,21%
2016	13,95%	86,05%	21,43%	78,57%
2017	20,00%	80,00%	18,60%	81,40%
2018	17,95%	82,05%	17,14%	82,86%

The composition of evaluation commissions for these grants has evolved toward equal representation (from 26.66% women in 2016 to 46.66% in 2018).

Etxepare Basque Institute

Etxepare's grants for music tours (outside Basque's geographical region) and extraordinary concerts (held at special-interest events for international dissemination of Basque music) were analysed.

Grants for music tours and extraordinary concerts. Etxepare Basque Institute

	2017		2018	
	PROJECTS WITH WOMEN'S PARTICIPATION	PROJECTS EXCLUSIVELY WITH MEN	PROJECTS WITH WOMEN'S PARTICIPATION	PROJECTS EXCLUSIVELY WITH MEN
Projects granted music tour modality	44,44%	55,56%	48,64%	51,35%
Projects granted extraord. Concert modality	44,44%	55,56%	60%	40%

Comparing data from 2017 and 2018, we observe an increased percentage of projects with the participation of women receiving grants, both in the music tour modality and in the extraordinary concert modality (in the latter and in the year 2018, this was the only time that the percentage of subsidised projects with the participation of women exceeded the percentage of subsidised projects with exclusive participation of men (60% as opposed to 40%).

Regarding women on evaluation commissions for these grants, the percentage was stabilised at 40%.

Musika Bulegoa

The Musika Bulegoa Awards and actions for dissemination abroad are analysed.

Most proposals awarded over the past years were by men (71% in 2017 and 2018). In positive terms, regarding awarded formations, it should be noted that a percentage has been maintained over past years of approximately 14% mixed formations led by women, and another 14% of formations with women leaders. The jury had an equal composition in all 3 award editions.

Regarding grants for dissemination abroad, women are increasingly present. Groups with exclusive male formation have gone down from 71% in 2016 to 45% in 2018, and groups with mixed formation and with women leaders have undergone huge growth in 2016-2018 period.

Pop-Rock Villa Contest of Bilbao

Data on both the percentage of women in participating bands, as well as in the jury and the audience have been collected in reports for only the past 2 years. One of the contest's objectives is to increase the participation of women in these fields.

For bands registered in the contest, there has been a slight increase in the percentage of women (8% in 2017 and 9% in 2018). The percentage of bands that classified for the concert

phase with women members decreased (32% in 2017, 22% in 2018). In the same vein, the general percentage of women who classified also decreased (it was 13% in 2017 and 8% in 2018), but the number of bands entirely formed by women remained stable (3% in both years).

Regarding the participation of women in the audience, it has considerably decreased (27% in 2017 and 19% in 2018).⁷

The percentage of women on the jury was 17% in 2017 and 36% in 2018.

Kutxa Kultur Musika Programme

This programme drives the professionalisation of up-and-coming musical groups in Gipuzkoa. The percentage of bands with participation of women who apply is stable, around 28% (in 2017/2018 and 2018/2019).

The greater percentage of bands with participation of women selected was in the 2016/2017 edition (50%); it fell considerably in 2017/2018, down to 16.67%, and then recuperated in the last edition (33.3%).

A woman has never participated in this programme's evaluation committees, which is a highly striking piece of data.

3.4. Education and training

Within the scope of musical creation, as occurs in the musical industry, an individual need not have obtained an official degree or completed regulated studies to work in music professionally. This is why not only statistical data on higher degrees in music were considered, but also other diverse training actions that provide tools and abilities to develop a professional career for people who work in musical creation.

⁷ This data is not statistically reliable, since it is taken from votes received.

Official degrees

According to the “Anuario de Estadísticas Culturales 2018” (Annual Directory on Cultural Statistics 2018), published by the Ministry of Culture in Sport, in the Basque Country 50.7% of teachers in regulated music studies are women⁸, and in Navarre, they are 28.6%. The countrywide average is 39.9%.

55.8% of students in the Basque Country are women. In Navarre, this percentage is 48.9%, and in the country it is 54.4%.

According to the Data Report carried out under the project “Programas y políticas de género –Kultura Auzolanean 2018-2019– (Gender Programmes and Policies 2018-2019)” by the Basque Government and Musikene data (2017/2018), 62% of students registered were male and 38% were female. The most unequal distribution of students is found in Composition, Orchestra Conducting and Pedagogy, in opposite directions: in the former two, 86% are male students, while in Pedagogy, 93% are female students.

It is interesting to consider the influence that aspirational frameworks may have on registration for girls and boys, as well as the need to place prestige on branches and specialities more associated, for instance, with Pedagogy, which perhaps today enjoy lesser prestige than Orchestra Conducting, for example.

Other training activities

Five entities related to Basque music were selected, which offer training actions in their programmes, services or activities.

- Musika Bulegoa provided data from the past three years on its bank of activities. We observe that the evaluation commission has equal representation (50% men and 50% women), and an uptick in the percentage of actions selected with mixed participation (44%) or only women (although only 6%, with 50% of actions with only male participation).

- With Musikari’s training or dissemination activities from 2013 to 2018, the participation of women members was 43%, as opposed to 57% men.
- With Musikagileak’s training activities, it is estimated that the audience is distributed equally.⁹
- EKKI’s training seminars were attended by women at 55%..
- “Copyzer” is a stable consulting service for creative projects regarding intellectual property and managing copyrights, sponsored by the Town Hall of Irun. Of note is the number of women who requested the service for music, going from 14% in 2016 to 50% in 2018.

3.5. Musical circuits, music criticism and listening habits

Circuitos musicales: programación de música en vivo

- We have analysed **the presence of women in two of the most relevant festivals in the Basque Country**: BBK Live and Azkena Rock Festival. At BBK Live 2018, the average was 16.66% women in the line-up (40 women and 200 men), while at Azkena Rock, the average for women was 6.89% (8 women with 108 men). The presence of women in the line-up for the two festivals is very low.¹⁰
- The most relevant data on **concerts** are provided by the report “Análisis de la presencia y participación de mujeres y hombres en creaciones y eventos culturales 2017 (Analysis of the presence and participation of women and men in cultural creations and events 2017).” Of concerts conducted in 2017, it is revealed that 38% of the musical groups were mixed. In mixed groups, women (52.3%) are more present than men (47%). 53% of the groups consist only of men, and 9% only of women.
- To analyse **the profile of programmers**, information was taken from the 1st version of the Data Report conducted under the project “Programas y políticas de género (Gender Programmes and Policies) –Kultura Auzolanean 2018-2019 –.” Under the category of public programmers,

⁸ All data are from 2016-2017.

⁹ No exact data available.

¹⁰ Data from the report “La presencia de las mujeres en los festivales en 2018 (Presence of Women at Festivals in 2018),” carried out by the Association “Mujeres y Música.”

barring management positions, professional roles are occupied by women in a larger percentage. Moreover, the gender gap in Management Positions in the public sphere is not so large (women 42%). Within the scope of private promoters, the gender gap is more evident in Management Positions (21%) and Technician Positions (39%). In short, the gender gap is mainly in the private sector and in decision-making positions.

- Data were also analysed on women in **symphonic music programming**.¹¹ For Euskadiko Orkestra (2016/2017 season), none of the pieces were composed by a woman, none of the orchestra conductors were women, and none of the concerts were managed by a woman. At Bilbao Orkestra Sinfonikoa, 2% of programmed works were composed by women, 9% of conductors were women, and 6% of the concerts were managed by women. At the Orquesta Sinfónica de Navarra (Symphonic Orchestra of Navarre), there are no women present in any of the aspects analysed (works/conductors/concerts).
- Analysis of members of **main orchestras** show that in all cases (Bilbao Orkestra Sinfonikoa, Euskadiko Orkestra, Orquesta Sinfónica de Navarra), women account for approximately one-third of the total.

Music criticism

In the Basque Country, 7 media outlets were selected that review albums and/or concerts to see how many women were present in specialised music collaborations. In the most relevant specialised magazine, Mondosonoro (the territorial edition Zarata), in reviewing chronicles on concerts in the Basque Country in the media outlet's digital version, in 2018 and 2019, 16.66% of reviews were by women, from the 24 on staff.

With other titles that are not specialised but offer musical criticism and reviews, the journalists are not music writers, but also cover other fields in addition to music: in El Correo, one woman was found, and in Gara, two. In Argia, a woman has recently begun collaborating by writing about music.

It is also important to highlight that of the albums by women reviewed in the "Best of the Year Lists" in Mondosonoro for 2016-2018, there are hardly any signed by women, and none of the albums done by women reached number 1.

Music enjoyment and listening habits

There are no official reports in the Basque Country with data broken down by sex in the field of interest in music and listening habits for citizens.¹² There are nation-wide data in the "Encuesta de Hábitos y Prácticas Culturales 2014/2015" (Cultural Habits and Practises Survey 2014/2015), which show that in general, women value both the act of listening to music and concerts more than men. However, in percentage terms, men listen to more music every day than women, and purchase more music on CD-DVD.

It would be important to carry out a study in this field on the Basque Country, given that audience data broken down by sex offer a tremendously valuable perspective for designing and proposing actions that have to do with educating audiences and stimulating cultural enjoyment, as well as producing new works.

While the data provided on Kulturklik in the first version of the report "Análisis de la presencia y participación de mujeres y hombres en creaciones y eventos culturales 2017 (Analysis of the presence and participation of women and men in cultural creations and events 2017)" do not have a direct relationship with music enjoyment and listening habits, they do have to do with the cultural agenda and can be interesting in this regard. Thus, we observe that the price of concerts, depending on where women artists or groups with women are in the lineup, can considerably vary: concerts only with women have an average price of almost half the concerts only played by men.

11 Information drawn from the study "¿Dónde están las mujeres en la música sinfónica? (Where are women in symphonic music?)"

12 Information from the "Panel de Hábitos Culturales (Cultural Habits Panel)" by the Basque Culture Observatory is insufficient to analyse the differences between women's and men's habits, because the data are not broken down by sex.

IV. SUMMARY OF THE QUALITATIVE ANALYSIS

The qualitative focus of this research considered different points of view on the subject, which were collected in different personal testimonies by means of 33 interviews. These interviews were conducted both with women musical creators and with other people of interest related to institutions, associations, education and cultural management, as well as Musicology, Sociology and Art History.

Analysing responses revealed shared patterns and recurring situations which we could then relate, as well as other patterns that have changed remarkably in recent years. The issues that arose in recurring fashion during the research were:

4.1 Lack of role models

The lack of women role models in general, and especially in music, is a topic that repeatedly came up in interviews and in the bibliography analysis during the entire research process. Without role models, vocations are built on stereotypes that perpetuate. It is very difficult for a girl to want something that she does not even imagine to be possible, or to work in something that is not within her reach or does not belong to her. Vocation is a cultural construct, and the importance of education in that process is essential. To this end, the people interviewed stated the importance to rescuing role model or historical women in music, and to heed and place value on the work of contemporary women to build the possibility of women acting as musical creators in the collective imaginary.

In the interviews, we observed that the older creators had difficulties in naming women role models when they began. On the other hand, younger women had not issue mentioning several names of women they recognise as inspiration for their music. This is a trend toward change, which is gradually establishing role models so the youngest creators do not feel so alone or feel that they are pioneers, or even feel like intruders, along their journey.

In response to the question as to whether they had a woman role model when they began, most of the women interviewed revealed that, at the time, they were not aware of the lack of role

models. They grew aware of this later. It should be noted that in many cases, it was being drawn to feminist theories and the movement that motivated their search for more role models.

In the same way that role models are important, for most of the women interviewed, a family or educational figure who encouraged self-esteem in young girls who start playing, who stimulates their curiosity and urges them to keep going was also important.

4.2. Sexist stereotypes in music

The importance of language

According to the people interviewed, the use of non-sexist language takes on great importance in a field where women who do music are still called “músicos,” and women who work in the technical aspect are still called “técnicos” for sound or lights (using the masculine gender in the Spanish language). In repeating these concepts with the masculine gender, this reinforces a specific reality that acts as a barrier to women who see themselves naturally as “músicas” or “técnicas” (using the female gender in the Spanish language).

Moreover, the masculine language used in the field of intellectual property for concepts as important as “derechos de autor (copyright)” directly links them to a masculine figure [the “creador (creator)” or “genio (genius)”], (all terms using the masculine gender in the Spanish language). We welcome the work of many women (for example, the Asociación Intangia), who are attempting to turn language used in the Intellectual Property Law around, opening it up and making it more inclusive, for example, by using the concept of “derechos de autoría” (authorship rights, neutral in the Spanish language).

The image of an artist, the feminine body

At this time, image and the visual culture has taken a hegemonic position as far as music is concerned. Along with the apparent indissolubility between a woman's body and her creative work, this creates several conflicts for women musicians. The interviews bore on some of these issues related to image and the public exhibition of women artists, including concern for “how they are perceived.”

When asked about possible chauvinistic aggression, micro-aggression and sexist stereotypes in music, the people interviewed categorically answered that they “have existed and continue to exist.” Indeed, several of the parties interviewed rejected chauvinistic attitudes and the use of sexist stereotypes in musical press. These women were able to remember in fine detail comments on their physique, out of context for what should be a chronicle on a concert, as something that marked the beginning of their careers. Receiving these sexist comments as young girls at the beginning of their professional career made them aware of how a woman’s image is perceived on stage in relation to how their male bandmates are received. In response to this kind of criticism, some of the parties interviewed admitted that they made an attempt to give a more masculine image “to feel respected.”

Several of the youngest musicians recognise that this provoked a certain inner conflict, when they grew aware that they were used simply for being women and for their image. In this regard, the pressure exerted by the musical industry and its market logic and its treatment of women’s bodies as another sales instrument is the reason why a good portion of the artists interviewed state that they feel more comfortable, freer and more respected in self-managed settings, outside the mechanisms of the music industry and its customs and inertia.

Another issue that arose in conversations is the degree to which women place (self) demands, and the feeling that they must always prove more worth than their male colleagues to be valued.

How gender roles affect choosing an instrument or profession

The analysis of quantitative data points to the existence of roles perpetuated throughout history that influence one’s selection of an instrument or a specific field within the different professions in the music sector. For example, students come to institutions of higher music education with their instrument already selected, since this choice is made at 8 or 10 years of age. This choice can be conditioned by many factors: influences in the family and/or group of peers, economic factors, the availability or unavailability of a certain instrument in the music group, and of course, gender stereotypes.

The people interviewed provide a view of the panorama between current students of higher learning, which follows the reigning theme in orchestras. For example, the harp is an instrument eminently in women’s domain, and brass (trumpet, trombone, etc.) are for men. Regarding teaching other genres beyond classical music, jazz remains masculine, except for vocals (mainly women). In the intermediate scale, string instruments (violin and viola chosen equally by women and men, violoncello by a majority of women, and double bass by a majority of men), and the woodwind family is preferred by men (except for the oboe, which has more women). Percussion is eminently a man’s domain. In positive terms, it should be noted that there are beginning to be female students of traditionally masculine instruments, such as drums, the trumpet, jazz trumpet, etc., and an upward trend in women studying composition is observed.

Lastly, we observe that, of the people who complete their higher musical studies, men are more predisposed to professional mobility. Female students show lesser willingness to travel because they prefer to remain with their sentimental partners. They put stability first, seeking to pass an open competition exam for a fixed position as teachers, and dedicate themselves to their families. This perpetuates roles as educators and pedagogues (Composition and Orchestra Conduction are held by men, while Pedagogy is a woman’s field).

4.3. The times when women quit

This research identified the times in life when women quit music, some temporarily and others definitively: the leap from the classroom or rehearsal room to the stage, as well as motherhood.

The leap from the classroom or rehearsal room to the stage

The first “bottleneck” occurs in the leap from the first years of musical training to the stage. Music school classrooms, private classes and rehearsal rooms are full of girls who have greater difficulty in making the leap into the public sphere than boys. Sexist stereotypes are one of the key elements to interpret why girls are not as interested in making the leap from the classroom to play live on their own or with a group. (Self) demand and the need to prove more worth than men arises as another one of the possible reasons why a group consisting of women will take longer to take the leap to the stage than one formed by men.

Maternity

Maternity is the moment when women are forced to halt their activity. On occasion, this is a life moment that has been put off as long as possible. In fact, the women interviewed stated that they attempted to continue their musical activity until the pregnancy was well underway. One of the elements that arises in this regard is awareness of the extent to which women have internalised their role as caretakers, as continuing with their activity makes them feel at certain times as if they were bad mothers.

Another serious problem for mothers lies in difficulties when restarting their musical career, and under which conditions they are able to do so. Within this complex context, the networks created in the personal environment and group support are fundamental elements to keep one's decision to become a mother from stopping a woman's artistic career. The importance of establishing a family network and close friendships to make the logistics and organisation possible is something that was underscored by all interviewees who had become mothers.

Despite grants, many artists state that they are forced to establish agreed-upon conditions with their partners to limit their professional activity (certain days) to be with the child during weekends, which often means they must reject jobs. There is also a series of interesting "macro" actions: lengthening maternity leave, providing grants to autonomous mothers, considering other economic grants related to family-work life balance, etc.

Lastly, a gap was revealed regarding mothers' access to training. The low amount of time they have beyond their daily activity prevents them from updating their skills and competences by attending training courses or workshops, which means that women who have become mothers carry out their musical career under more unequal conditions than their male colleagues.

For all these reasons, for the people interviewed, it is highly important to "raise visibility about what it means to be a mother and artist" to raise awareness of the inherent difficulties. They add, with hope, that "all this will change when they start including us, when there are more women programmers," or when men who programme show empathy.

4.4. Legitimacy

Musical criticism wields great "social power" and is able to legitimise a person by raising visibility, granting recognition and, in sum, legitimising their work. The people interviewed agree that the male gender predominates in the media on musical communication, with a huge lack of sensitivity regarding the gender perspective. This invisibility in the media has the same effect in other fields: shops, concert programming, creating new works, etc.

Another important agent of legitimisation are institutional subsidies and awards. When a jury positively evaluates a project and awards or subsidises it, it grants prestige within the sector and helps to boost the person's curriculum. Regarding these awards and subsidies, it was indicated that, on occasion, the high number of administrative requirements with which the project must comply has led candidates to abandon the process before finishing their application. Bureaucratic rigidity in some contests also poses an insurmountable barrier for artists who are facing a subsidy application process for the first time.

In positive terms, we observe that commissions who evaluate the awards and grants tend to have equal representation in public contests, although private commissions still must improve in this regard.

Regarding public grants, they stated that, despite applying quotas to public grants, in general they observe that women apply for fewer grants and apply at a lower percentage than men do for contests and awards.

4.5. Quotas and positive discrimination

While fighting to reach equality, the people interviewed agree that it is only thanks to the boost of positive discrimination that the music made by many women has been listened to. However, one portion of the women interviewed believes that it is now time to leave positive discrimination behind: there is a risk that this discrimination “will give men the feeling that they are subject to unfair competition and drive them to underrate the achievements of women.”¹³ For this reason, it is deemed more suitable to seek out the roots of the inequality problem and attempt to solve them. For this reason, it is deemed more suitable to seek out the roots of the inequality problem and attempt to solve them.

Regarding programming, they state that there is a huge number of proposals by women that deserve visibility and to be programmed. An effort is required in the search to find proposals by women, a task that not everyone who works in programming is able or willing to do, which is why awareness must be raised.

In addition to the clear need to programme more women, they highlighted that we need to examine under which conditions this takes place, whether their labour rights are respected, etc. Lastly, they stated that the reduced number of women in the line-up for large events such as Bilbao BBK Live and the Azkena Rock Festival lead us to look with hope toward other more minority projects. These projects are mainly self-managed by small local cultural associations and survive thanks to sparse economic grants and volunteer work by coordinators, which approach equality to a greater extent. For this reason, these proposals, which are less media-intensive and do not directly and/or exclusively link music to leisure and tourism, but rather with culture itself, should receive greater attention and special support from the administration.

4.6. The wage gap

This report has already expressed concern over the conditions under which the work of women is hired, disseminated or programmed in the music world.

Fees that are collected under the table, as well as Social Security registration for the minimum amount and not for actual fees, are some of the reasons that make it impossible to make a proper robot illustration of the wage gap in the Basque music sphere. Several of the women interviewed state that when the amounts are “small,” promoters have no issue with payment under the table, or even encourage it. This is a way to remain trapped in a precarious situation: the very women prefer not to charge more, not raise their fee, to continue collecting under the table. This also happens with men but is perhaps more pronounced in the case of women.

We deem necessary an examination of conscience, both the venues and festivals who are paying under the table, and the authorities who look the other way, or even the artists who accept this situation, regardless of whether they are aware of the consequences.

4.7. Positions of responsibility

Legitimising and recognising women, as well as valuing their work itself, establish personal determination when accessing or vying for a management position or position of responsibility. Several of the people interviewed believe that this is a matter of time, as they perceive an upward trend in the percentage of women in decision-making positions. They hope that when this generation of youth reaches 50 years of age, it is more customary to find women in management positions. However, there are still appointments at public institutions with no women present.

¹³ The words of Haizea Barcenilla in the report “Presencia de las mujeres en las artes visuales y el audiovisual (The presence of women in audio-visual and visual arts)”

V. PROPOSALS

A considerable part of this research consisted of analysing experiences in other cultural spheres and/or territories that might act as inspiring examples to carry out actions for equality between women and men within the scope of musical creation.

These practises are structured into several groups, considering their shared points. There are general aspects shared by most of the proposals, such as the need to raise visibility and grant recognition to creative work conducted by women, in addition to the importance of associate work that have to do with a horizontal approach, training, networks and group support. Horizontal policies make a strong appearance, as they bear the sphere of creation in mind as a space not only to encourage looking up (to oneself) to a role model, but also to propitiate growth and creation with and alongside other people.

5.1. Non-mixed periodical meetings

- **Intangia, Asociación para la defensa de Intangibles (Association for the Defence of Intangibles Assets).** Established in 2009, this association is headquartered in Navarre. It brings together intellectuals and creators from different artistic sectors. Their purposes include promotion, awareness, dissemination, support of intangible assets, and more. Under the title “Jornadas sobre propiedad intelectual en femenino (Workshops on intellectual property rights for women)”, it holds periodical meetings where women from creative fields (artists, players in the cultural sector and professionals in legal discipline on intangible assets) come together to exchange opinions, experiences, knowledge and ideas.
- **Ladies, Wine & Design.** A worldwide initiative where creative women come together around a glass of wine to exchange experiences in design, creativity, business and life. This initiative has now expanded to over 140 cities all around the world. It aims to help build an inspirational platform, mentorship, to support the work of other women. These events also take place in Bilbao, and guest women representatives attend from the city's creative environment, with mixed creative profiles that also include musicians.

- **Girls Rock Camp Alliance. Girls Rock Camp Alliance.** This is a non-mixed worldwide rock camp alliance. The purpose of these camps is to train and empower girls, women and people who do not identify with any specific gender to develop their creative potential through music, promoting equality and prospering in a community where everyone has a voice and feels like an ally.

5.2. Associations and collectives

- **Mujeres y Música (MYM) (Women and Music).** MYM came about with the main purpose of raising visibility and fighting chauvinistic dynamics in the music sector. It seeks to reach a situation of equality, where sex does not limit opportunities or condition audience response. It conducts research, disseminates data, raises reflections and holds a database on women musicians to facilitate discovery of artists for programmers of musical events.
- **Mujeres en la música (Women in music).** This is one of the oldest benchmark associations in the field of promoting women in music. This association's purpose is to drive, disseminate and promote the presence of women professionals in music, throughout history and today. It programmes concerts and festivals with interpretations of women authors from other periods and from today. Of note are the Festival Mujeres en la Música de Getxo (Festival of Women in Music of Getxo) and the collaboration with the network Off Arteria to organise round tables and concerts in different cities.
- **Women In Sound Women On Sound (WISWOS)** defines itself as a network of networks linking people, groups and organisations, promoting the exchange of knowledge in sound, music and technology. Its first objective was to bring visibility to the women who work in different areas of sound, from musical technology to sound art, sound and society, sound politics and other intermediate areas. Currently, the platform offers opportunities to create networks and interpret and exhibit works. Another one of its objectives has to do with exploring how secondary education determines the participation of girls in the fields of musical technology and sound arts.

- **Emarock.** This association came about with the objective of fomenting, disseminating and promoting the protagonism of women in music in the Basque Country. The initiatives related to the association are many: conducting photography exhibitions, publishing books, organising concerts...

5.3. Programmes to mentor, train and support women

- **SouthMedWiA – Women in Audiovisual in the Southern Mediterranean.** This is a programme that seeks to reinforce the skills of professionals and women operators in the audio-visual sector in southern Mediterranean countries. Its activities include launching contests for grants, organising meetings to establish networks and training professionals in the audio-visual sector, particularly women, to reinforce their skills in accessing funding and co-production, sales and distribution. This project also collects data on the presence of women in spheres such as creation, production and distribution.
- **Noka Mentoring** is a special training and aid programme to provide visibility and empower Basque women filmmakers, accompanying them on their journey toward professionalisation.
- **Programa Vértigo (Espacio Artemisa)** is a mixed service to support and empower young artists from Portugalete and its surroundings. It includes information on grants, cultural entrepreneurship, labour rights, etc., through a community of young artists where these people can support each other and share experiences, knowledge and questions.

5.4. Databases

- **Wikimujeres Project.** A group of women who work for a more diverse and egalitarian Wikipedia. One of its objectives is to add more women to publishing in this encyclopaedia, and to increase women's content therein.
- **Women in experimental music.** This is a database on experimental women composers who are still unknown to the general public.

- **Gabiltza – Emakume Adituen Biltoki Digitala.** Gabiltza aims to address the gender gap, in an attempt to bring the experience and wisdom of expert women together, leaving the traditional concept of “expert” as a while, heterosexual, middle-class man by the wayside. Inspired by other international database projects such as The Women's Room in Britain, Gabiltza grants legitimacy to women who are underrepresented in the media.

5.5. Manuals and codes of good practises

- Manual on raising visibility for women composers (or how to show the hidden figure) Manual where woman composer Mercedes Zavala offers guidelines for programming and raising visibility for women's works.
- MU-ISM Industry Code of Practice. Code of good practises from Great Britain to eradicate harassment and discrimination in the music sector.
- Manual of good practises for hiring in the musical sector.
- Manual of good professional practises in visual arts.
- Guide on good practises for cultural management.

5.6. Development of three possible proposals

The relevance of the three proposals provided below lies in the fact that, as they can be materialised short- or mid-term, their impact can leave a long-term positive mark. The two essential aspects shared by most of the inspiring experiences described were taken under consideration: one is the need to raise visibility and grant recognition to creative work carried out by women, and the other is the importance of a horizontal approach, networks, group support, training and education.

CREATION AND CONSOLIDATION OF A STABLE WORK GROUP

We propose creating and consolidating a stable work group formed by experts in the sector whose objective is to act as an observatory. It should update and provide visibility for data

on the situation, participation and presence of women in the world of music in the Basque Country, create and maintain updated databases, etc., such that action can be taken on problems or specific situations observed.

MENTORING AND TRAINING PROGRAMME

We propose creating a mentoring programme similar to the one that already exists in the audio-visual sector, Noka mentoring, while bearing in mind the difference between the cinematographic and the music sectors. Beyond this programme, a line of specific training actions (workshops, courses, etc.) could be considered, aimed not only at young women, but also (and with special grants) women who are experiencing difficulties in accessing specific training. It would also be advisable to implement workshops with a gender perspective that go further in depth in audience education, as well as specifically addressing people who work both in musical programming and in musical journalism.

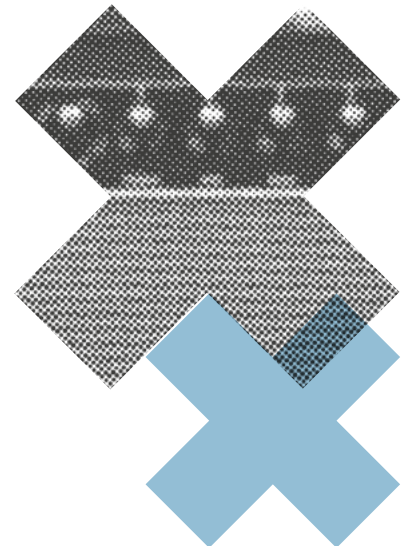
PREPARING A MANUAL OF GOOD PRACTISES WITH A GENDER PERSPECTIVE

The last proposal consists of preparing a Good Practises Manual that includes a gender perspective. A good example of a starting point could be the “Manual de Buenas Prácticas Profesionales en las Artes Visuales” (Manual of Good Professional Practises in Visual Arts), published by the Unión de Asociaciones de Artistas Visuales (Visual Artist Association Union) in 2008. This document is a valuable tool that acts as an essential framework to establish all relations between artists and institutions, whether public or private. It also contains models and recommendations on contracts, as well as a code of ethics considered essential, such as respecting freedom of expression and the moral rights of creators, in addition to the right to fair compensation.



EQUALITY between
women and men in the
MUSIC industry in
the Basque Country

AMAIA ISPIZUA



I. INTRODUCTION

General and specific objectives of the research

This study was conducted to evaluate the presence and situation of women and men who work in the music industry in the Basque Country. The specific steps were as follows:

- 1 Searching previously-conducted studies with data broken down by the gender of the people working in the music industry.
- 2 A quantitative analysis and with a sectorial survey on data such as culture consumption habits, demographics, age of working men and women, salaries, positions they hold, etc.
- 3 A qualitative analysis through different interviews with women who hold relevant, benchmark positions in the music sector, as well as women who work in other fields but who help us to understand why situations exist.
- 4 Drawing a series of conclusions based on these experiences and others included in other sources such as articles, books, etc.
- 5 Proposing a series of measures to be taken.

II. SUMMARY OF QUANTITATIVE DATA TO CHARACTERISE THE MUSIC INDUSTRY IN THE BASQUE COUNTRY

Analysis of data obtained, both in the sampling phase through anonymous sectorial interviews, and data obtained from previously published studies.

2.1 Training

Regulated education aimed specifically at managing the different branches of the music industry is still very scant.

Companies and entities that work in the music sector are basically structured into management and booking departments, theatre and festival programming, product management at record companies, technical production and logistics, communication and marketing, sales agents and financial and accounting departments.

On one hand, there is technical vocational training for spectacles. In addition to sales and marketing branches, this is mainly aimed at training future sound and lighting technicians, making videos, etc. On the other hand, there is university education, which encompasses general studies such as company management, marketing and communication, and more specific master's degrees in cultural event management, creating audiences, etc.

VOCATIONAL TRAINING IN THE BASQUE COUNTRY

- Women account for 48.09% of registration in sales and marketing, and 60.96% in business administration.
- 30.85% of the 282 registrations at ESCIVI (Escuela de Cine y Video de Andoain-School of Film and Video of Andoain) in 2018-2019 were women, slightly higher than the previous year (29.37%).
- With sound specialisation (Higher Degree in Sound for Audio-Visual and Spectacles), only 10.20% are women, as opposed to 89.8% men, with a total of 49 students registered.
- For a Higher Degree in Lighting and Image Capturing and Processing, curiously enough, the process is the opposite: 70% of registered students are women (35 women registered in 2018-2019, as opposed to 15 registered men).

UNIVERSITY EDUCATION

- In Arts and Humanities at Basque Country universities, most were women (65.54% women students as opposed to 34.46% men, of 3,921 registered students).

- With the most frequent specialities in companies that work in the music industry, there are more women, except in degrees associated with company leadership (42.39% women) and business management and marketing (39.95% women).
- UPV/EHU¹ (University of the Basque Country), where, in general, there is a slightly lower percentage of women teachers than men, excepting Social and Legal Sciences, which have more women. At private universities, this difference in teachers (45.27% of teachers are women) is also observed, although data divided by speciality are not provided.

2.2 Leap to professionalisation

Structure of the music sector in the Basque Country

In general, this would be the different agents who make up in the industry in the Basque Country. The first are directly related to creation, and the others work in management, organisation, programming, promotion, technical production, etc. in the different aspects around which musical creation revolves:

Musicians, composers, music bands, orchestras, record companies, record shops, music publishers, concert venues, theatres and auditoriums, conservatories and music schools, music promoters, managers, festival organisers, sound and lighting engineers, concert structure builders (scaffolders, riggers, loading and unloading, etc.), concert security, musical photography, journalists and music critics, graphic designers, ticketing services for concerts, etc.

This is a highly atomised structure, formed by self-employed individuals, micro-enterprises, SMEs and public entities. This makes it difficult to compile data to provide a global sketch of the sector. Moreover, most studies previously conducted leave many of these sub-sectors by the wayside.

2.2.2 Sectorial dimension

- Based on the data collected by the Basque Culture Observatory in its Statistics on Arts and Cultural Industries in the Basque Country for 2015, the music sector, with 144 agents, consisted of 121 agents working in live music and 23 in the record industry in 2015.
- According to data obtained for this same year, musical programmers included 69 public programmers, 21 promoters and private promoters, 19 concert venues, 3 orchestras and 9 music bands and txistularis. The record industry consists of 3 record labels and 20 record shops.

If we compare this with data from the same report from previous years, the number of agents has decreased since 2009, in accordance with the economic crisis during those years, made worse by the increase in cultural VAT to 21%, and by the record industry's crisis with market digitisation.³

- In addition to atomisation in the sector, another characteristic revealed by the data is the weight the most important agents in the sector have over the rest. Thus, in 2015, 23.8% of the 5 main private promoters in the Basque Country generated 84.4% of total income.
- Regarding public programmers, it is striking that 7.2% of the total generated 53.8% of total income.
- With venues, 26.3% generated 74.4% of total income.
- From the perspective of sector sustainability, and with data obtained from the private sector for 2015, we observe a slight recovery with private concert promoters in comparison with 2009 and after the serious economic crisis over the past years.⁴

1 <http://ehu.eus/zenbakitan/es/>

2 <http://www.kultura.ejgv.euskadi.eus/estadistica/estadistica-de-artes-e-industrias-culturales-2013/r46-19123/es/>

3 SOURCE: MIRADAS: An analytical reading of data on Statistics on the Arts and Cultural Industries.

4 <http://www.euskadi.eus/informacion/miradas-2015/web01-s2kultur/es/>

2.2.3 Employment distribution by sex

According to data provided by the Basque Culture Observatory for 2015,⁵ in general, we see lower participation of women in all positions, except for management and administration. In the music industry's own sub-sectors, of note is the low participation of women in director's positions. Only public programming has positions with a more balanced representation between men and women, with 42% of women in director's positions. Also of note is the null representation of women in orchestra conducting.

If we observe evolution in comparison with reports from previous years, there is a clear upward trend as far as women joining all sub-sectors is concerned. Of note is the increase in orchestras (except for conducting), especially when compared with data before 2013.

In general, we might conclude that there is still much progress to be made, and that although many data are below 50% in all spheres, especially in the private sector, the trend of women being hired is on the rise. The scant participation of women in director's and leadership positions in sectorial companies is also of notes.⁶

PUBLIC PROGRAMMERS

- The percentage of women in public programming crews is fairly equal (47.37%), and direction positions are balanced at 50%. This piece of data may vary from reality due to the low response rate obtained but may indicate greater balance in comparison with the aforementioned data provided in 2015 by the Basque Culture Observatory.
- Theatre crews are small in size, with work structures between 2 and 12 employees, and with a fairly balanced structure for women (47.37%) and men (52.63%).

- If we bear in mind the results obtained, and without receiving a response from all programmers, the presence of women in director's positions is balanced, at 50%.
- Regarding concert programming at theatres, and even considering a possible variation due to low response rates, we see disproportionate programmed concerts with bands led by women (31.75% of bands led by women).

CONCERT VENUES

The survey was sent to the 17 venues registered with the Kultura Live association, but low participation prevents us from obtaining conclusive data.

PRIVATE COMPANIES Record labels, managers, concert and festival promoters.

A survey was sent to 16 record labels and 34 live production companies registered with the MIE association (Musika Industriaren Elkarte).

- It appears that private companies have figures unlike public programmers, with only 37.74% women in companies that answered the survey.
- Regarding the number of director positions, we also observe high inequality, with a scant 17.86% of women in decision-making positions.

PRIVATE COMPANIES Technical companies

We sent the survey to the 16 technical companies registered with the MIE association (Musika Industriaren Elkarte). 6 responses were obtained, from which we deduce that the vast majority of workers in the technical sub-sector are men (81.25% men as opposed to 18.75% women), and the 6 responses received reveal that all director positions are held by men (0% women in director positions in the 6 responses obtained).

⁶ http://www.eustat.eus/estadisticas/tema_264/opt_0/tipo_10/ti_Poblacion_ocupada_y_empleo/temas.html

2.3 Subsidies for the music industry

Different public institutions award grants on an annual basis for the organisation of musical events. Both the Basque Government, through its Department of Culture and Linguistic Policy and the Etxepare Institute for dissemination of the Basque Country abroad offer different grants for musical creation and to organise musical events.

The most stable grants are:⁷

BASQUE GOVERNMENT

DIRECT

- Grants for musical composition. 50,000€ in funds
- Subsidies to organise festivals in different cultural areas (2018). Funds: 350,000€
- Subsidies for professional musical activities. Musical programming (2018). Funds: 140,000€
- Subsidies for professional musical activities. Music business initiatives (2018). Funds: 205,000€
- Subsidies for professional musical activities. Unitary musical projects (2018). Funds: 155,000€
- Subsidies for professional musical activities. Printed publishing of musical scores (2018). Funds: 30,000€
- Subsidies to promote mobility for Basque creators: music (2018). Funds: 350,000€
- Subsidies to carry out activities for the promotion and dissemination of Basque culture outside the territorial scope of the Basque language. Contest 2018. Funds: 30,000€

INDIRECT

- Subsidies for cultural and social mediation and innovation projects. Funds: 500,000€
- Subsidies for cultural creation: Ikertu, creative processes aimed at preliminary design of projects and prototypes (2019). Funds: 48,000€
- Subsidies for independent cultural spaces that support creative practises. Funds: 560,000€
- Subsidies for projects and activities whose purpose is the creation, loyalty or increase in cultural public/audiences in the Basque Country. Funds: 640,000€
- Subsidies for projects and activities whose purpose is the creation, loyalty or increase in cultural public/audiences in the Basque Country (2018). Funds: 640,000€

We have obtained data broken down by sex for some of the subsidies.

These data show that most projects were applied for by men, but more detailed indicators are lacking, because we do not know if women may be present behind the person applying for the project.

In 2018, 175 projects led by men and 33 by women were applied for in the unitary musical project category. Just like with the business modality, where projects are led by men in their majority (16), with women accounting for (1).

2.4 Awards for Basque music

MUSIKA BULEGOA AWARDS

Regarding the granting of awards in the industry, the Musika Bulegoa Awards have been granted for the past 2 years to different musical disciplines.

⁷ http://www.euskadi.eus/gobierno-vasco/tramites-servicios/?r01kQry=tT:ayuda_subvencion;cA:r01e00000ff26d46212a470b83de7fedc2cf6d8b0;mA:documentLanguage.EQ.es,procedureCollection.EQ.0;pp:r01PageSize.20;p:Inter,Inter_portal&r01SearchEngine=meta

We can observe that, while there has been balanced representation between men and women in the juries for the awards over the two years it has been held (at 50%), the proposals applied for and awarded by women are a small minority (14.29%).

III. SUMMARY OF THE QUALITATIVE ANALYSIS

As a qualitative analysis, this document is the result of research carried out for several months in order to study the situation of equality between women and men in the music industry in the Basque Country.

It contrasts the opinions of several women regarding the music industry, as well as several women who work in different fields, which will also help us to understand why certain situations exist. They all have a shared nexus: a contrasted trajectory and having reached direction and/or leadership positions with their own projects. The intent here is not to place special value on positions of leadership, nor to favour hierarchical structures, but rather to take a closer look at why there is a lack of visibility and an absence of women in decision-making positions in the musical industry and analyse the trajectory of these women before reaching their current positions.

Moreover, the intent is not to demonise, but the reality is that the reigning leadership model, and in this case, a model mainly reproduced by men, has not been positive for women or for building healthy relationships. Therefore, the intent is to conduct an analysis based on a critical perspective that brings us closer to the social and structural reasons behind inequality that makes men and women take on different roles in the musical sector in particular and in society in general.

In this fashion, we seek to complete the illustration provided by the data from the previous quantitative analysis and offer a perspective that is closer to the sector, with the later objective of drawing different conclusions and making proposals for improvement.

3.1 Sector opinions on equality between women and men in the music industry in the Basque Country and opinion article

The profiles for the women interviewed were:

- Social anthropologist and expert in feminism
- Director of the professional department of an international music festival
- Director of the marketing department at a large music multi-national
- President of an Association of Entrepreneur and Businesswomen in the Basque Country
- Director of a Basque Government cultural institution
- General director and academic at a higher school of music in the Basque Country
- Singer and composer in the Basque Country, leader of her own projects and driver behind a self-management model.

All the interviews raise a series of general and shared questions about their personal trajectory, their project's day-to-day, possible situations of inequality, education, work-life balance, future visions and proposals for improvement.

3.1.1 ON FEMINISM IN THE MUSIC SECTOR AND IN SOCIETY IN GENERAL AND PARADIGM SHIFTS

“Culture doesn’t make people. People make culture. If the fact that women are fully entitled human beings does not form a part of our culture, then we can and must change our culture.”

*Chi-ma-man-da Ngo-zi Adi-chie –
“We Should All Be Feminists”*

Today, feminism is an unquestionable topic for debate that has moved into all spheres of society. Unjustly considered for decades as a movement promoted by certain non-conformist sectors and poorly pitted against men, in the past few years, certain multi-nationals and companies, politicians, institutions and all of society in general appears to be concerned, or at least views the existence of unfair inequalities between men and women. With different degrees of involvement, people from very different social groups are taking to the streets to mobilise, debate the topic or simply reflect on how they themselves act in society. However, it would be unfair to circumscribe feminism to the past two years. The feminist movement has been working for decades to cast light on the inequalities between men and women and attempt to eradicate them from our society.

Indeed, it appears that this new wave has been seeping through all of society throughout the past few years, and the fight for equal rights and opportunities is crystallising. Clearly, we must consider the huge work and effort carried out for decades by the feminist movement. It is thanks to this movement that we have a very different foundation today than a few years ago.

On the other hand, it is also important to highlight the relevant role of the media in this issue, with huge efforts to raise visibility for women in all areas, giving them voice and showing a clear rejection of gender-based attacks and almost unanimously positioning themselves in favour of feminism.

Lastly, we should highlight the great power to denounce and of viral communication held by social media, where denouncements, debates, movements, contests, etc. are to be found. This, of course, sparks an intense social debate, with space for all opinions, and is a huge help in raising society’s awareness and casting light on the problem.

This is a very important moment in our history. Firstly, because of the recognition and social awareness of inequalities between women and men, and secondly, because it is a fundamental pillar to steer the course of future society in equality policies. Notwithstanding, this does not mean that all the work has been done; the surge of the right in many countries, and the feeling of discomfort and lack of comprehension of many men and women regarding feminism leads to conflict, and in certain cases, steps backward.

Of course, **the music sector** has not forgotten this movement. In fact, the music sector has extremely high visibility, both on social media and in traditional and popular media, so it is one of the first sectors that attempts to adapt to political correctness. It may seem like a fad, but the truth is that the proportion of women participating in festivals, programming, lists of album sales, music awards, etc., is coming under a microscopic gaze. This does not appear to be a passing trend. All this, along with huge progress in Big Data, make it much easier to compile and analyse data, offering a precise, fast tool to evaluate the importance of inequality in the sector. Currently, Big Data is largely used to discover clientele trends and to offer products more suited to their profiles, but if we introduce gender indices, we would have an extremely powerful tool to analyse equality.

Actions such as adding award categories for equality and gender diversity at festivals,⁸ measurements of the percentage of women on stage,⁹ or activating protocols against sexist aggression at festivals, concert venues or entertainment spaces lead us to believe that social awareness is sinking in.

At the Primavera Sound Festival in Barcelona, for example, there was an announcement that 2019 would bear a structural change in its organisation as far as equality is concerned, activating the campaign *#TheNewNormal*, which alludes to the fact that parity in programming and real equality between women and men should be normal.¹⁰

In parallel fashion, and along with this action, the Primavera activated campaigns to raise visibility for creator women, all while reinforcing the protocol *#NoCallem* (We Shall Not Be Silent), under a new name and concept, *#NobodyIsNormal*, which includes an entire series of actions to highlight total rejection of all forms of gender-based aggression or discrimination.

Nearer to us, the Iruña Rock Festival joined the movement *#metachodemacho*, a movement by the platform from Navarre “Acción Contra la Trata”¹¹ (Action Against Trafficking)”, which takes pains to remind us that without assailants, there is no aggression. The campaign asks the question: “Who says how a man has to be just because he’s a man?” and questions the stereotypes that have traditionally defined what it means to “be a man,” taking a stance for “the active construction of a truly egalitarian society by men,” in order to deconstruct the stereotypes of what it means to be a man.

Many other theatre and festival programmers have joined with similar proposals and actions. However, there is still a great deal of work left to be done. The new demands bear on also working with people who are more in the sector’s shadows (employees at private companies, programmers, managers, technicians, musical critics, etc.) not focusing only where the media shines the spotlight (artists at large

festivals, programming at large spaces, etc.). The data taken from the quantitative and qualitative analyses are fairly alarming, although they offer hope for change.

3.1.2 EXISTING PROBLEMS AND POINTS OF INEQUALITY

On the roles of men and women in the music sector

The music industry in the Basque Country mainly consists of micro-enterprises and SMEs, with staff of between 1 and 10 people, mainly, and in a very few cases, more than 10 people. Quantitative data reveal that when companies are formed by 1 or 2 employees, in almost all cases, these are men. On the other hand, the presence of women is more concentrated at medium-sized companies, and practically never in director’s or decision-making positions, except for public institutions, where percentages are more balanced. Therefore, we might conclude that leadership of private companies is highly concentrated in men.

To understand the origin of this situation, we must be aware that most SMEs in the music industry in the Basque Country arose in the 80s to meet the growing demand for music, both in recorded format and at concerts and entertainment spaces. Concerts and business related to music were and are associated with nightlife and entertainment, spaces traditionally not associated with women, especially after maternity. The roles of managers, technicians and product managers at record labels were naturally undertaken by men who were brought together by a passion for music, who have learned the business through practise over the years. Women have joined, many of them also because of their passion for music, working in administrative tasks, translation, public relations, and later on, marketing and financial departments. To change these roles, we must also analyse the values we assume are necessary for leadership, and how they have changed over the years. We will analyse the leadership issue later on.

⁸ Fest Awards

⁹ MYM-the Presence of Women at Festivals in 2019)

¹⁰ <https://www.primaverasound.es/noticiaSingle?id=1658>

¹¹ <https://www.primaverasound.es/nobodyIsNormal>

Regarding the lack of role models

One of the most oft-repeated statements in all interviews was that role models are perhaps lacking in the sector. It is true that we have seen a great increase in the presence and participation of women in the sector in general over the past two years. This is partially thanks to increased visibility for bands consisting of women on the stage.

Their claim is clear in this regard, and it appears that it is already bearing fruit, not just with the number of women hired, but also for their fees and the time slot when they are programmed. This is a huge about-face that is gradually activated mechanisms for behaviour that operate like gears, since it helps other women to feel identified and draw up the courage to form new bands, which may also be programmed, and so on and so forth.

On visibility and empowering women in the sector

Another one of the issues that arose in all the interviews is how to raise visibility for women working in music. After drawing the conclusion from the quantitative data that the number of women in comparison with men in the classroom is equal in most disciplines, and that there is a growing number of women in the music sector, the fact that they hold positions “in the shadows” and at levels not considered for decision-making, perpetuates the roles and working methods that have reigned since the industry’s birth. In addition to being a right, raising visibility for women would be an enriching, necessary process to transform work structures and the sector’s perspective.

Almost all women interviewed agreed that the problem is not the lack of women; rather, they hold positions in the shadows and almost never reach positions of visibility.

In order to change some of the roles taken on, it is essential that us women and men become aware of the attitudes and mechanisms we adopt through inertia and attempt to transform them. Two of the women interviewed also alluded to the huge importance of the fact that visibility must necessarily go hand-in-hand with acceptance of mediocrity.

According to this idea, the demand and self-demand imposed by patriarchal behaviours, repeated throughout the years, make us intolerant to proposals and attitudes of other women who do live up to what we ourselves as women consider to be appropriate, and which is a generally very high level. Another key idea is that women take the leap from private to public life, bringing the two worlds together through co-responsibility and true balance with men, so as to attain the visibility and compensate the lack of notable role models in the sector.

On professional balance with maternity

Another issue repeated throughout the interviews is the difficulty women encounter when balancing their work with the rest of their lives. One of the key points in this alleged incompatibility is maternity, but so is caring for parents, domestic tasks or balance with leisure time in general.

The fact that women undertake the weight and responsibility for this care creates great conflicts, such as feelings of guilt, anxiety and stress, a feeling of responsibility to the party being cared for, conflicts with sentimental partners, siblings, etc. In many cases, and this is difficult to quantify, they abandon their careers or remain in positions in the shadows with less responsibility that somehow allow them to balance their work with their family life.

On leadership, entrepreneurship and placing women in director’s positions

Once we became aware of opinions on general problems, such as a lack of role models, roles taken by women and men, actual balance and the need for visibility and empowerment, we sought to delve into the issue and reveal why there are so few women in director’s positions, in decision-making positions and holding roles of leadership over projects related to the music sector. To this end, we have analysed the meaning that leadership has today in comparison with previous generations, and we have also studied glass-ceiling situations from a closer perspective.

To begin, the perception that there are few women in director's positions and in positions of leadership over projects is unanimous. It is also true that the very meaning of the word leadership has changed over the years. This is important, because it makes the way we negotiate, work and establish relationships and social structures change, establishing new social models. Here, they mentioned that issues such as leadership currently have more to do with empathy, sharing and convincing, and not so much with authority.

One of the concerns that arose in several of these interviews is the glass ceiling. Over recent years, a large part of the discourse regarding empowering women in general, and in the music industry in particular, has to do with overcoming this "invisible" barrier to access decision-making positions. We are beholding an important moment of social change, and large companies are beginning to consider not only economic values, but also social, equality and ecological awareness values. Within this context, we must not ignore the huge contrast entailed by the fact that half the world's population consists of women, that classrooms are balanced in the majority of branches of education, and that highly-qualified women are working in the sector, but there are hardly women in decision-making positions. Several of the women interviewed have suffered or have first-hand knowledge of situations of inequality under the famous glass ceiling when accessing decision-making positions. With both large companies or multi-nationals or SMEs and small companies, the music industry seems to be a far cry from equality in placing women in decision-making positions.

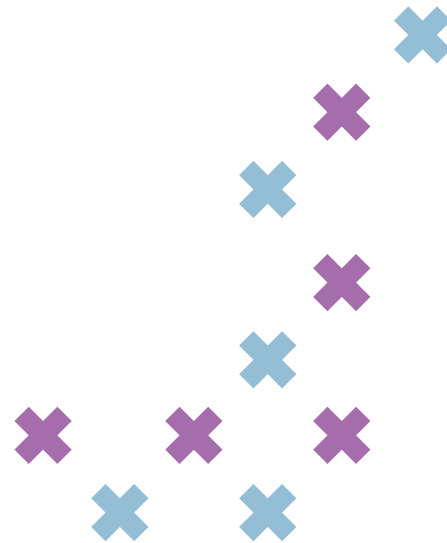
In the public sphere, the landscape is a bit different, with gender equality policies and equal access to job positions through exams. This was stated by the woman director of one of the music schools who was interviewed.

In summary

In general terms, we might say that we are witnessing a vital moment of change in the structure of existing social models. This change is occurring gradually, and in the case of equality between women and men, it is seeping through all sectors of society.

In this qualitative analysis, we were able to discover the musical sector more in depth from two perspectives: the nexuses of inequality and problems existing in the sector, and proposals for change.

We are perhaps in an initial phase of social awareness and raising visibility of points of inequality, but it is time to work in depth on the steps we must take to build a truly egalitarian society.







**SUMMARY OF
PROPOSALS MADE
BY CATEGORIES
AND SECTORS
(PERSPECTIVES
OF CREATION
AND INDUSTRY)**

THEATRE

THEATRICAL CREATION	ACTIONS	
	THEATRICAL CREATION	THEATRE INDUSTRY
1. Changes in contests and orders for subsidies to guarantee equal access and equal opportunity in different spheres / specific grants to solve structural situations that require support to guarantee equality between women and men	1. Create a permanent gender commission in performing arts. 2. Create economic subsidies and commissions for awards with the objective of guaranteeing equality.	1. Establishing equality clauses in orders and subsidies 2. Apply positive discrimination measures for juries of awards and bodies that award different grants. 3. In contests for grants, include the applicant providing official certificates of company equality that grant a higher score to those whose type or content favour or raise awareness of the need to systematically promote equality between men and women.
2. Changes in the systematic creation, collection and use of data in secondary sources, surveys, etc., to include the sex variable	-	-
3. Spaces for empowerment, reflection and creating networks amongst women	1. Create theatre creation and production groups.	-
4. Mentoring programmes to support women in professionalisation, consolidation, etc.	-	-
5. Training / Awareness / Visibility	1. Awareness and training for the media. 2. Training programmes with a gender perspective for theatre programmers. 3. Create a catalogue of creator women in the theatre to raise their visibility.	1. Promote awareness campaigns based on equality values that help to raise awareness regarding the elimination of gender prejudice and stereotypes, fomenting a strong, positive image of women. 2. The creation of a space to make women visible. Encouraging and supporting festivals, contests and other kinds of spaces or events designed to raise visibility of women's contributions to the world of theatre.

THEATRE

MEASURES	ACTIONS	
	THEATRICAL CREATION	THEATRE INDUSTRY
6. Making the gender perspective cross-cutting in public policies	1. Making the gender perspective cross-cutting in theatre schools and lighting design.	<p>1. Go further in depth in developing active policies to help in artistic and intellectual creation and production authored by women, with special emphasis placed on dissemination.</p> <p>2. Include mandatory, specific content regarding equality and non-discrimination in curricular design and at all levels in education and review curricular design for Theatre History and Theory for performing arts, including the work of non-visible women therein.</p> <p>3. Actively promote equality between women and men within corporate culture, encouraging carrying out equality diagnostics and plans for equality between women and men.</p>
7. Measures for balance and to place value on caretaking	-	<p>1. Promoting nation-wide creation of a pact to regulate schedules and work-family life balance to reach a more flexible work schedule and motivate companies to adopt it.</p> <p>2. Make paternity leave equal to maternity leave, non-transferable in nature, extending it to 26 weeks: 8 for each parent and 10 shared weeks.</p> <p>3. Encourage adapting childcare (nursery schools) so that educational centres can adapt their business hours to the family's working hours, increasing what they offer and improving compatibility with work.</p>

DANCE		
MEASURES	ACTIONS	
	DANCE CREATION	DANCE INDUSTRY
1. Changes in contests and orders for subsidies to guarantee equal access and equal opportunity in different spheres/specific grants to solve structural situations that require support to guarantee equality between women and men	<p>1. With subsidies for dance production, review the scoring criteria “presence of women” and establish a differentiated score based on professional roles that favours equality between women and men.</p> <p>2. Include criteria with a gender perspective in scoring and scenic art selection criteria.</p>	-
2. Changes in the systematic creation, collection and use of data in secondary sources, surveys, etc., to include the sex variable	1. Have a ticketing system that provides for counting the number of women and men attending theatres in the Basque Country.	-
3. Spaces for empowerment, reflection and creating networks amongst women	-	1. Organise “tandem-pairs” between dance professionals and viewers, for them to come together, to have a coffee or wine before, and exchange.
4. Mentoring programmes to support women in professionalisation, consolidation, etc.	-	<p>1. Make a mentoring programme for women creators, choreographers or leaders of dance companies.</p> <p>2. Provide mentoring for young women joining the “dance job market,” facilitating meetings between “seniors” and “juniors.”</p>

DANCE

MEASURES	ACTIONS	
	DANCE CREATION	DANCE INDUSTRY
5. Training / Awareness / Visibility	<p>1. Keep a record or data bank on professionals with a gender focus, placing visibility on professional women and men within the different spheres of dance creation. This record or data bank could be made available to professionals through different platforms to foment dance in the Basque Country (e.g., the association of dance professionals of Euskadi ADDE, Dantzagunea, etc.).</p> <p>2. Raise awareness for detailed educational training for people who programme public theatres. Provide critical training on gender focus in contemporary art, and more specifically performing arts.</p> <p>3. Create stable institutional recognition of dance and performing arts that favours prestige and dissemination of the dance art creation as a cultural value and driver for social innovation within the Basque Country.</p>	<p>1. Organise meetings whose goal is not to sell or buy, but rather to empathise, learning the dynamics of the other "side."</p> <p>2. Organise Basque dance awards.</p> <p>3. Awareness and/or training for minors to carry out family mediation programmes.</p> <p>4. Link the stage space more to amateur and participatory projects, or other disciplines, where teenagers have a certain presence.</p>
6. Making the gender perspective cross-cutting in public policies	<p>1. Provide adequate resources to introduce the gender focus into curricular studies for a Higher Degree in Dance at Dantzerti.</p> <p>2. Raise awareness regarding detailed educational training for teachers, and when necessary, provide teacher training for the Higher Degree in Dance at Dantzerti to integrate a gender focus in contemporary art, and more specifically, in performing arts.</p>	-

DANCE		
MEASURES	ACTIONS	
	DANCE CREATION	DANCE INDUSTRY
6. Making the gender perspective cross-cutting in public policies	<p>3. Favours public debate in theatres on cultural contents and curatorial practises (specialised aesthetic discourse programmes) as strategies to foment cultural gender and inter-cultural perspectives in dance and performing arts.</p> <p>4. Foment mediation projects between artists and educational centres through “dance artist residencies” at educational centres focused on exploring stereotypes and gender identities with young people.</p> <p>5. Foment and support the creation of dance research teams that are multi-disciplinary (theory-practise) at university centres and choreographic centres to produce critical literature with a gender focus.</p>	<p>1. Collaboration between the Department of Gender and of Social Services in fomenting projects that show other sexual representativeness. This would be encouraging a line of creation and research, not commissioning specific projects.</p> <p>2. Dance and the media Design a Global Plan to Boost Dance, with communication criteria driving television programmes, radio, etc., boosting and raising visibility for dance.</p>
7. Measures for balance and to place value on caretaking	<p>1. Include grants for a balance between family and professional life in dance subsidies for mothers and fathers who create dance.</p>	<p>1. Residencies for mothers that provide for balance (schedules, spaces, etc.).</p> <p>2. Provide a financial grant line to stage spaces that adapt their architecture and the fittings in their workspaces to personal needs (breastfeeding, co-habitation between mothers and children and childcare services for certain select events in programming, etc.).</p> <p>3. Apply the “care theory,” promoting use of the “SosteVIDAbilidad” guide created by Colaborabora.</p> <p>4. Mutualised services for women who have become mothers to return to the stage. By means of a direct subsidy through sectorial associations, facilitate the existence of a mutual fund (in each historic territory) that meets the physical needs of interpreters or creators who have become mothers.</p>

BOOK

MEASURES	ACTIONS	
	LITERARY CREATION	LITERARY INDUSTRY
1. Changes in contests and orders for subsidies to guarantee equal access and equal opportunity in different spheres/specific grants to solve structural situations that require support to guarantee equality between women and men	-	<ol style="list-style-type: none"> 1. Encourage adding clauses for equality to existing grants for book publishing. 2. Creation of ad hoc grants to influence the beginning of literary careers for new women writers and to consolidate women writers.
2. Changes in the systematic creation, collection and use of data in secondary sources, surveys, etc., to include the sex variable	-	<ol style="list-style-type: none"> 1. Incorporate the sex variable into the Report on Publishing in the Autonomous Community of the Basque Country, in authorship information. 2. Collaborate with the Ministry in charge of culture to add the sex variable to the ISBN database. 3. Prepare a database for the Basque Country with ISBN data.
3. Spaces for empowerment, reflection and creating networks amongst women	<ol style="list-style-type: none"> 1. Interaction between women writers: correction, direction and mentoring 2. Organising prolonged stays for women under 30 and/or with children younger than three. 	-
4. Mentoring programmes to support women in professionalisation, consolidation, etc..	1. Women writers as creators through all areas of the Basque language system.	-
5. Training / Awareness / Visibility	<ol style="list-style-type: none"> 1. Meeting between women writers and readers: reading guides for reading clubs: Practical guide, with different questions revolving around women writers, such as which women writers and creators have had the greatest influence on the writer. 	<ol style="list-style-type: none"> 1. Discover how book demand and reading customs are in the Basque Country. 2. Organise specialised workshops to reflect on the gender perspective in the book industry.

BOOK

MEASURES	ACTIONS	
	LITERARY CREATION	LITERARY INDUSTRY
5. Training / Awareness / Visibility	2. Creation of a library or archive with women writers. <i>Creadoras o brujas, el bosque de las mujeres vascas</i> (Creators or witches, the forest of Basque women). Spaces for reading and nature: also establish a documentary centre on women in Euskal Herria.	-
6. Making the gender perspective cross-cutting in public policies	-	-
7. Measures for balance and to place value on caretaking	-	-

MUSIC

MEASURES	ACTIONS	
	MUSICAL CREATION	MUSIC INDUSTRY
1. Changes in contests and orders for subsidies to guarantee equal access and equal opportunity in different spheres/specific grants to solve structural situations that require support to guarantee equality between women and men	-	-

MUSIC

MEASURES	ACTIONS	
	MUSICAL CREATION	MUSIC INDUSTRY
2. Changes in the systematic creation, collection and use of data in secondary sources, surveys, etc., to include the sex variable	1. Creating and consolidating a stable work group formed by experts in the sector whose objective is to act as an observatory. It should update and provide visibility for data on the situation, participation and presence of women in the world of music in the Basque Country, create and maintain updated databases, etc., such that action can be taken on problems or specific situations observed based on said data.	1. Work with technological companies to modernise surveying and data collection systems, so that workers in the sector can be more automatically registered in a database broken down by sex, education level, compensation and other relevant data to study inequality levels.
3. Spaces for empowerment, reflection and creating networks amongst women	-	-
4. Mentoring programmes to support women in professionalisation, consolidation, etc..	1. Mentoring programmes: creating a mentoring programme similar to the one that already exists in the audio-visual sector, Noka mentoring, while bearing in mind the difference between the cinematographic and the music sectors.	-
5. Training / Awareness / Visibility	1. A line of specific training actions (workshops, talks, courses, etc.) could be considered, aimed not only at young women, but also (and with special grants) women who are experiencing difficulties in accessing specific training and skill-learning.	1. Teach courses on equality at companies, encouraging both women and men to attend.
6. Making the gender perspective cross-cutting in public policies	-	1. Add references to the sector in music classes, with a clear gender perspective, providing examples of role model women, both creators and professionals from other spheres in the sector.

MUSIC		
MEASURES	ACTIONS	
	MUSICAL CREATION	MUSIC INDUSTRY
6. Making the gender perspective cross-cutting in public policies.	-	<p>2. Improve and homogenise indicators in awards and subsidies to determine the gap in the sector.</p> <p>3. Monitor equality implementation at companies. Create plans adapted to SMEs and small companies whose reality is much different than large industrial sectors.</p>
7. Measures for balance and to place value on caretaking.	-	<p>4. Facilitate and award companies that improve work-life balance with more flexible workdays, fewer in-person jobs, objective-based work, etc.</p>

OTHER MEASURES

1. Boost the presence of women in institutions and positions with decision-making power.

2. Economically motivate women who wish to undertake their own projects.

3. The sustainability of dance and culture

Incorporating sustainability criteria into the organisation of tours or into the scope of creation and production is something simple that falls under a feminist paradigm of culture. A list of recommendations could be drawn up for companies or stage spaces that receive public funding, such as the one promoted by Arts Council in the UK and the entity Julie's Bicycle. Over the course of 2 or 3 years, these recommendations should become obligations.

4. Dance and ecology: seal of quality

Establish a "green dance" seal that guarantee certain companies, projects or spaces fulfil sustainability criteria.

5. Dance and citizen participation

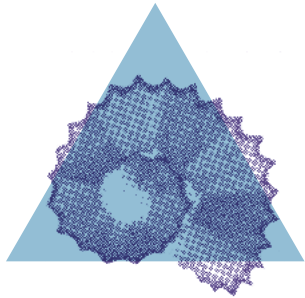
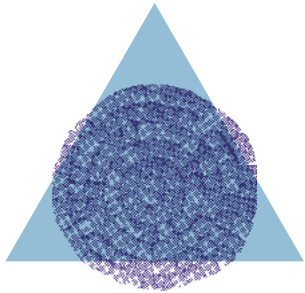
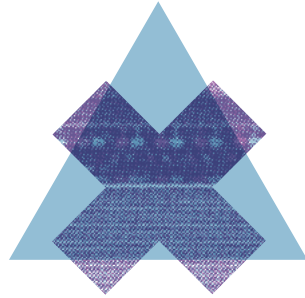
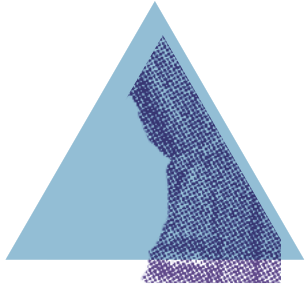
Traditional dance is home to a certain socio-demographic group, as well as danceable arts. While this is currently linked with greater or lesser "cheek" to participatory processes, the cathartic and collective use of dance would be reassumed. This is an update to an ancestral Basque rite. Perhaps it is more instrumentalised, but no less pertinent.

6. Boost the figure of the "resident artist" as a creative and critical agency in cultural programming design and to drive cultural mediation programmes with new audiences that favour a gender focus and service to new audiences.

7. Preparing a Manual of Good Practises with a Gender Perspective.

The last proposal consists of preparing a Good Practises Manual that includes a gender perspective. This document is a valuable tool that acts as an essential framework to establish all relations between artists and institutions, whether public or private. It also contains models and recommendations on contracts, as well as a code of ethics considered essential, such as respecting freedom of expression and the moral rights of creators, the right to fair compensation, and special heed paid to professionalism and transparency.

8. Within EHMBE - Musika Bulegoa, which comprises the main associations in the music sector in the Basque Country, create a work commission, with an equality plan to be gradually developed and implemented in the entire network of associations.



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