Kulturaren Euskal Behatokiaren Estatistika eta Azterketa Bilduma
Colección de Estadística y Estudios del Observatorio Vasco de la Cultura
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An analytical reading of the data of the Statistics for **Arts** and **Cultural Industries**

2017

EUSKO JAURLARITZA
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Contents

Introduction

The sixth edition of *Statistics for Arts and Cultural Industries*, with information about 2017, invites analysis beyond strictly sectoral data. The Gazes report offers a reading of the whole, aiming to facilitate its interpretation. The statistics were set in motion in 2007. In 2009, record and bookshop businesses and publishers were incorporated, so we now have five editions (2009-2017) for all sectors, adding interest to data which is valuable in itself, because it allows us to analyse trends. The new aspect of this edition is the incorporation of cinemas, thus completing exhibition in the audiovisual sector.

The Gazes report contributes two elements adding interest to the sectoral data: the vision of the cultural sector as a whole and interdisciplinary readings. The analysis is structured in two large sections:

In the first place, a general view of the reality of the arts and the cultural industries through analysis of the sectoral dimension, ownership and its territorial distribution is presented.

Secondly, an interdisciplinary reading of the data is carried out: asymmetries within sectors, the distinction between reproducible culture and live culture, the evolution of the economic activity of agents, the weight of the Basque language in cultural activity, the degree of public dependence among private agents, the level of renewal and internationalisation and the presence of women in employment.

The report will be completed with a specific analysis about the 2009-2017 evolution of the sectors of the Arts and Cultural Industries in the Autonomous Community of the Basque Country (CAE), as well as a synthesis of the main results.

I. FIGURES PERTAINING TO THE ARTS AND INDUSTRIES IN THE CAE

GAZES

1. Sectoral Dimension

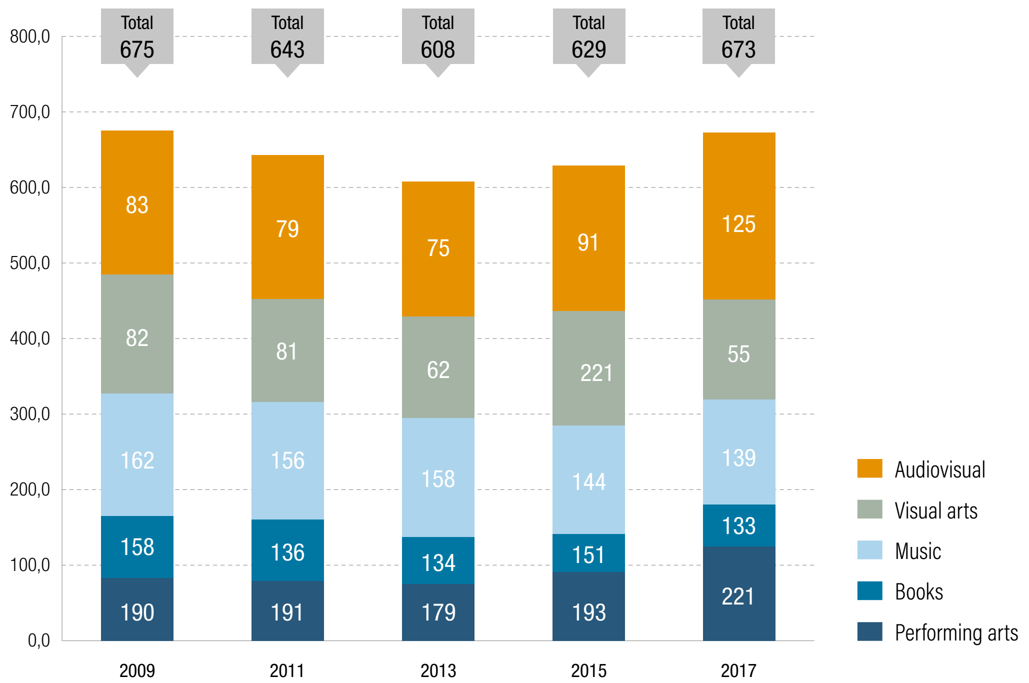
This edition with 2017 data of the *Statistics for Arts and Cultural Industries* presents information about the 673 agents of the different fields of culture in the CAE which comply with the necessary requirements to form part of the census[1]. They are agents devoted to the production, exhibition and commerce in the following sectors:

- The **performing arts** sector comprises 129 programming agents and 92 producers. Halls (92) and festivals (37) are considered among the programmers. Production is led by professional theatre (78) and dance (14) companies.
- The **book** sector gathers 133 agents, of which 97 are bookshops and 36 publishers.
- The **music** sector, with 139 agents, comprises 116 agents devoted to live music and 23 who form part of the record industry. Among the music programmers, there are 77 public programmers (also including orchestras), 19 private promoters and 20 concert halls. The record industry is represented by 6 record labels and 17 record shops.
- The **visual arts** account for a total of 55 agents, shared between exhibition halls (36), which also include visual arts producers, and art galleries (19).
- The **audiovisual sector** comprises 71 producer agents and 54 cinemas.

1 In the specific statistic publication of each of the cultural sectors, the methodological criteria of inclusion in the census and the field work technical sheet are described.

Figure 1.

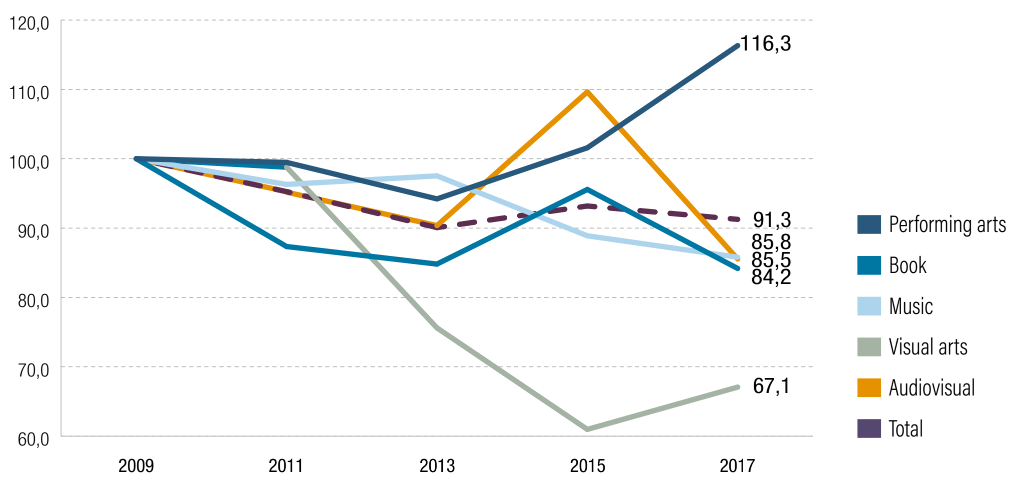
Agents by sector. Absolutes. 2009-2017.



One must remember that the 2017 edition incorporates new agents previously unconsidered: 54 cinemas in audiovisuals. Also, with regard to 2015, the musical sector did not count music bands and 'txistulari' bands.

Figure 2.

Evolution of the agent network by sector. 2009-2017. Base index 100=2009.



Note: cinema data are not included.

As intuited from the previous edition, performing arts not only maintained the network stable, but in 2017 both producer agents and programmers increased. Since 2009, the sector has increased by 16.3%. The visual arts sector, having been the most seriously affected sector in the last few years, presents recovery data with regard to 2015.

Sectors such as books or audiovisuals, which presented higher data in 2015 than in 2013, descend again with regard to 2013. Edition upon edition, the music sector still maintains a slight fall. It must be clarified that in this edition music bands and 'txistularis' (9 agents) have not been considered.

With regard to 2015, there are diverse sectors whose agent network has increased: record companies (100.0%), performing arts producers (21.1%), exhibitors and producers of visual arts (20.0%), public music programmers (11.6%), performing arts programmers (10.3%), art galleries (5.6%) and concert halls (5.3%).

Figure 3.

Agents by sector and agent typology. Absolutes and percentage. 2015-2017.

Sector	Agent typology	2015		2017		Variation 2015-2017
		Freq.	%	Freq.	%	%
Performing arts	Producer	76	12,1	92	13,7	▲ 21,1
	Programmer	117	18,6	129	18,8	▲ 10,3
Book	Publisher	42	6,7	36	5,4	▼ 14,3
	Bookshop	109	17,3	97	14,5	▼ 11,0
Music	Public programmer	69	11,0	77	11,5	▲ 11,6
	Private promoter	21	3,3	19	2,8	▼ 9,5
	Concert hall	19	3,0	20	3,0	▲ 5,3
	Record company	3	0,5	6	0,9	▲ 100,0
	Record shops	20	3,2	17	2,5	▼ 15,0
Visual arts	Exhibitor	30	4,8	36	5,4	▲ 20,0
	Art gallery	18	2,9	19	2,8	▲ 5,6
Audiovisual	Producer	91	14,5	71	10,6	▼ 22,0
	Cinemas	-	-	54	8,1	-
Total		**629**	**100,0**	**670**	**100,0**	▲ **7,0**

Note: In 2017, orchestras were included in the data of public music programmers and visual arts producers in the data for exhibitors of visual arts for reasons of data confidentiality.

The balance of expenditure and revenue in 2017 is positive, with a result of 8.5 million euros, representing 2.1% of the total revenue. A change in trend with regard to 2015, whose result gave a balance of 6.1 million euros, thus showing a slight recovery (in 2013, the total balance of the sectors in the statistics was 8.6 million euros negative). As could be glimpsed in the previous financial year, the Figures of the positive balances of previous years are consolidated (14.9 million euros in 2011).

With regard to 2015, in practically all the sectors, revenue presents a positive trend, except in the book sector where there is a fall of 18.4% (which would be connected to a falling number of agents in the sector, 11.9% fewer agents).

Figure 4.

Revenue, expenditure and balance by sector and agent typology. Thousands of euros and percentage. 2017.

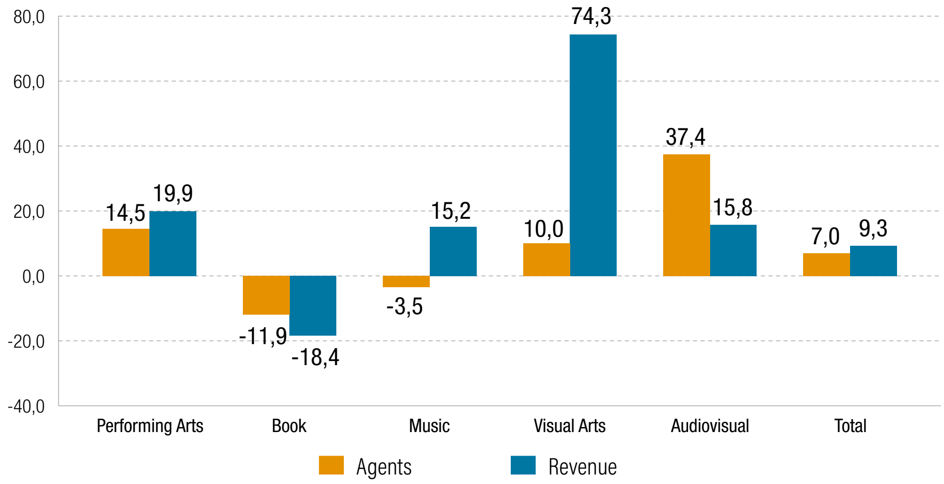
Sector	Agent typology	Revenue	Expenses	Balance	Percentage of the total revenue
		Thousand euro	Thousand euro	Thousand euro	%
Performing arts	Producer	18.532,1	15.147,9	3.384,2	18,3
	Programmer	37.418,1	38.089,3	-671,3	-1,8
Book	Publisher	27.307,1	25.561,1	1.746,0	6,4
	Bookshop	43.592,3	41.546,3	2.046,0	4,7
Music	Public programmer	34.579,4	34.529,7	49,7	0,1
	Private promoter	49.266,3	49.231,3	35,0	0,1
	Concert hall	3.277,5	3.340,6	-63,1	-1,9
	Record company	418,3	400,3	18,1	4,3
	Record shops	2.799,0	2.339,0	460,0	16,4
Visual arts	Exhibitor	7.486,1	7.474,7	11,4	0,2
	Art gallery	4.738,0	1.834,6	2.903,4	61,3
Audiovisual	Producer	155.983,3	158.442,0	-2.458,7	-1,6
	Cinemas	22.059,3	21.000,4	1.058,9	4,8
Total		**407.456,7**	**398.937,3**	**8.519,4**	**2,1**

Note: Orchestras were included in the data of public music programmers and visual arts producers in the data for exhibitors of visual arts for reasons of data confidentiality.

The visual arts are the sector presenting the greatest difference between the growth of agents and the growth of revenue. Some sector agents present substantial increases in revenue and expenditure in 2017. The audiovisual sector increased its number of agents because it incorporated cinemas. However, the growth in revenue was more moderate.

Figure 5.

Variation in the number of agents and revenue by sector. Percentages. 2015-2017.



With regard to employment, the total number of people employed in 2017 was 2,936, with the audiovisual sector accruing the greatest proportion of people employed (48.2%, including jobs in cinemas, and 41.5 % considering only audiovisual producers), followed by performing arts (19.2%) and music (14.9%).

Figure 6.

People employed (equivalent to full-time annualised) of agents by sector and agent typology. Absolutes and percentages. 2015-2017.

Sector	Agent typology	2015		2017		Variation 2015-2017
		Freq.	%	Freq.	%	%
Performing arts	Producers	204,8	7,3	287,1	9,8	▲ 40,2
	Programmers	224,1	8,0	277,5	9,4	▲ 23,8
Book	Publisher	168,5	6,0	173,3	5,9	▲ 2,9
	Bookshop	301,7	10,7	250,8	8,5	▼ 16,9
Music	Public programmers	279,4	10,0	281,6	9,6	▲ 0,7
	Private promoters	93,5	3,3	92,6	3,2	▼ 1,0
	Concert hall	31,0	1,1	42,9	1,5	▲ 38,3
	Music bands	165,2	5,9			
	Record company	6,4	0,2	3,5	0,1	▼ 45,2
	Record shops	21,3	0,8	16,1	0,5	▼ 24,5
Visual arts	Exhibitor	33,0	1,2	61,0	2,1	▲ 84,8
	Art gallery	29,5	1,0	34,3	1,2	▲ 16,4
Audiovisual	Producers	1.255,6	44,6	1.218,2	41,5	▼ 3,0
	Cinemas	-	-	197,3	6,7	
Total		**2.814,0**	**100,0**	**2.936,1**	**100,0**	▲ **4,3**

Note: In 2017, orchestras were included in the data of public music programmers and visual arts producers in the data for exhibitors of visual arts for reasons of data confidentiality.

With regard to the distribution of employment by professional functions, similarities are observed with regard to the previous edition, highlighting employment tied to technical functions (52.6%). Directorship posts represent 13.8% of the total, management and administration posts, 13.2% and employment related to maintenance, cleaning and security, 20.4%.

Figure 7.

People employed (equivalent to full-time annualised) of agents by sector, agent typology and professional categories. Absolutes and percentages. 2017.

Sector	Agent typology	Directorship		Technical		Management/ Administration		Others		Total	
		Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%
Performing arts	Producers	84,6	29,5	52,4	18,2	51,9	18,1	98,2	34,2	287,1	100,0
	Programmers	33,7	12,2	101,3	36,5	74,5	26,9	67,9	24,5	277,5	100,0
Book	Publisher	35,6	20,5	80,3	46,3	41,7	24,1	15,7	9,1	173,4	100,0
	Bookshop	42,7	17,0	91,3	36,4	57,8	23,1	59,0	23,5	250,8	100,0
Music	Public programmers	18,8	6,7	206,5	73,3	36,3	12,9	20,0	7,1	281,6	100,0
	Private promoters	27,5	29,7	22,9	24,7	25,6	27,6	16,6	18,0	92,6	100,0
	Concert hall	6,1	14,1	6,5	15,1	2,9	6,8	27,4	63,9	42,9	100,0
	Record company	1,2	33,8	1,6	46,9	0,4	12,6	0,2	6,7	3,5	100,0
	Record shops	6,3	38,9	6,6	41,1	2,0	12,4	1,2	7,6	16,1	100,0
Visual arts	Exhibitor	6,1	10,0	22,0	36,1	10,3	16,9	22,6	37,0	61,0	100,0
	Art gallery	14,6	42,5	8,3	24,0	10,7	31,2	0,8	2,2	34,3	100,0
Audiovisual	Producers	111,4	9,1	899,4	73,8	33,4	2,7	174,0	14,3	1.218,2	100,0
	Cinemas	16,1	8,1	45,3	23,0	40,0	20,3	95,9	48,6	197,3	100,0
Total		**404,5**	**13,8**	**1.544,5**	**52,6**	**387,5**	**13,2**	**599,6**	**20,4**	**2.936,1**	**100,0**

Note: Orchestras were included in the data of public music programmers and visual arts producers in the data for exhibitors of visual arts for reasons of data confidentiality.

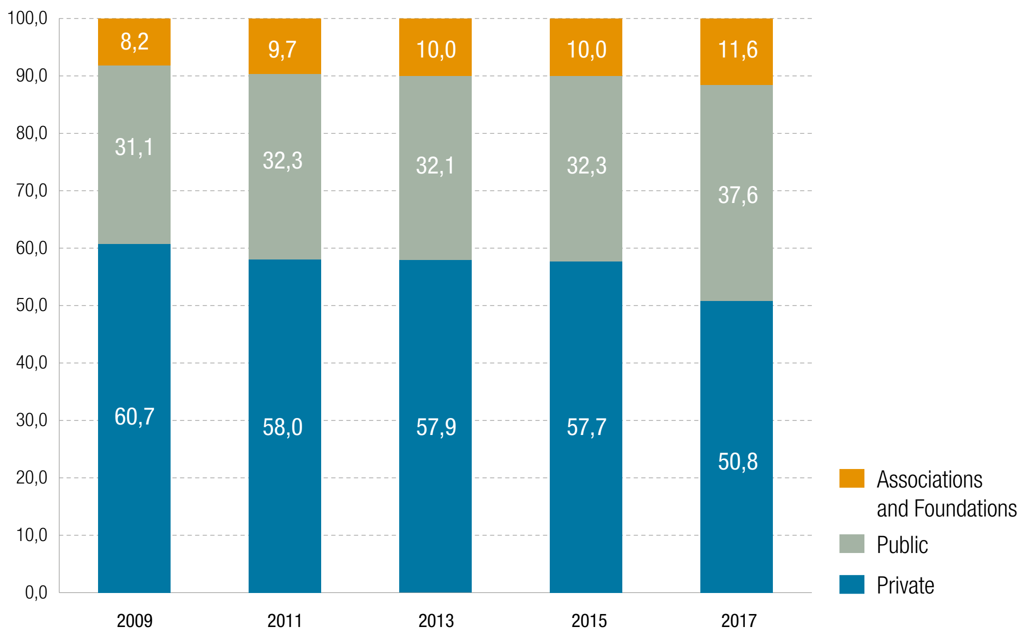
2. Ownership

Agents are considered to be under public ownership when the entities of any legal form have majority Public Administration participation; private ownership corresponds to agents with for-profit business activity; and finally, associations and foundations are private not-for-profit entities.

As in previous editions, private ownership agents dominate (50.8% in 2017), with a slight falling trend.

Figure 8.

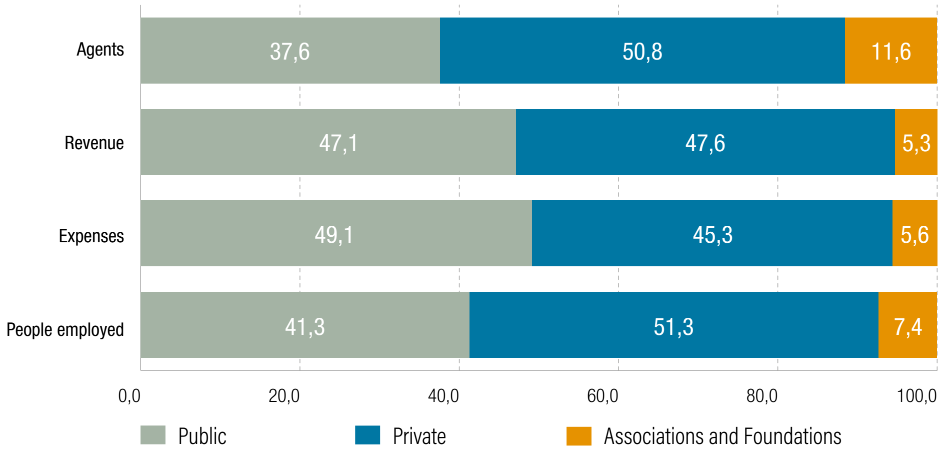
Agents by ownership. Percentages. 2009-2017.



From the financial perspective, the domination of private agents does not carry the weight it should have proportionally: public agents have a greater volume or revenue (48.9%) that private agents (45.5%).

Figure 9.

Revenue, expenditure, total people employed and agents by ownership. Percentages. 2017.



In absolute terms, both public agents and private agents exceed 190 million euros in revenue. With regard to expenditure, it can be seen that public agents exceed the total revenue (195.7 million euros) and private agents remain below the revenue acquired, thus obtaining a positive balance (180.9 million euros total expenditure). Associations and foundations do not exceed 6% of the total revenue and expenses; in this sense, the financial weight of these agents does not have a large impact on the industry.

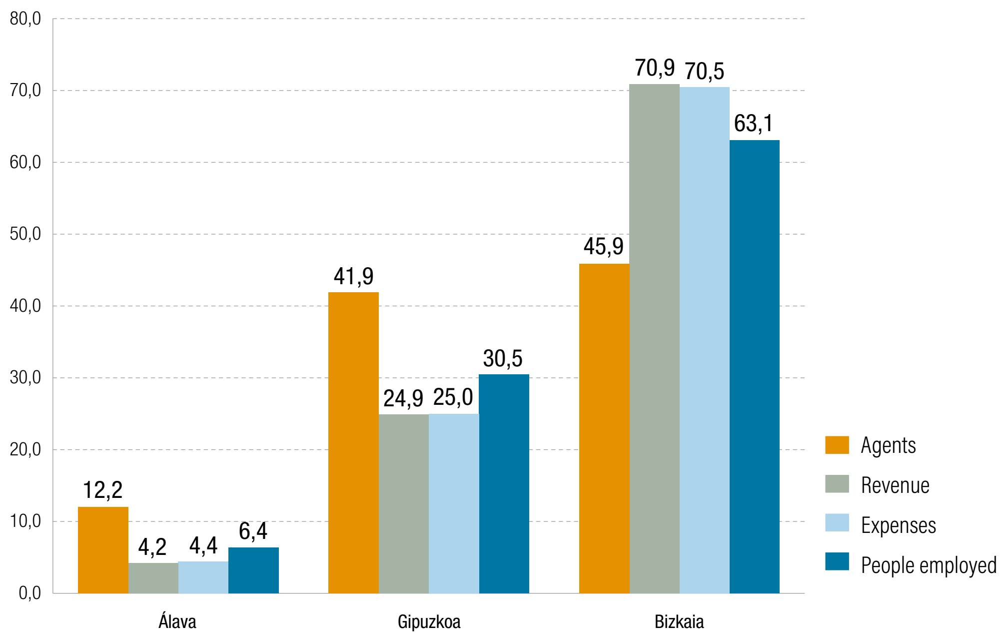
With regard to employment, a different trend is registered. Privately-owned agents are those who concentrate a greater number of people employed 51.3% (1,506 jobs), public agents 41.3% (1,214) and foundations and associations 7.4% (216 employed people).

3. Territory

Analysis by Historic Territory shows a high concentration of agents in Bizkaia, highlighting the weight of the territory in terms of financial volume (70.9% of the overall revenue; 70.5% of the expenditure) and employment (63.1%).

Figure 10.

Percentage distribution of agents, revenue, expenditure and employed people by Historic Territory. Percentages. 2017.



However, as has been shown in previous editions, the cultural density of a territory must be considered in relation to its population. Thus, if the cultural network is measured according to its population (ratio per 100,000 inhabitants) Gipuzkoa stands out (52.2), followed by Álava (42.3), and finally Bizkaia (37.1). It is worth drawing attention to the similar level presented by Álava and Bizkaia in the data of this edition (with the exception of cultural shops, the cultural density data per inhabitant of programmers, exhibitors and producers are higher in Álava).

Figure 11.

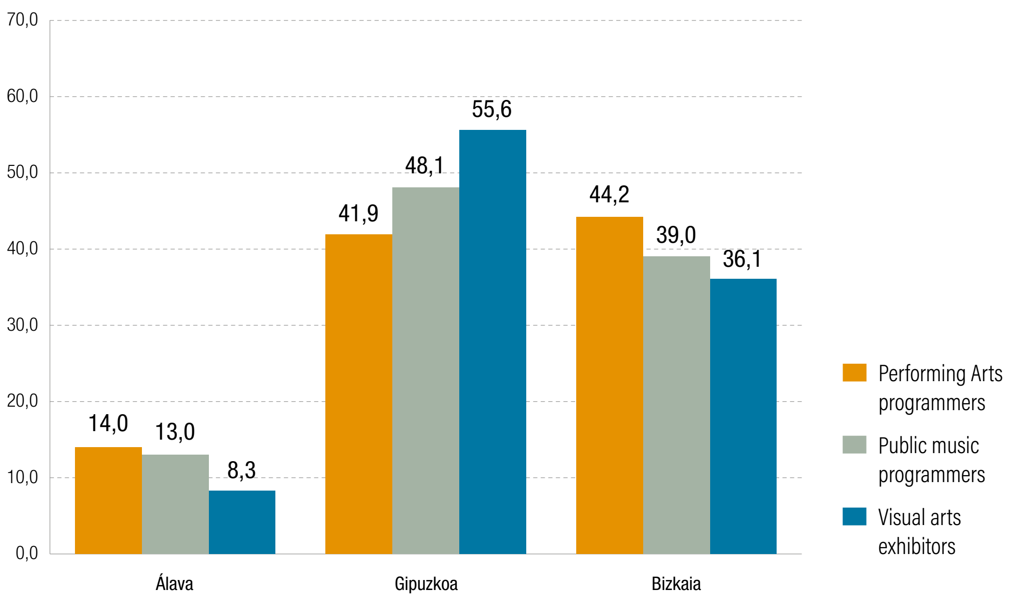
Distribution and ratio per 100,000 inhabitants of programmer and exhibitor agents, shops and producers per Historic Territory. Absolutes and ratio per 100,000 inhabitants. 2017.

Agent typology	Álava		Gipuzkoa		Bizkaia		CAE	
	Ratio	Freq.	Ratio	Freq.	Ratio	Freq.	Ratio	Freq.
Programmers and exhibitors	22,7	44	27,7	150	16,9	141	21,4	335
Shops	7,2	14	8,5	46	8,8	73	8,5	133
Producers	12,4	24	15,9	86	11,4	95	13,1	205
Total	**42,3**	**82**	**52,2**	**282**	**37,1**	**309**	**42,9**	**673**

The distribution in detail of the programmers and exhibitors shows the domination of Bizkaia and Gipuzkoa. Almost half musical and performing arts programmer agents and exhibitors of visual arts are concentrated in Gipuzkoa, and almost 40% in Bizkaia. The weight of the three types of agent in Álava does not exceed 15.0%.

Figure 12.

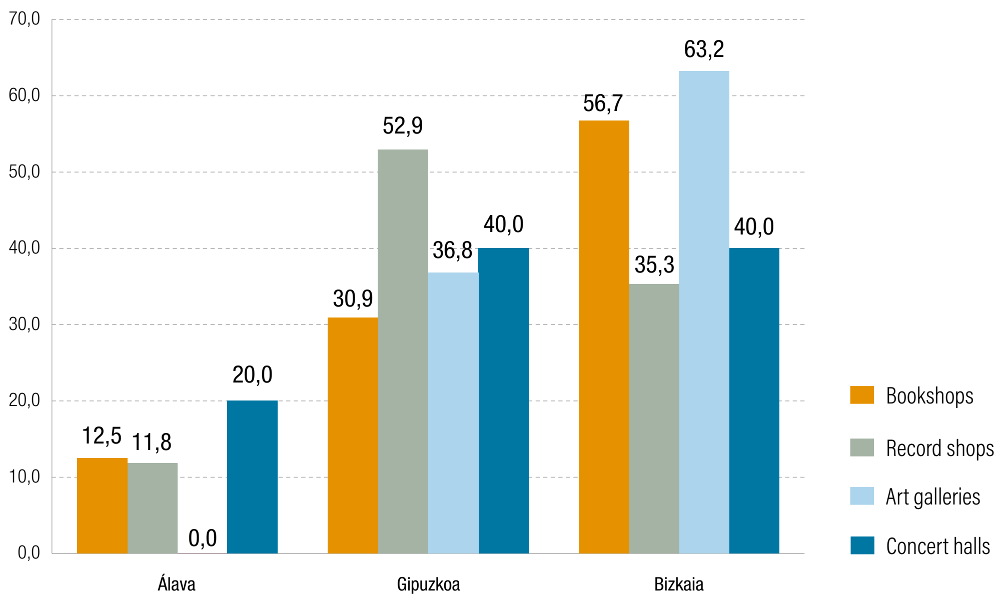
Programmer and exhibitor agents by Historical Territory. Percentages. 2017.



With regard to shops, there are differences depending on the territory, but 80% are concentrated in Bizkaia and Gipuzkoa. We find more than half of the bookshops and art galleries in Bizkaia, and more than half the record shops in Gipuzkoa. Concert halls show a similar trend, sharing out 80% of the agents between the territories of Gipuzkoa and Bizkaia (40% in each territory), and with a greater trend in the territory of Álava (20%), unlike other commercial and private establishments.

Figure 13.

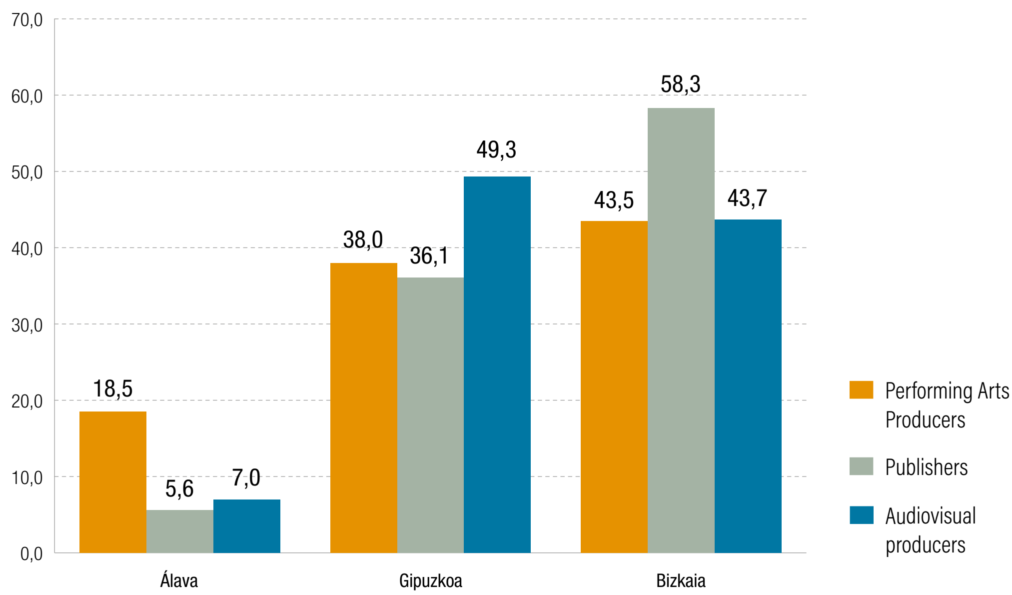
Commercial establishments and concert halls by Historical Territory. Percentages. 2017.



Producer agents show the same trend as the previous agents, that is, they are basically located in Gipuzkoa and Bizkaia, but if we look at the following Figure, it stands out that performing arts producer agents are prominent in Álava with a weight of 18.5%.

Figure 14.

Producer agents by Historical Territory. Percentages. 2017.



II. INTERDISCIPLINARY READINGS

GAZES

1. Asymmetries

The intention of this section is to bring to the surface the existing asymmetries in each sector with regard to agents' revenues . To achieve this, the focus is directed towards the group whose revenues are the highest, to discover the impact it has on the sector as a whole. The added data, although necessary to obtain an overall vision, blur the differences pertaining to each one of the fields studied. This is the reason why, in this chapter, the effect on the whole of each sector of the 20% of agents with the greatest revenues is analysed, applying the 80-20 rule.

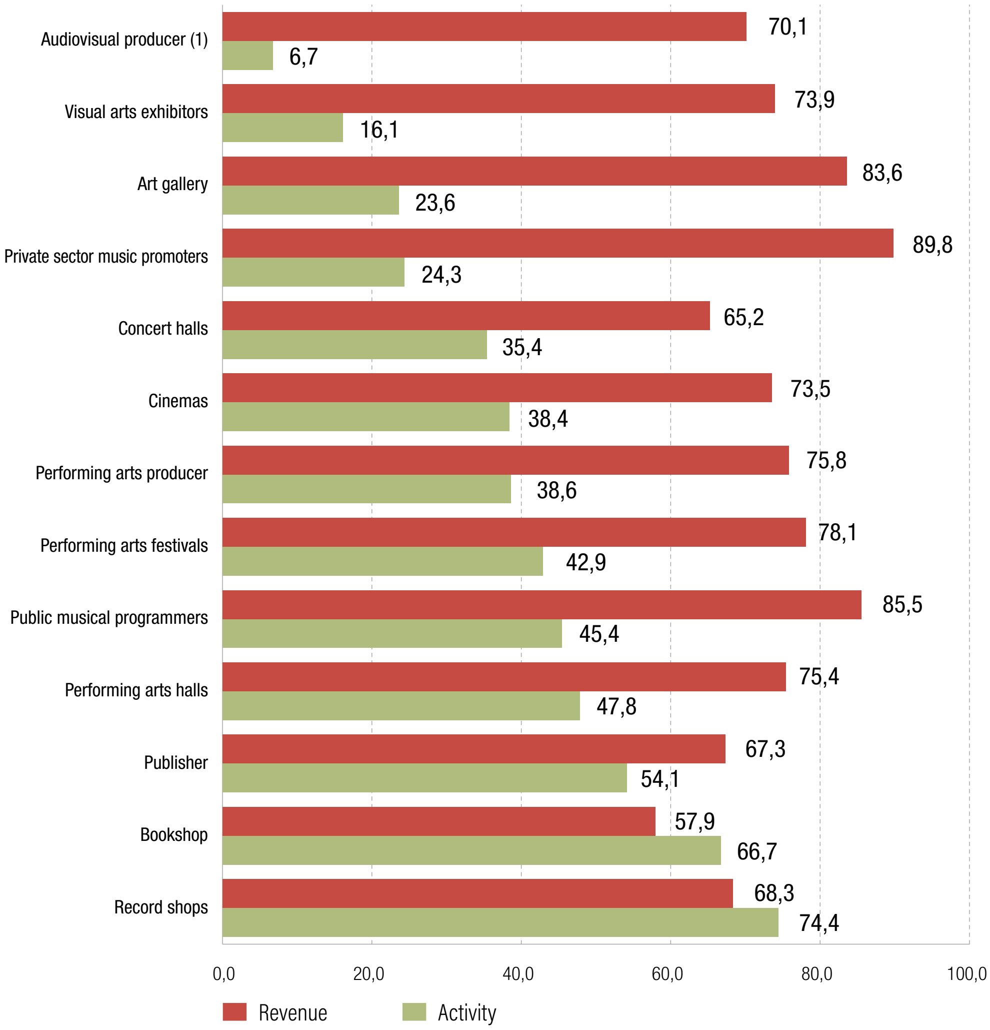
In the first place, a global look at asymmetries and the degrees of concentration of the different sectors allows us to see that the 20% of agents with the greatest revenues accrue between 7 and 9 of each 10 euros of the whole revenue of almost all sectors (except bookshops, with 57.9%).

This concentration of revenue, compared with that of their activity, allows an appreciation of the differences between activities and businesses. Thus, the weight of the activity of this 20% of agents stands out in the cultural trade: they accrue between 70-80% of sales in the whole of these sectors.

However, the weight of the activity of the group of exhibitor and programmer agents with the greatest degree of concentration of revenues lies at about 30% of the sector as a whole. The difference between this group of outstanding agents and the rest is not so much in the number of concerts or events, but in the cost of the shows and concerts they programme.

Figure 15.

League table of agent typology by degree of concentration of revenue and volume of activity* of the 20% of agents with the greatest revenue. Percentage. 2017.



Performing arts producers

20% of the performing arts producer agents with greater revenues collect 75.8% of the sector's revenues, a weight slightly higher than in preceding editions.

* Comercio del disco y librerías = ventas; editoriales = títulos editados como novedades; artes escénicas = funciones; música = conciertos programados; productoras audiovisuales = producciones; artes visuales = exposiciones.

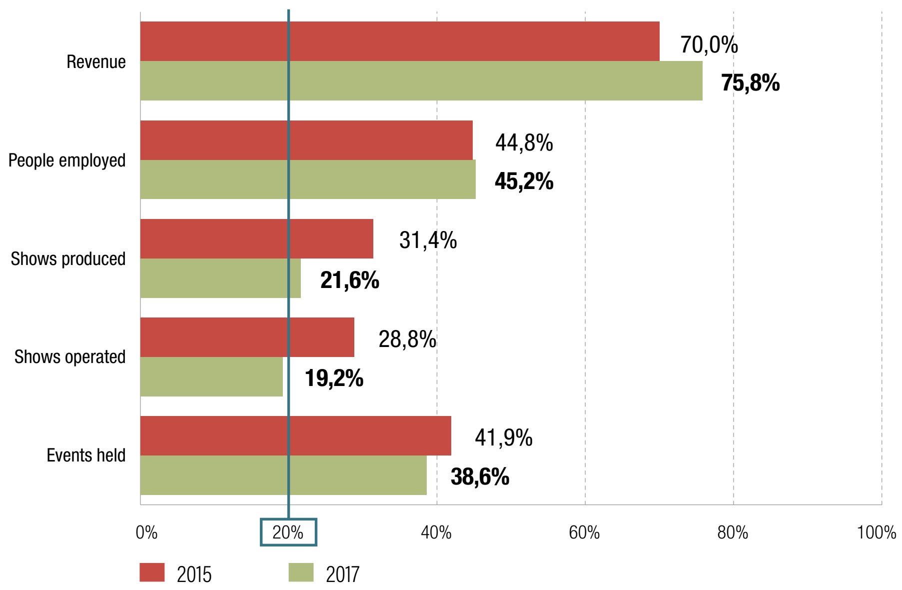
(1) Sin EITB.

This trend is reflected in all the indicators analysed: in employment this leading group was more than 37.2 % in 2015 but was 45.2% in 2017 (a percentage increase of 48.3%, with 42.3 more people employed).

With regard to the activity, in the previous edition, the increase in events held stood out, increasing by 67.0% (727 events more in absolute terms). However, in 2017, although increasing in absolute terms (94 more events) the weight in relative terms fell slightly. The shows produced and operated do indeed show a slight fall both in relative and absolute terms.

Figure 16.

Relative weight of the 20% of performing arts producers with greater revenues in the sectoral indicators. 2015-2017.



Performing arts programmers

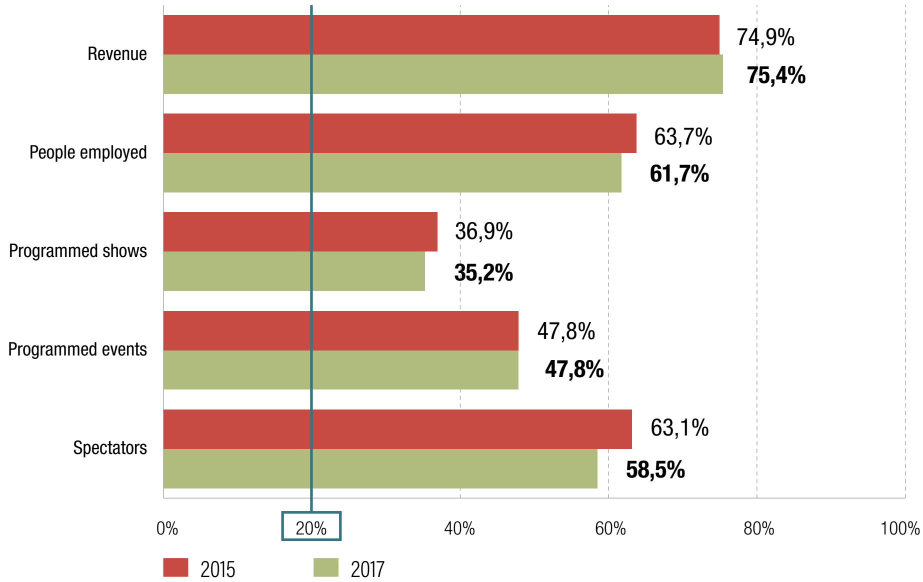
The characteristics of the theatres attracting a greater volume of revenue explain the data: they are big facilities, located in capital cities and the main municipalities.

The weight of large performing arts halls with regard to revenue is reflected not only in their distribution but also in the employment they generate and the audience they attract. The weight of employment and spectators, as seen in 2015, is again lower: 18 halls accrue 75.4% of the total volume of revenue (a slightly higher percentage than 2015), 61.7% of employment and 58.5% of spectators (4.3% less than in 2015).

Figure 17.

Relative weight of the 20% of performing arts programming halls with greater revenues in the sectoral indicators.

2015-2017.

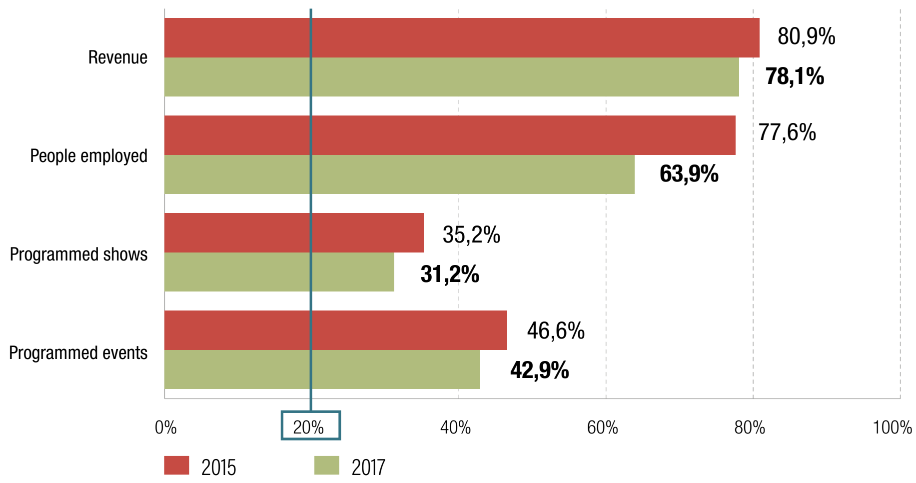


The asymmetry of performing arts festivals is worthy of note, the 7 festivals that accrue a greater volume of revenue concentrate 78.1% of the total revenue (data slightly lower than previous editions).

With regard to employment, the trend over the last few years was the opposite of that of revenues, because it was rising in 2013 and 2015. In 2017, the volume of people employed accrued by 20% of festivals went down to 63.9% of the people employed (14.8% less than in 2015; 6.3 people employed in absolute terms).

As for activity, the weight of shows programmed does indeed maintain the trend of 2015 and is once again reduced, being 31.2%. If we observe the events programmed, it can be seen that they increased in 2015 and in 2017 they decreased very slightly; if we analyse in detail it can be seen that the fall is 0.5% (2 events in absolute terms).

Figure 18.
Relative weight of the 20% of performing arts festivals with greater revenues in the sectoral indicators. 2015-2017.

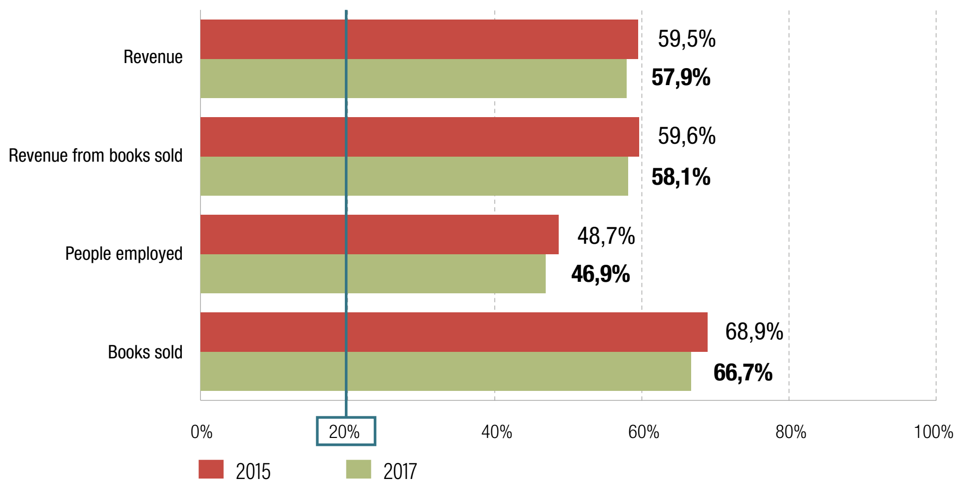


Bookshops and publishers

The 19 bookshops with greater revenue in the sector accrue 57.9% of the total revenue and 58.1% of the total revenue for book sales; it is worth highlighting that, although many belong to chains or large bookshops, there are also independent bookshops.

As for employment, it follows a similar dynamic, but slightly inferior; its weight in overall employment in the sector represents 46.9% (generating 117 jobs in absolute terms).

Figure 19.
Relative weight of the 20% of bookshops with greater revenues in the sectoral indicators. 2015-2017.



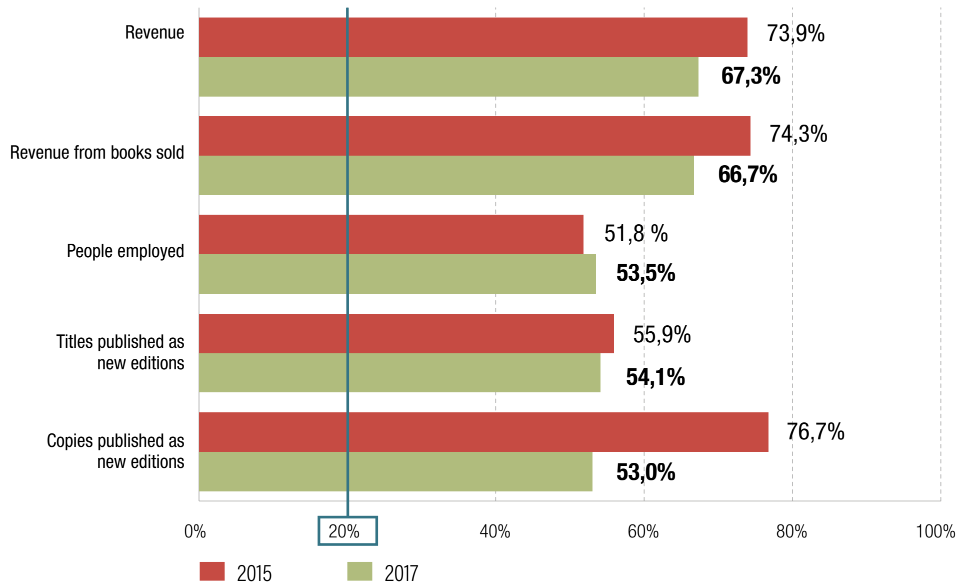
The 7 publishers who comprise 20% of the agents with the greatest revenue make up to 25.3 million euros revenue (57.9% of the sector's total volume), and 58.1% of revenue for books sold (a total of 25.2 million euros in absolute terms).

With regard to productivity, it reduces substantially, moving from a weight of more than 75% of the total of copies published as new editions in 2015 to 53.0% in 2017.

However, the Figures pertaining to people employed are the exception, with data presenting a slightly growing trend; in this sense, they still take up half of the sector, 53.5%.

Figure 20.

Relative weight of the 20% of publishers with greater revenues in the sectoral indicators. 2015-2017.



Music programmers

In 2017, the asymmetry of public music programmers increased a great deal, above all in revenue and employment. This is due to the incorporation of the data regarding orchestras in this group (for data protection motives, the data cannot be offered disaggregated).

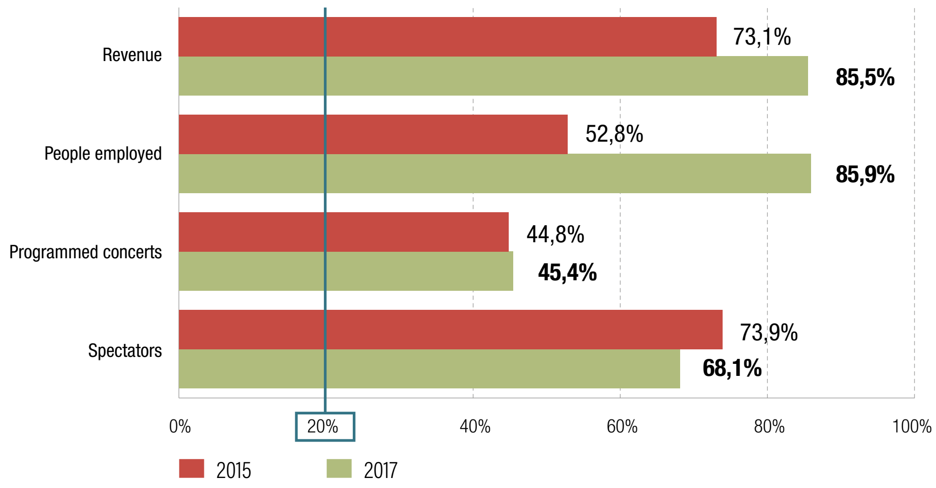
In this regard, the 20% of public music programmers with greater revenues accrue 85.5% of total revenues. The 15 agents with greater revenue volume accrue 29.5 million euros and take up 85.9% of public employment.

As for programmed concerts, their weight is kept at the values of previous editions of the statistics (45.4%) and they still attract 7 out of every 10 of the total number of spectators. (68.1%).

Figure 21.

Relative weight of the 20% of public music programmers with greater revenues in the sectoral indicators.

2015-2017.



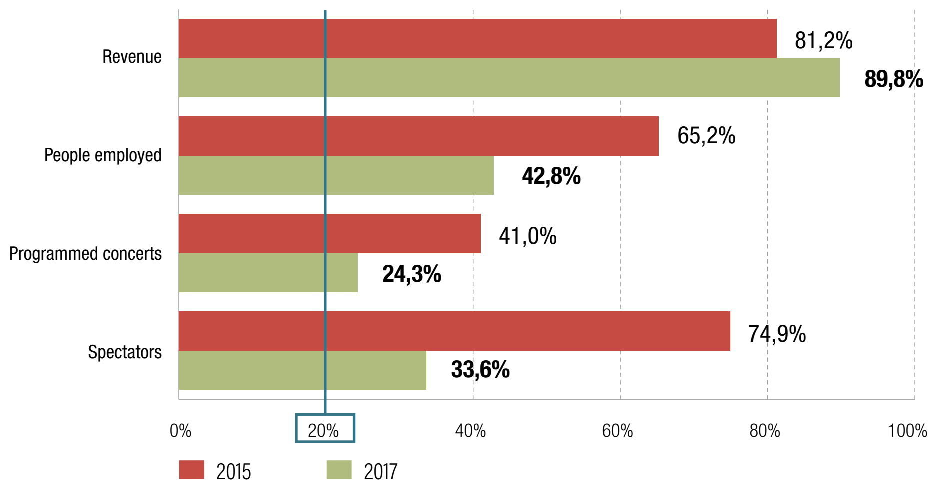
The asymmetry between private promoters is the highest. The four private agents with greater volume of revenue have a weight of 89.8% with regard to the total revenue (88.7%, more than in 2015).

However, the asymmetry in the rest of the variables is largely reduced. Insofar as spectators are concerned, in 2015, the four agents accrued 74.9%. In 2017, this percentage fell to 33.6%. This falling trend is also reflected in people employed, which shifted from 65.2% in 2015 to 42.8% in 2017. In regard to programmed concerts, the fall is from 41.0% to 24.3% (from 552 concerts in 2015 to 262 in 2017).

Figure 22.

Relative weight of the 20% of music private promoters with greater revenues in the sectoral indicators.

2015-2017.



Although in the previous edition one could sense a change in trend with regard to other editions of the statistics (the 4 halls with greater revenue went from obtaining 60.2% of revenue to 70.3%), in 2017, the weight of revenue was slightly reduced (65.2%).

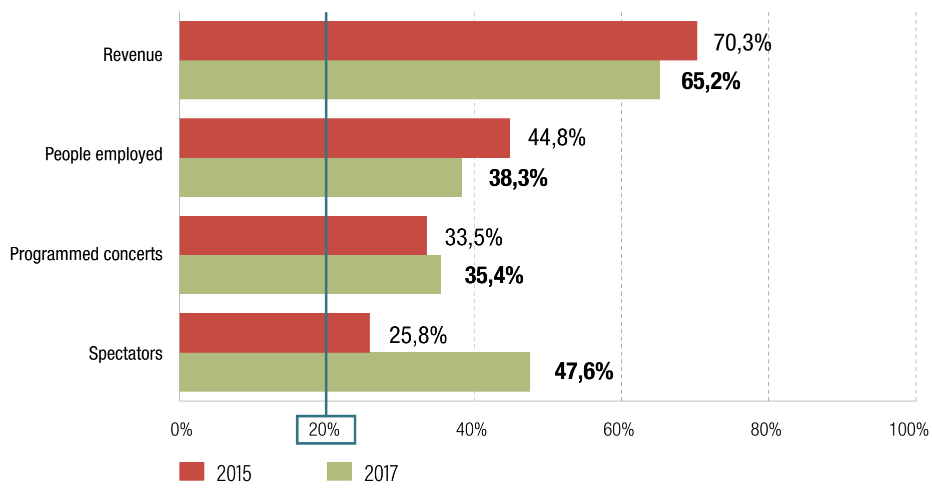
With regard to employment, the falling trend begun in 2015 continued. The four concert halls accrued 63.3% of the people employed in 2013, which began to fall in 2015, reaching 38.3% in 2017.

However, spectators stand out, going from a weight of 25.8% in 2015 to 47.6% in 2017 (more than 70,000 spectators).

Figure 23.

Relative weight of the 20% of concert halls with greater revenues in the sectoral indicators.

2015-2017.

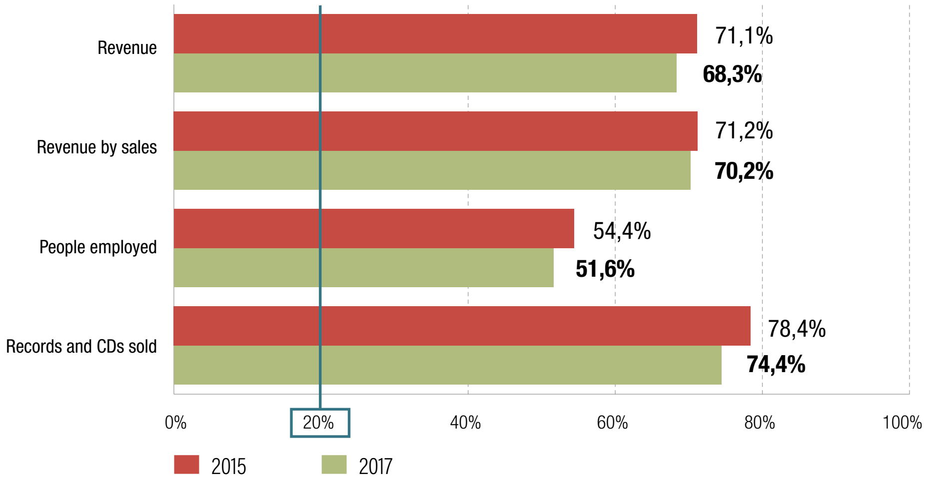


Record shops

As seen in previous editions, the weight of the main record shops in the overall sector is situated in all indicators at around 70%, except in employment, with a relative weight of 51.6%. There are three establishments which accrue 68.3% of revenue, 70.2% of revenue by sales and 74.4% of records and CDs sold in the CAE.

Figure 24.

Relative weight of the 20% of record shop agents with greater revenues in the sectoral indicators. 2015-2017.



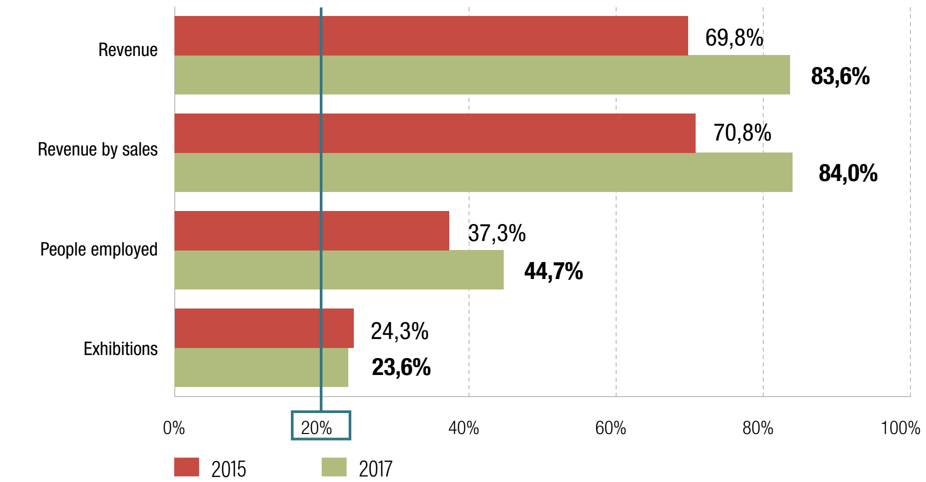
Agents of visual arts

In 2017, the asymmetry of art galleries followed the same trend as in the previous edition and presented rising data. The four art galleries with most weight in the sector accrued 83.6% of revenue and 84.0% of revenue by sales.

As seen in previous editions, the sector's own features with regard to employment and the exhibition season they promote make their weight with regard to employment (44.7% of the total) and exhibitions held (23.6%) situate itself at levels more in accordance with those corresponding to the number of agents.

Figure 25.

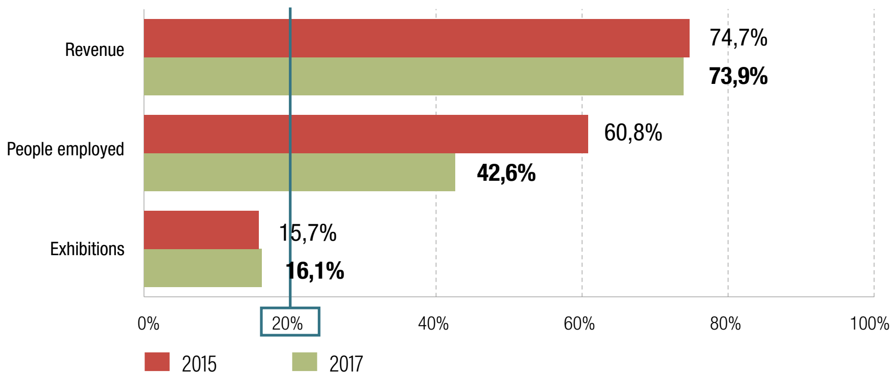
Relative weight of the 20% of art galleries with greater revenues in the sectoral indicators. 2015-2017.



With regard to large exhibition halls, it is worth remarking that the asymmetry is still high from the perspective of revenue and employment. The seven halls with the greatest volume of revenue add up to 73.9% of the total revenue and 42.6% of employment, maintaining values similar to 2015 in revenue, but falling markedly in employment at relative level (5.9 employed people less). Exhibitions continued to maintain themselves without asymmetry.

Figure 26.

Relative weight of the 20% of exhibition halls with greater revenues in the sectoral indicators. 2015-2017.



Agents of the audiovisual sector

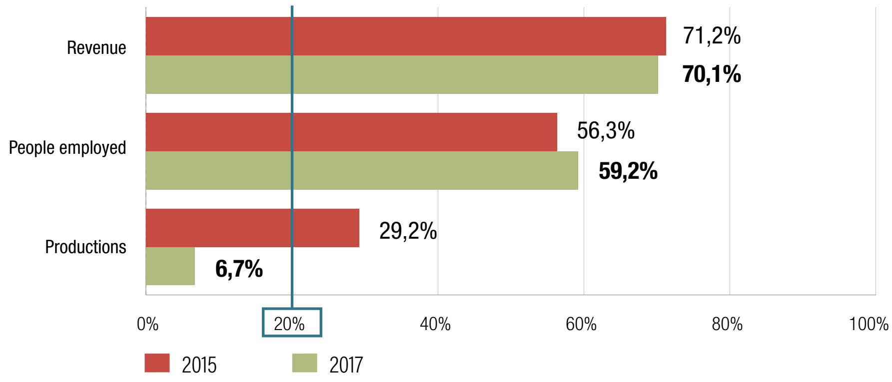
EITB has been excluded for the analysis of asymmetry of audiovisual producers, given that its size generates an effect on the data which makes it difficult to characterise the rest of the sector. EITB represents 72.6% of budgeted revenue and 49.9% of total employment in the Basque audiovisual sector. Although, in 2015, its weight in the sector in relation to 2013 was slightly reduced; in 2017 it rose again, almost reaching the Figures of 2013 (72.5% of revenue and 52.5% of employment).

Once EITB has been excluded, the group of agents having 20% of the greater revenue concentrates 70.1% of revenue. This group of 13 producers employs 59.2% of the sector (excluding EITB). Although in percentage terms 2017 increased in regard to 2015, in absolute terms it fell by 1.4% (5 fewer people employed).

However, with regard to productions, asymmetry is almost no-existent, the weight of the activity was 6.7%. As was highlighted in the previous edition, the reduced weight in total productions indicates that the big producers carry out few, but big, projects. We must also highlight that with regard to 2015, in 2017, the number of productions fell considerably. The increase registered in 2015 was reduced in 2017, reaching the lowest percentage weight in the statistics.

Figure 27.

Relative weight of the 20% of audiovisual producers with greater revenues in the sectoral indicators (1). 2015-2017.



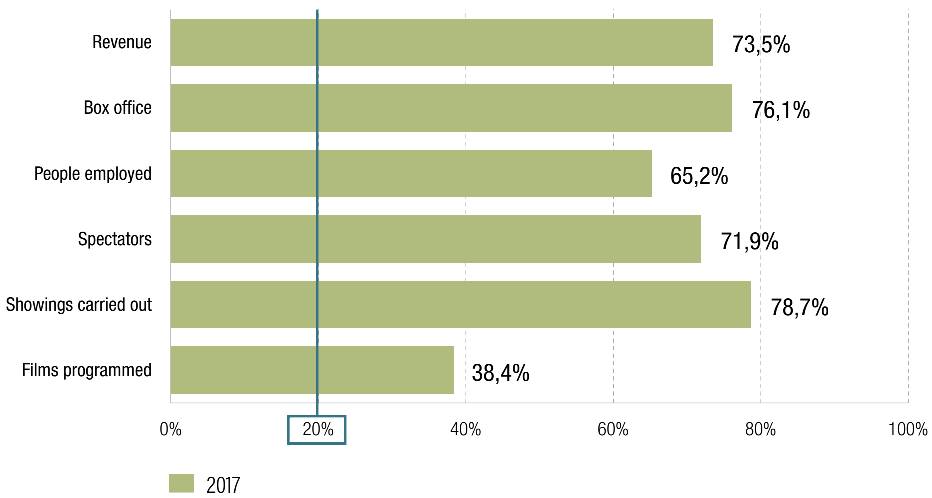
(1) Excluding EITB

In 2017, cinema data were included. Below, one can see the asymmetry present in these agents, 20% of cinemas accrued 73.5% of revenue and 76.1% of box office revenue.

With regard to employment in cinemas with greater revenue, they employed 65.2% of people employed. Asymmetry was also maintained in the volume of spectators, 11 cinemas accrued 71.9% of spectators. The most adjusted values are for programmed films, where these agents programme 38.4%; however, these 11 agents alone accrued a large part of showings carried out (78.7%).

Figure 28.

Relative weight of the 20% of cinemas with greater revenues in the sectoral indicators. 2017.



2. Live culture versus reproducible culture

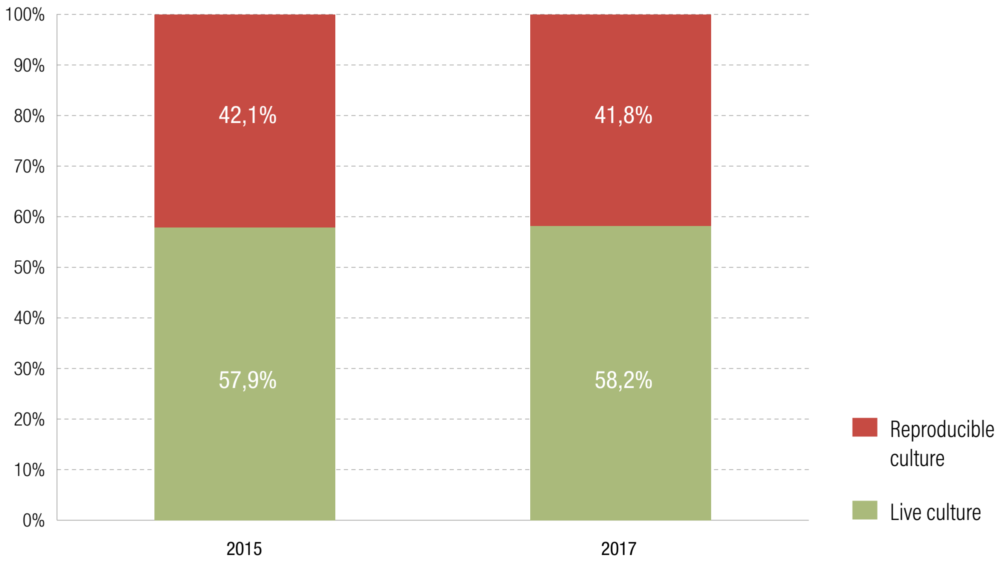
Live culture comprises the set of expressions tied to performing arts, music and the visual arts enjoyed live, of a different nature from products generating reproducible culture, represented by the classic cultural industries of books, records and audiovisuals.

It is worth highlighting that in this new edition of the statistics, cinemas are included as agents of the audiovisual sector. In this regard, in 2017, there were slight changes in the distribution of the map of agents in absolute terms with regard to 2015. In 2015, reproducible culture agents climbed to 265, in 2017 they reached 281, 6.0% more. Live culture agents also increased. In 2017, 7.7% more agents were registered than in 2015.

All in all, the relationship between agents pertaining to the reproducible culture and live culture is 41.8% as opposed to 58.2%, respectively.

Figure 29.

Distribution of live culture agents and reproducible culture agents. Percentages. 2015-2017.



The weight of live culture in revenue and employment has been increasing since 2009, although it does not show much variation at percentage level. Reproducible culture revenue reached 252.2 million euros in 2017 (76.9 million less than in 2009 and 7.9 million more than in 2015); in the case of live culture, in 2017, it accounted for 155.3 million euros (15.7 million euros more than in 2009 and 26.8 million more than in 2015).

In 2017, employment in reproducible culture represented 63.3%; live culture represented 36.7%. This translates as 1,859.3 jobs, as opposed to 1,076.8 for live culture. Since 2009, 208.9 jobs have been shed, however, live culture has increased by 1.2 people employed.

If we analyse the data without EITB, the resulting impact is greater, because the weight of reproducible culture goes down and live culture acquires a greater relevance: live culture obtains a weight of 46.2% of total employment and 52.8% of the revenue.

Figure 30.

Revenue by live culture agents and reproducible culture agents. Percentages. 2015-2017.

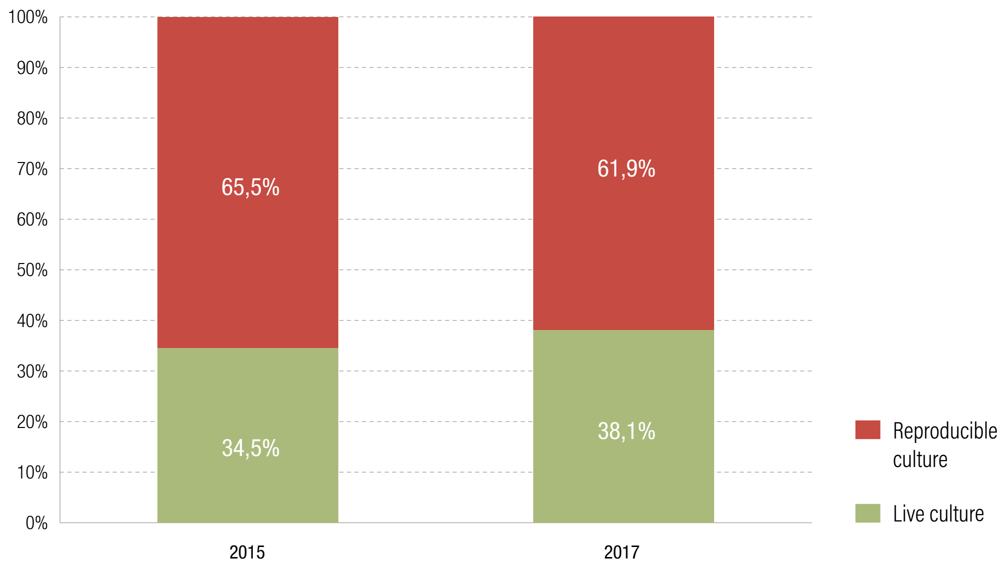
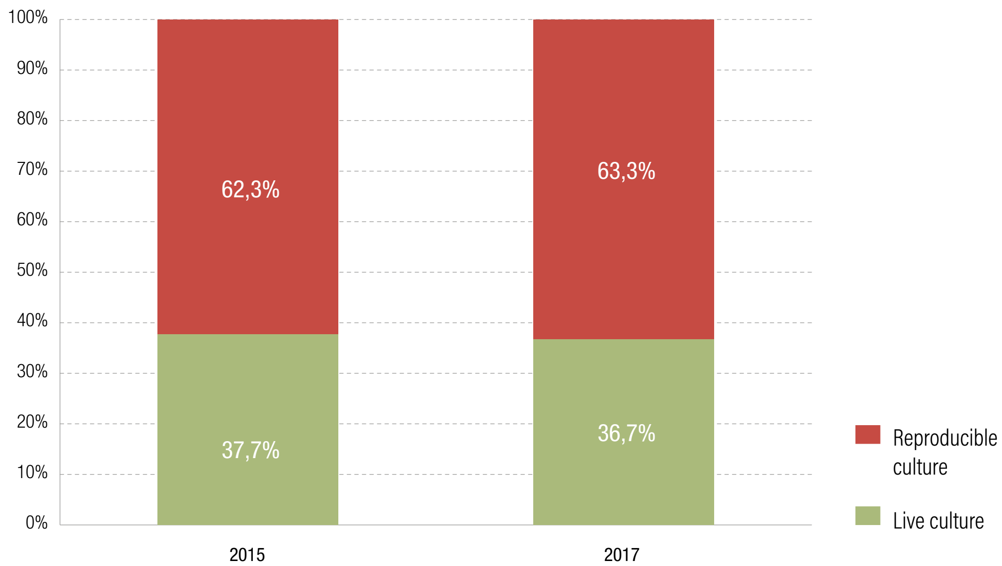


Figure 31.

People employed equivalent to full-time annualised by live culture agents and reproducible culture agents. Percentages. 2015-2017.



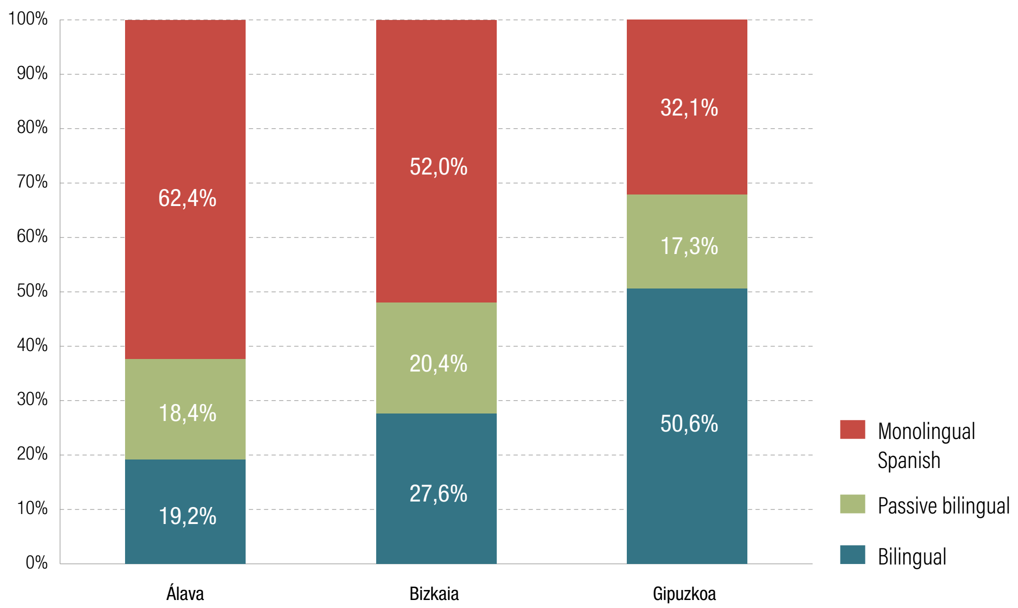
3. Culture in the Basque Language

As was presented in the last edition of these statistics and this self-same report, Gazes, in order to be able to analyse culture in the Basque language, we need to be aware of the linguistic reality of the Autonomous Community of the Basque Country. The latest data published by the Department of Culture and Language Policy show that 33.9% of the population over 16 years old is bilingual; 19.1 % is passive bilingual; and 47% monolingual Spanish. There are great differences between territories; half the population of Gipuzkoa is bilingual (50.6%). In Bizkaia, a little more than a quarter of the population in bilingual (27.6%), and in Álava, a fifth of the population is bilingual (19.2%).

Figure 32.

Distribution of the population of the CAE by knowledge of Basque language and Historic Territory.

Percentages. 2016.

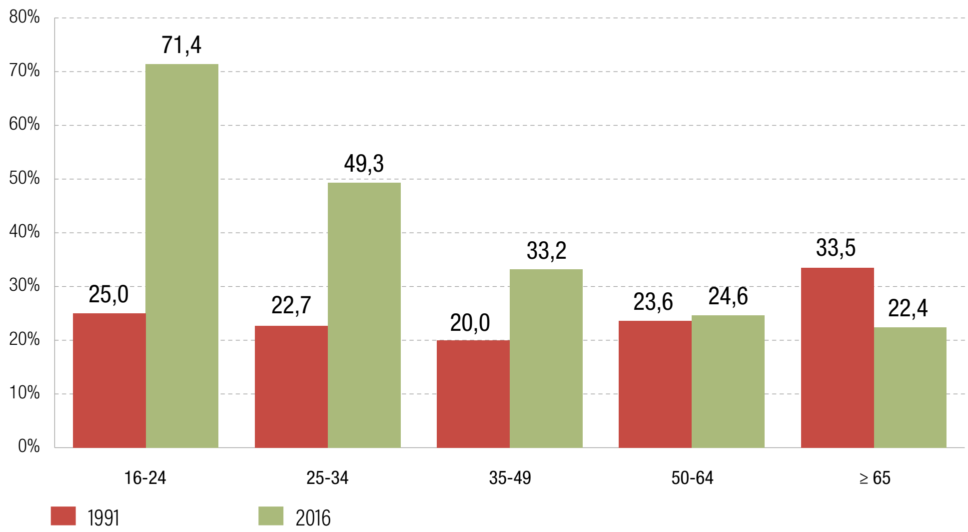


Source: VI Sociolinguistic survey of the Autonomous Community of the Basque Country. Department of Education, Linguistic Policy and Culture of the Basque Government, Government of Navarre and Euskararen Erakunde Publikoa.

Distribution by age shows the weight of the Basque-speaking population between those younger than 35 years old: 71.4% of the population between 16 and 24 years old is bilingual, and almost half the population between 25 and 34 years old. Evolution data regarding the year 1991 underline that the increase in knowledge of the Basque language is down to the progress made by the youngest part of the population.

Figure 33.

Distribution of the bilingual population by age. Percentages. 2016.



Source: VI Sociolinguistic survey of the Autonomous Community of the Basque Country. Department of Education, Linguistic Policy and Culture of the Basque Government, Government of Navarre and Euskararen Erakunde Publikoa.

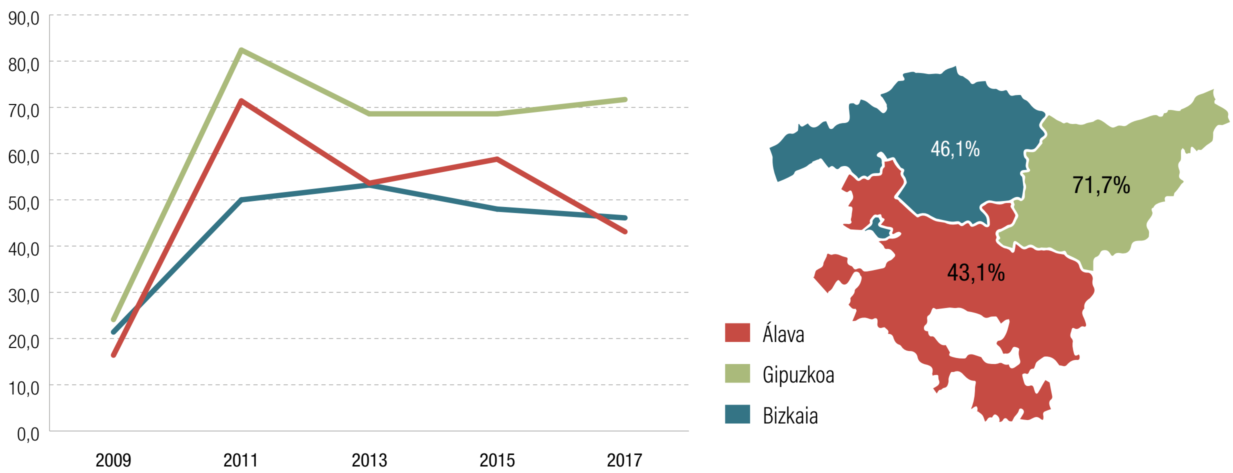
This linguistic reality generates a potential market for cultural offerings in Basque highly conditioned by the variables of age and territory. This has an impact on the genres and typology of productions, and the places where programming takes place with regard to the territory and size of the municipalities.

Basque in performing arts

The presence of Basque in performing arts varies according to the territory in which the companies are located and based on the production or the programming of halls and festivals. In the case of the production, those which are carried out in Basque and those with versions in both Basque and Spanish are counted. Of the total of productions carried out, 53.7% (72 productions in absolute terms), are in Basque or in Basque and Spanish. Of these 72 productions, 4 out of each 10 are carried out in Basque (43.2%) and 6 out of each 10 are in Basque and Spanish (56.8%).

Figure 34.

Evolution of the presence of Basque in performing arts productions (1). 2009-2017.



(1) Productions which are carried out in Basque and those with versions in both Basque and Spanish are counted.

Observing the evolution of the presence of Basque in performing arts productions in the different territories, it can be seen that in Gipuzkoa, productions experience a slight increase, maintaining a greater volume than in the remaining territories. In Gipuzkoa, the weight of shows produced is 33.2%, of which 71.7% are in Basque (68.6% in 2015).

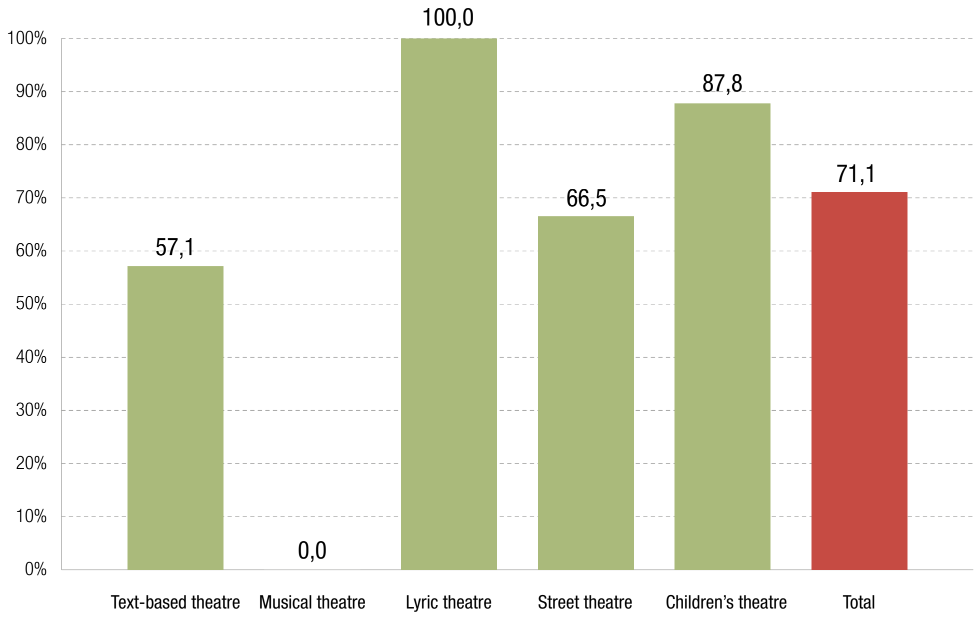
In Álava, 3 out of every 10 shows are produced (26.8%), of which 43.1% are in Basque. A fall is observed in the proportion of production in Basque compared to 2015, a year in which it had increased. And finally, in Bizkaia, 4 out of every 10 (40.1%), where the weight of productions in Basque is 46.1%, registering a fall since 2015, which accrued 62.5%.

Analysing solely theatre production in Basque, without taking into account dance and other performing languages, one observes that, although 7 out of every 10 productions are in Basque, a detailed look reveals a slight fall with regard to 2015, from 72.8% of productions in Basque to 71.1%.

Delving into the differences according to genre, children's theatre stands out (87.8%), being above the total average, followed by street theatre (66.5%) and text-based theatre (57.1%), which is a few points below average. There are no musicals produced in Basque, and in the case of lyric theatre, the only production is in Basque.

Figure 37.

Theatre production in Basque (1) by typology. Percentages. 2017.



(1) Productions which are carried out in Basque and those with versions in both Basque and Spanish are counted.

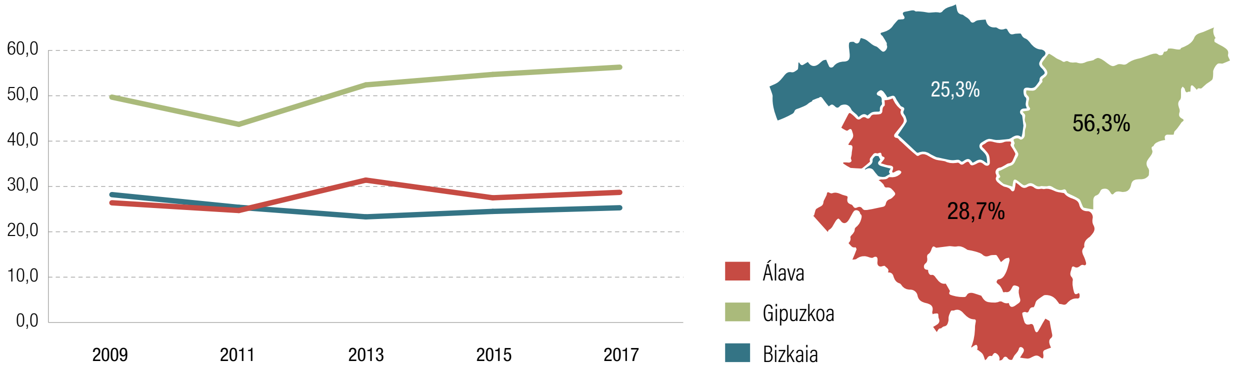
As far as performing arts programming is concerned, 37.7% of performances are carried out in Basque, of which 81.9% take place in halls and 18.1% in festivals. Although the fluctuations in the period under analysis are not as remarkable as they are in productions, it is worth pointing out the ascending trend in the programming in Basque since 2011: 2011, 30 %; 2013, 33.4 %; 2015, 34.9 %; y 2017, 37.7 %.

If we focus on the presence of Basque in each territory, it can be seen that in Gipuzkoa there is a clear upward trend, up to 56.3% in 2017; in Álava, it fluctuates until it settles at 28.7%, and in Bizkaia, it has remained virtually the same for the last few years.

Figure 38.

Evolution of the presence of Basque in performing arts programming by Historical Territory.

Percentages. 2009-2017.



Observing the profile of the exhibitors of performing arts, we can see that the size of the agent influences the presence of Basque in their programming. Among the different performing arts halls, the weight of performances in medium-sized halls and, especially, the smallest halls, stands out. In the former, 4 out of each 10 performances are in Basque, and in the latter, almost 7 out of every 10. However, in festivals, Basque is more of a minority interest, albeit on the increase in 2017 with regard to 2015, almost 3 out of each 10 performances in festivals are in Basque, in comparison with 1.5 out of each 10 performances registered in 2015.

Figure 39.

Performances in Basque programmed by performing arts programmers, by typology. Absolutes, percentages and average of performance by hall.

2017.

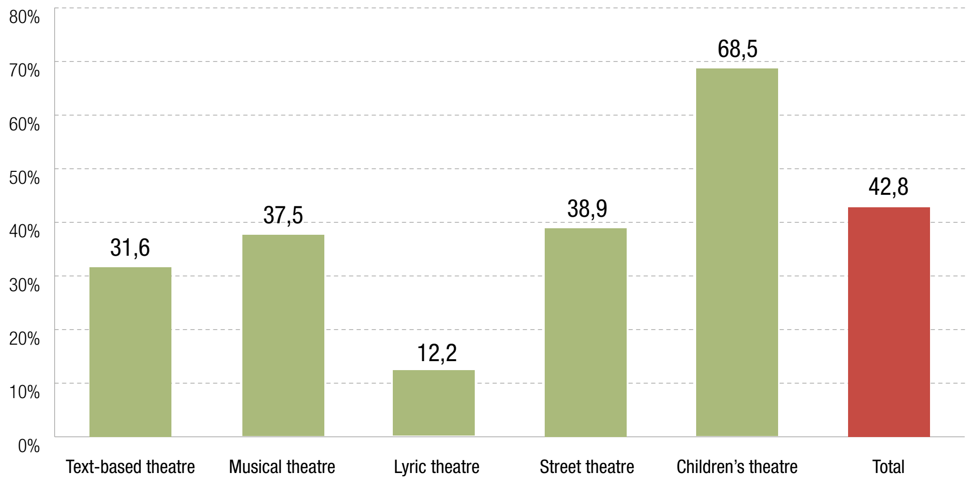
Agent typology	Performances in Basque			Total of performance
	Freq.	%	Average	Freq.
Large halls	83	15,1	20,8	550
Medium-sized halls	588	38,0	16,3	1.546
Small halls	528	65,5	12,6	806
Total halls	1.198	41,3	14,6	2.902
Festivals	264	27,2	7,6	973
TOTAL	**1.463**	**37,7**	**12,5**	**3.875**

Unlike productions in all the different genres of theatre programmed, there are performances in Basque (dance and other performance languages are not considered). As in productions, children's theatre is some distance ahead of the rest (68.5%), followed by street theatre (38.9%), musical theatre (37.5%) and text-based theatre (31.6%). Lyric theatre, which is almost non-existent in production, presents a weight of 12.2% in the case of programming (a percentage slightly below that of 2015, 19.1%).

Figure 40.

Theatre production in Basque by typology.

Percentages. 2017.

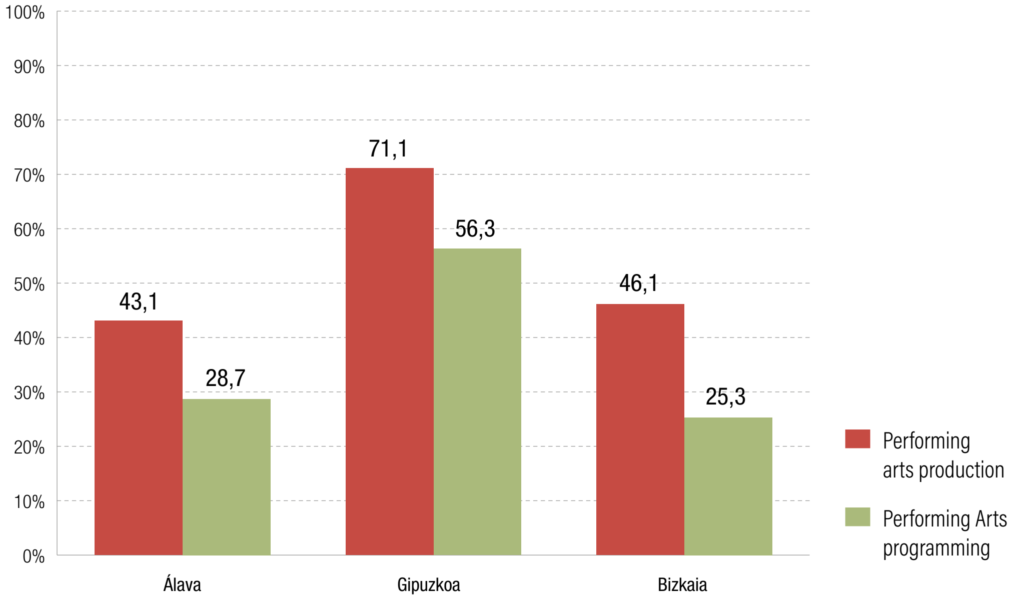


Finally, by manner of summary, if we analyse the data of the productions and programming of performing arts with regard to territory, Basque stands out for its greater weight in production than in programming in the three territories.

Figure 41.

The presence of Basque in the production and programming of performing arts by Historical Territory.

Percentages. 2017.



Basque in audiovisuals

In the case of the audiovisual production in Basque, those which are carried out in Basque and those with versions in both Basque and Spanish are counted.

In 2017, 19.9% of audiovisual productions were made in Basque (which is a fall from 2015, when its relative weight was 39.8%). If EITB is taken into account, the weight climbs to 29.8% of production.

Production in Basque accounts for more than half (60.2%) of the production of companies located in Gipuzkoa; of these, 47.0% are produced in Basque and 53.0% are productions with versions in both Basque and Spanish. In Álava, 8 out of every 10 productions are in Basque (77.8% of which are produced in Basque and Spanish) and in Bizkaia, 2 out of every 10 (21.5%, where the weight of productions carried out in Basque is 29.9% and the remaining 70.1% are in Basque and Spanish).

Figure 42.

Distribution of audiovisual productions in Basque and Basque and Spanish by Historic Territory.

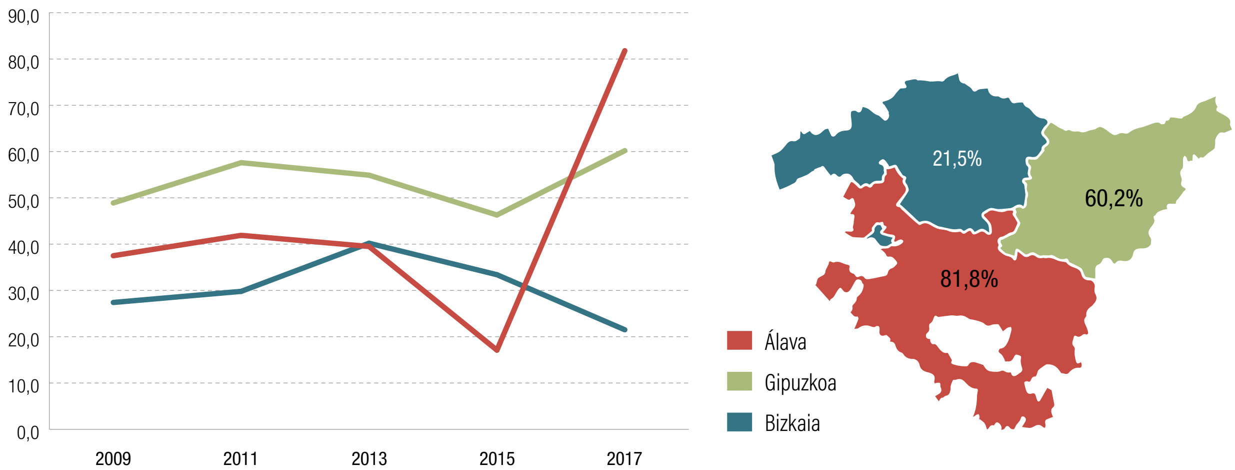
Percentages. 2017.

Historical territory	Basque Language	Basque and Spanish	Total
Álava	18,2%	63,6%	81,8%
Gipuzkoa	28,3%	31,9%	60,2%
Bizkaia	6,4%	15,1%	21,5%
Total	**19,9%**	**25,6%**	**45,5%**

Figure 43.

Evolution of the relative weight of Basque in audiovisual production by Historical Territory.

Percentages. 2017.



(1) Productions which are carried out in Basque and those with versions in both Basque and Spanish are counted.
(2) EITB production not included.

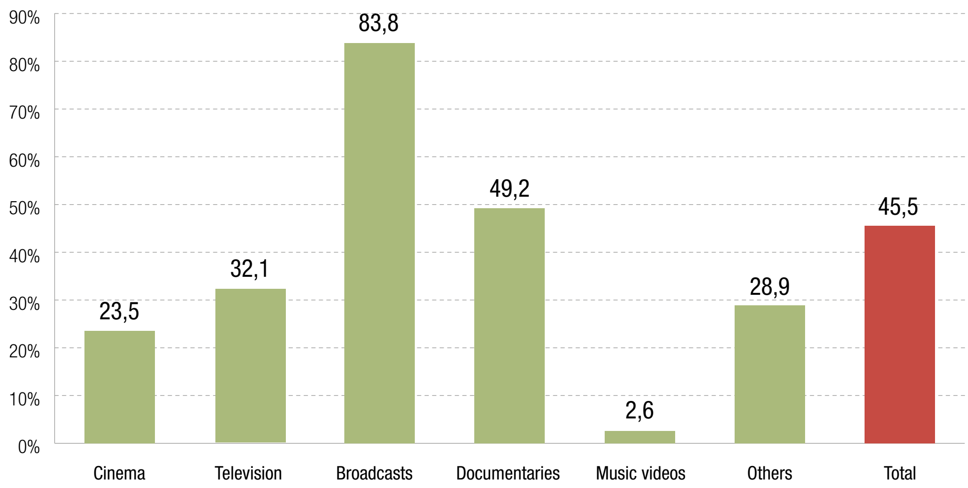
If one analyses the evolution of audiovisual production in Basque by Historical Territory, one can see that the Álava Figures increase exponentially. Gipuzkoa makes 61.5% of the total production of the Autonomous Community of the Basque Country (excluding EITB) and of that, 60.2% is made in Basque, which means a considerable increase compared to the year before and an increase which exceeds any Figure since 2009.

Finally, Bizkaia gathers 38.1% of audiovisual production (excluding EITB), of which 21.5% is in Basque. These Figures define the downward trend in this territory since 2013.

A more specific analysis of the typologies of the productions shows that transmissions, documentaries and television are the main sources of production in Basque: 83.9% of transmissions, 49.2% of documentaries and 32.1% of television productions are made in Basque. It is worth highlighting, as in previous editions, that cinema productions have a relatively small weight in Basque, only 2 out of every 10 cinema productions are in Basque.

Figure 44.

Audiovisual production in Basque (1) by typology. Percentages. 2017. (with EITB)



(1) Those productions which are carried out in Basque and those productions with versions in both Basque and Spanish are counted.

By analysing the data of cinemas, it can be seen that 3% of showings are in Basque. Of these, 53.2% take place in Bizkaia, 38.6% in Gipuzkoa, and 8.2% in Álava. Observing these data according to the ownership of cinemas, it can be seen what type of cinemas carry out most showings in Basque (70.5%).

Figure 45.

Cinema showings in Basque by Historic Territory. Percentages. 2017.

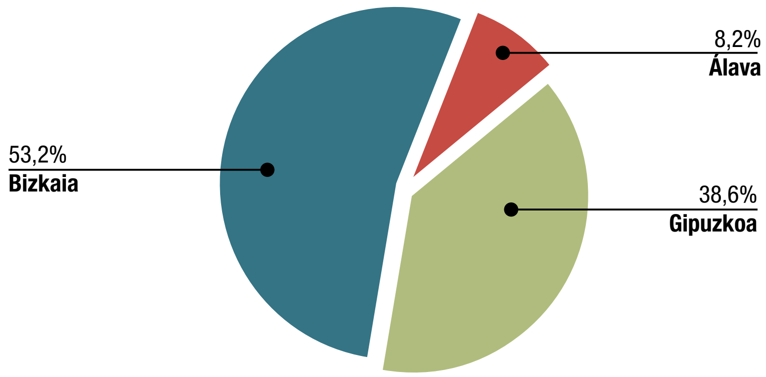
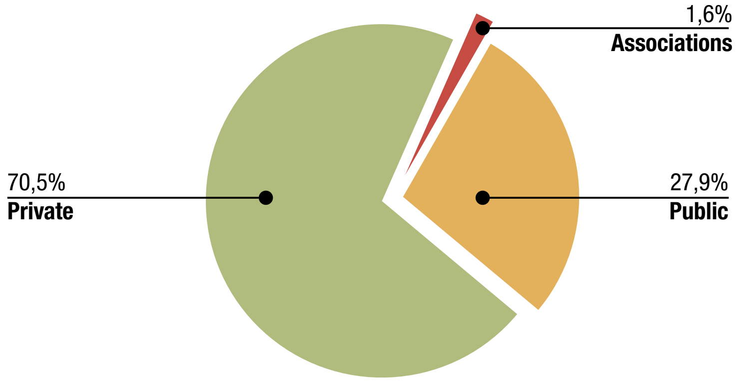


Figure 46.

Cinema showings in Basque by ownership. Percentages. 2017.



Basque in publishing production

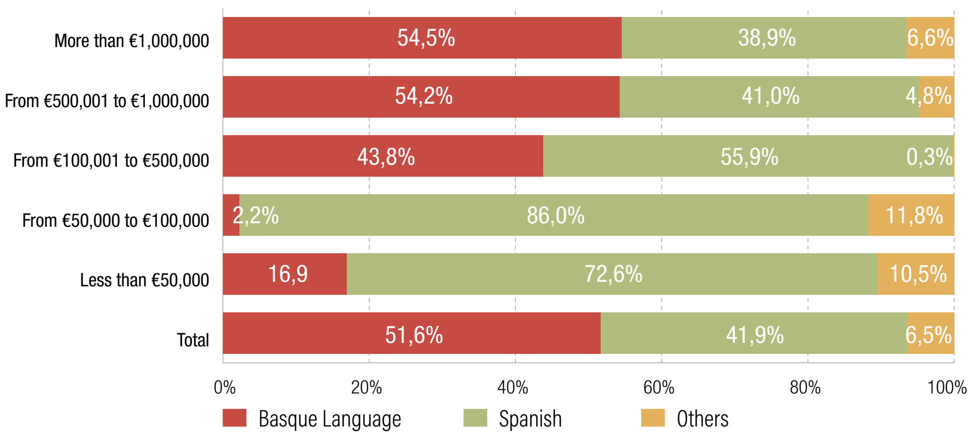
Publishing production in Basque has a weight of 51.6 %[2] with regard to the total in 2017. In this edition, publishing is dominated by those with budgeted revenue of more than 1 million euros, the weight of productions in Basque of this profile of publishers is 86.8% with regard to the total of production in Basque in the sector.

If we analyse the 2017 data according to the agents' revenue profile, we can see that unlike 2015, when smaller publishers were those who published most in Basque, 43.2% of their production was in this language; in 2017, the companies with greater revenues are those publishing most in Basque, more than 50.0% of production.

2 One of the publishers in the sector presents extreme values, distorting all the data, and is therefore excluded.

Figure 47.

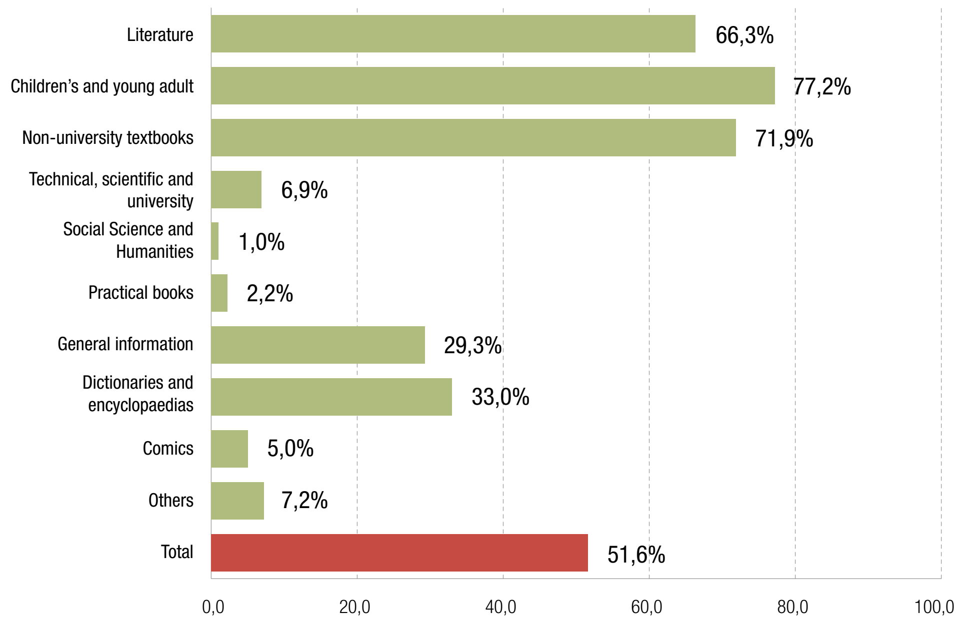
Relative weight of Basque in publishing production by publishers' profile. Percentages. 2017.



More specifically, the data allows the highlighting of genres in which production in Basque is dominant, and the differences between new editions and reissues. In this regard, children's and young adults' literature, non-university textbooks and literature books are those published in the greatest volume of copies in Basque (77.2%, 71.9% and 66.3%, respectively).

Figure 48.

Publishing production in Basque by genre. Percentages. 2017.

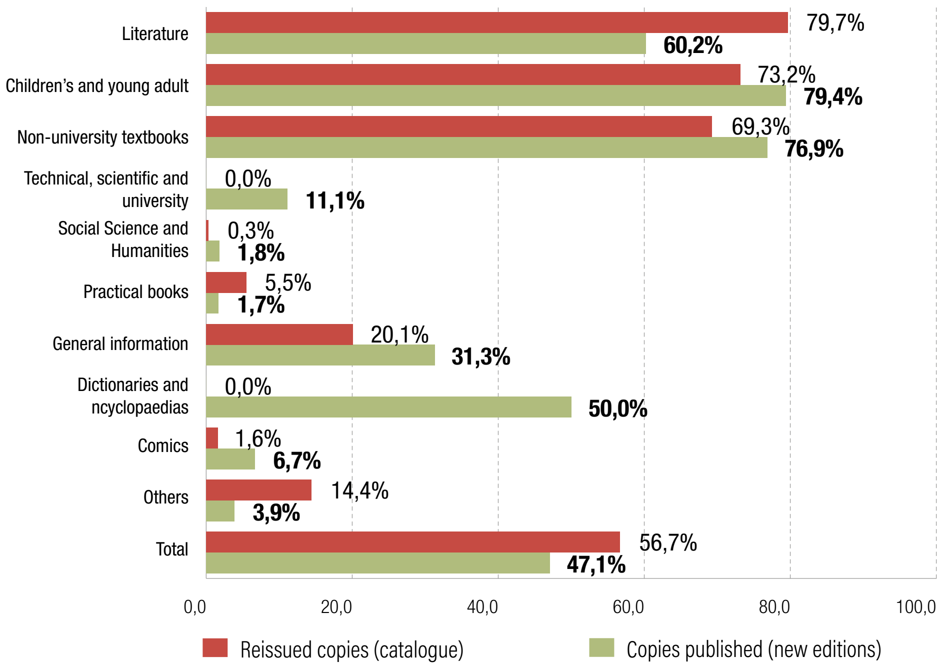


Publishing in Basque according to whether they are new editions or reissues from the publisher's catalogue presents differences: reissued copies (56.7%) have dominance over new editions (47.1%). Copies of literature stand out, with 8 out of every 10 copies from the publisher's catalogue published in Basque and 6 out of every 10 in new editions. Children's literature and young adult fiction and non-university textbooks also stand out for their production in Basque, 7 out of every 10 reissued books are in Basque and 8 out of every 10 are new editions. Finally, dictionaries and encyclopaedias, which do not present reissues, but in the case of new editions, half are published in Basque.

Figure 49.

Publishing production in Basque by type of publishing (new material or catalogue) and typology of copies.

Percentages. 2017.



4. Dependency and weight of the public initiative

The public dependency of companies is calculated by checking the weight of their public subsidies in their revenue. Thus, the level of public contributions to cultural companies in the CAE can be considered low: only 4.2% of its revenue comes from subsidies. It is worth mentioning that the analysis only includes subsidies received by private agents, without evaluating what the public sector means in market terms, as a client of its productions and services.

As observed in 2015, the productive sectors in which the weight of dependency is greater were the performing arts (9.7%) and audiovisuals (8.2%). The companies, in addition to the subsidies, depend on a sub-contracting market where public programmers are dominant.

With regard to live music, promoters depend heavily on public sub-contracting, more than direct subsidies, which lie at 3.5%, a slightly higher percentage than in 2015; concert halls have a slightly greater dependency level, lying at 3.9%, a percentage which is going down. In 2015, dependency was 6.2%.

Publishing production and records have a low level of dependency: publishers have a dependency of 3.0%; however, record companies have 8.3% dependency (a rising trend in comparison to earlier editions).

With regard to shops, it is worth pointing out that bookshops have no direct public contributions in the form of subsidies. Art galleries and record shops receive as little as 0.8% and 2.6% contributions, respectively.

Finally, cinemas, new agents in the statistics, present a very low level of dependency. Out of their total revenue, only 0.8% are public contributions.

Figure 50.

Public dependency of private agents by sector and agent typology (1).

Absolutes and percentages. 2015-2017.

Sector	Agent typology	2015			2017		
		Private agents	Total revenue	Public contributions	Private agents	Total revenue	Public contributions
		Freq.	Thousand euro	%	Freq.	Thousand euro	%
Performing arts	Producer	57	10.593,4	16,1	69	15.989,2	9,7
	Programmer	2	-	-	2	-	-
Book	Publisher	39	31.145,6	4,0	34	27.234,1	3,0
	Bookshop	108	55.381,9	0,0	81	31.122,5	0,0
Music	Private promoter	11	26.385,3	2,9	11	47.079,7	3,5
	Concert hall	16	2.713,7	6,2	17	3.016,7	3,9
	Record company	3	644,6	6,6	6	2.066,1	8,3
	Record shops	20	2.982,4	0,0	17	2.799,0	2,6
Visual arts	Art gallery	18	2.437,2	2,1	19	4.738,0	0,8
Audiovisual	Producer	89	47.218,9	7,9	69	42.727,7	8,2
	Cinemas				17	18.605,6	0,8
Total		**363**	**179.895,0**	**4,3**	**342**	**195.579,3**	**4,2**

(1) Typologies without private agents and/or in which statistical confidentiality could be breached are excluded.

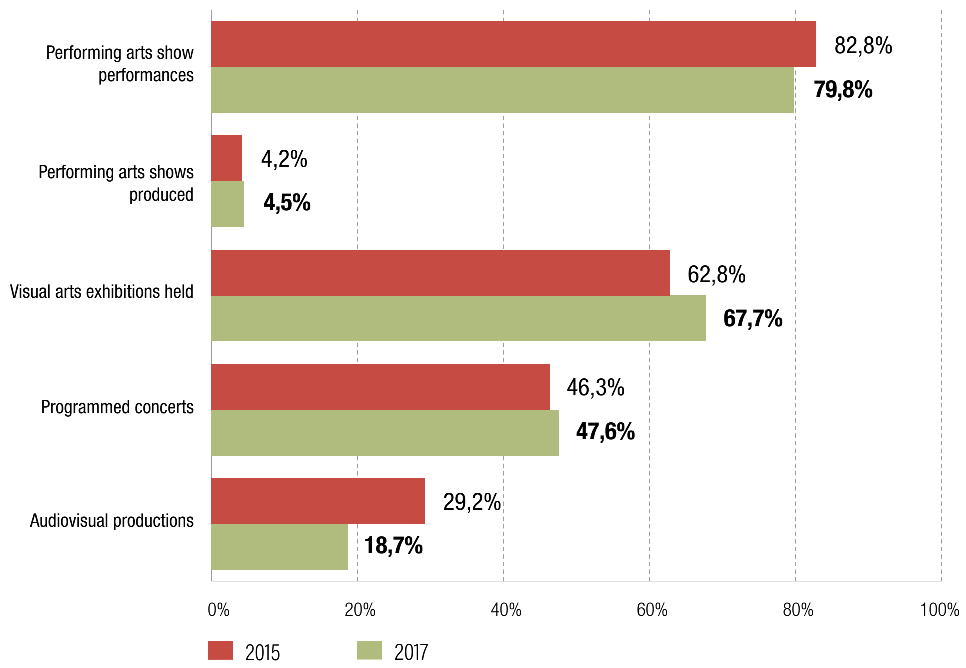
Activity

This look at the presence of public agents in the cultural offer gives another prospective[3]. The performance offer of halls and festivals is dominated by public programmers: in 2017, 8 out of every 10 performances still corresponded to this profile. In the field of the visual arts, 6 out of 10 exhibitions held have taken place in public exhibition spaces, and in 2017 almost 7 out of every 10 (67.7%). In the live music range on offer, 47.6% of concerts are public initiative driven. With regard to audiovisuals, it is worth bearing in mind that the great public weight in the activity is a given, as has already been noted in different sections of this report, due to the presence and weight of EITB.

3 Publishers, bookshops, record shops and record companies are excluded from this analysis due to the lack of public agents.

Figure 51.

Relative weight of the activity carried out by publicly-owned agents. Percentages. 2015-2017.



5. Renewal and internationalisation

Imports

Data for cultural programming and production carried out in 2017 show us the domination of artists and creators of the Autonomous Community of the Basque Country, a fact which indicates promotion of Basque-based creation. At the same time, the presence of foreign artists could also be understood as an indicator of the degree of international openness of cultural activity carried out in the Autonomous Community of the Basque Country.

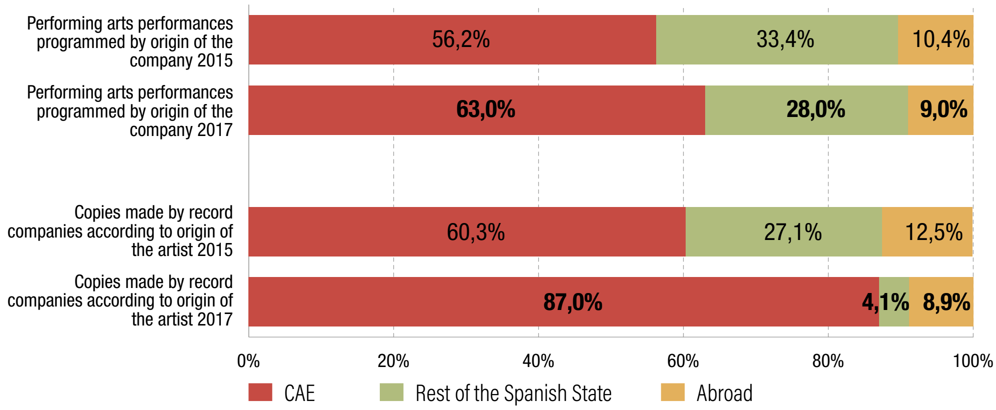
If we observe musical programming data, we can see that more than 50.0% of the artists in programmed concerts are of Basque origin. 19.0% are of foreign origin, a very similar weight to 2015 (18.5%). With regard to the copies made by record companies, a similar trend is seen, the weight of copies by artists of foreign origin fell from 12.5% to 8.9%. In the case of Autonomous Community of the Basque Country artists, the increase is worth highlighting. In 2015 they represented 60.3%, and in 2017, 87.0%.

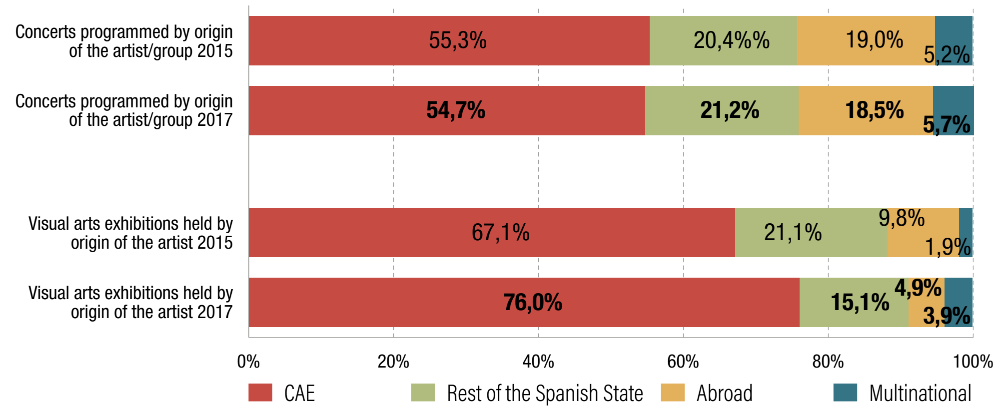
The hiring of foreign companies in the field of performing arts performances remained steady with a just slight fall (from 10.4% in 2015 to 9.0% in 2017). There was also a slight fall in groups from the rest of the Spanish state, and the hiring of companies from the Autonomous Community of the Basque Country increased, reaching 63.0%.

And finally, the visual arts sector followed the same trend as the rest of the sectors, where the weight of artists from the Autonomous Community of the Basque Country was seen to increase (from 67.1% to 76.0%) and the weight of exhibitions held by foreign artists fell slightly (4.9%). On the other hand, exhibitions by multinational artists increased from 1.9% in 2015 to 3.9% in 2017.

Figure 52.

Weight of internationalisation in cultural programming and production. Percentages. 2015-2017.





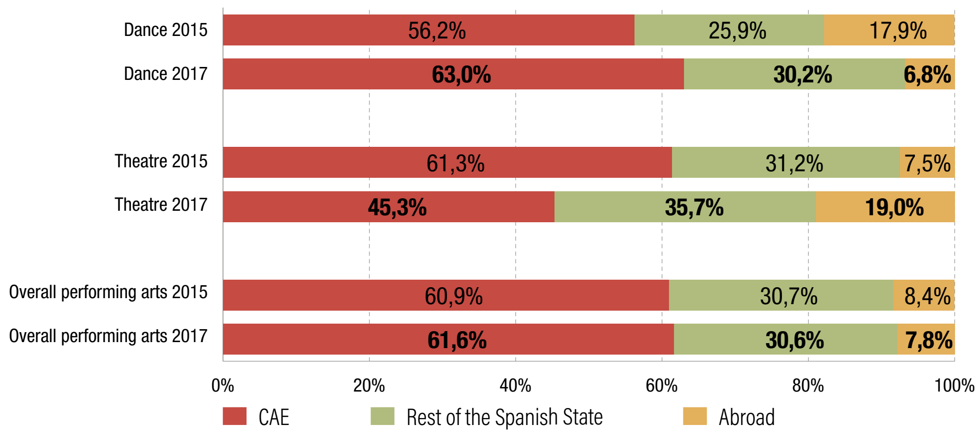
Presence in markets abroad

As was observed in 2015, performing arts companies from the Autonomous Community of the Basque Country have little presence abroad. Of the total number of performances made, 7.8% took place abroad. Unlike the previous edition of the statistics, theatre companies are those with the greatest presence abroad, both in the rest of the Spanish state and overseas.

Figure 53.

Performances made by performing arts production companies by place of performance.

Percentages. 2015-2017.

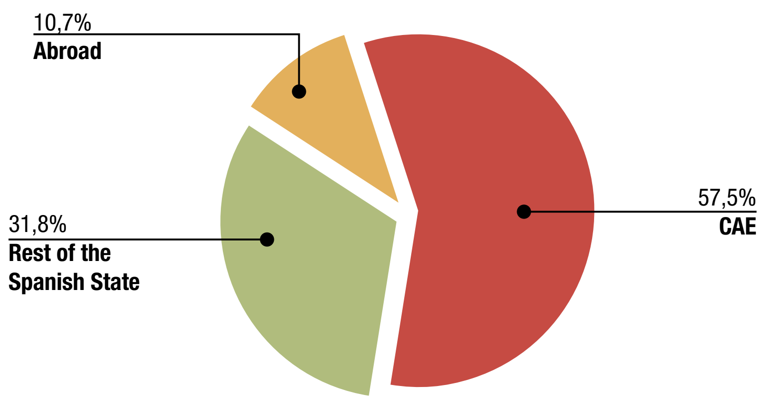


Maintaining the trend, foreign markets of publishers based in the Autonomous Community of the Basque Country represent 40% of the published output: 31.8% are destined for the rest of the Spanish state and 10.7% go abroad[4].

Figure 54.

Publications (new and catalogue) published by publishers in Basque (percentage).

2017.

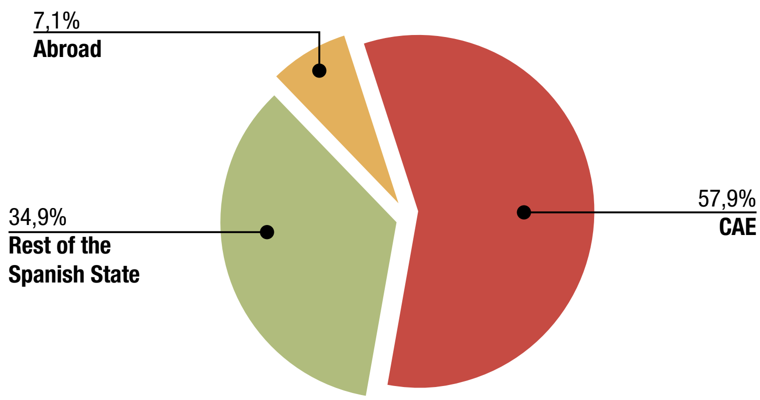


The dynamics of private promoters of concerts located in the Autonomous Community of the Basque Country changed in 2017, being directed mainly at the Autonomous Community of the Basque Country market, to the tune of 57.9%. Concerts in the rest of the Spanish state, 34.9%; and finally, the foreign market gained weight. In 2015 it represented a mere 1.2% of its activity. In 2017, 7.1%.

4 One of the publishers in the sector presents extreme values, distorting all the data, and is therefore excluded.

Figure 55.

Concerts programmed by private promoters by place of promotion (percentage). 2017.



Renewal

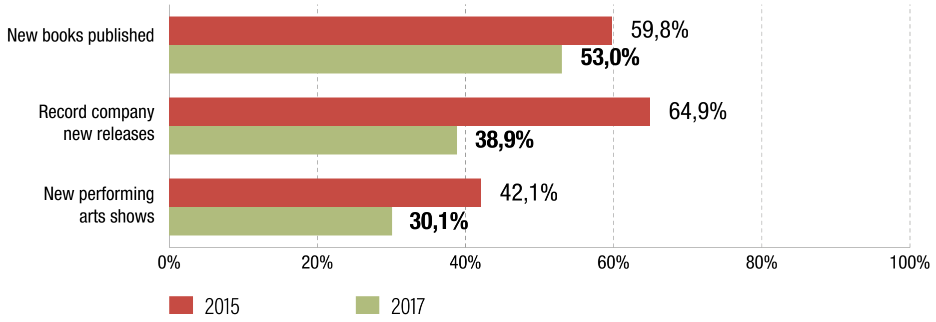
The renewal rate, conceived of as new productions in relation to the total, shows a fall in the productive vitality of the Autonomous Community of the Basque Country agents.

The publishing industry has a renewal rate of 53.0%. The record industry fell notably, to 38.9% (as opposed to 64.9% in 2015).

The rate also fell in the performing arts, to 30.1%.

Figure 56.

Renewal rate. Percentages. 2015-2017.



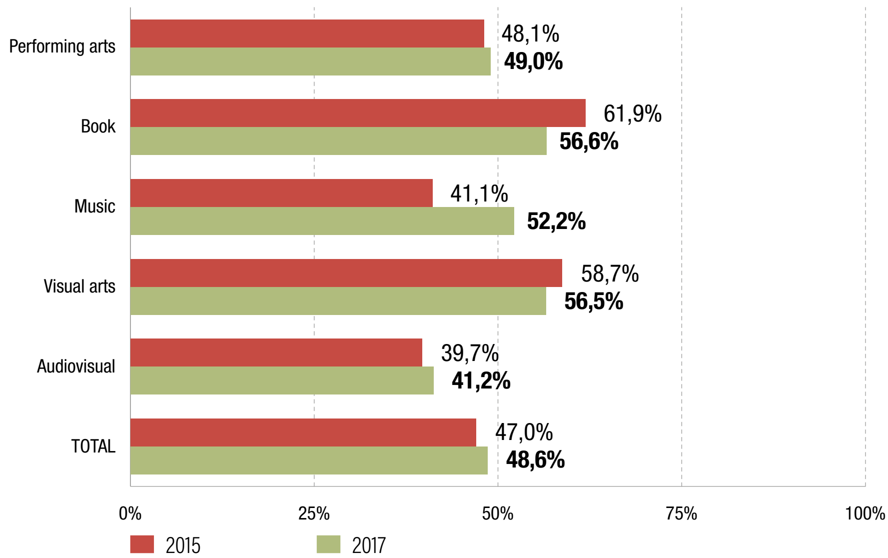
6. Gender

In 2017, the weight of women in the entirety of jobs in the arts and cultural industries was slightly above the percentage of 2015, 48.6% and 47%, respectively. Books and visual arts were still the sectors with the greatest presence of women; although the Figures showed a slight fall with regard to 2015, around 6 out of every 10 employed people in these fields are women.

In comparison with 2015, when the smallest presence of women was in music and audiovisuals, one must highlight that the music sector increased the number of women to 52.2%. The audiovisual sector still has percentages of around 40% of jobs for women. The best-balanced sector is the performing arts, in which women make up 49%.

Figure 57.

Employed people equivalent to full time annualised by sex and sector. Percentage of women. 2015-2017.



As observed in 2015, the territory is not a significant variable in gender analysis. Although it can be highlighted that there was an increase in Álava from 42.4% of women workers to 51.6%. By ownership, the presence of women continues to dominate among associations and foundations (59.3%). And the presence of women increases in the public sector, moving to represent more than half the working people (55.6%), showing changes with regard to 2015 where men were in the dominant position.

Figure 58.

Employed people equivalent to full time annualised by sex and Historic Territory.

Percentage of women. 2015-2017.

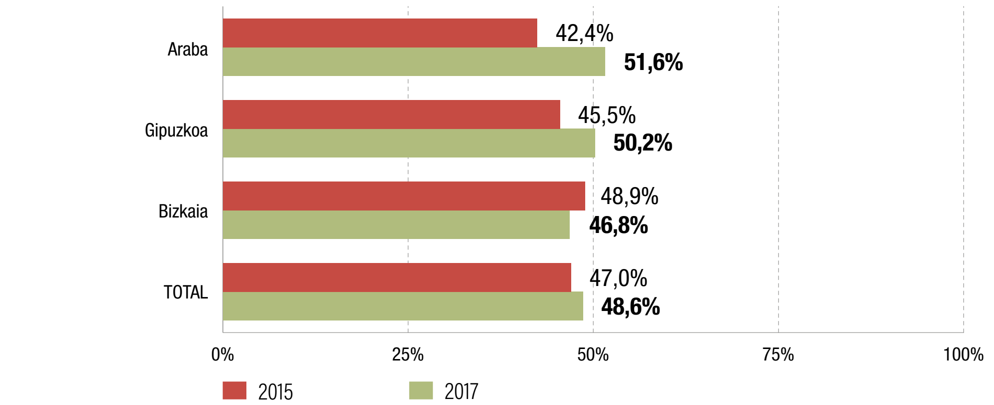
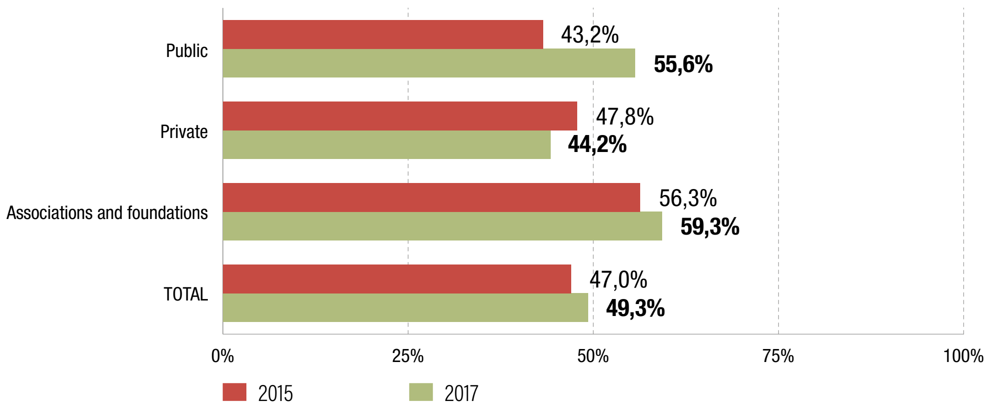


Figure 59.

Employed people equivalent to full time annualised by sex and agent ownership.

Percentage of women. 2015-2017.



If we make a detailed analysis of the employment of women according to professional function, we can observe that in practically all sectors they dominate in the posts devoted to management and administration; with the exception of record companies and publishers. The remaining sectors have a presence of women that reaches more than 50.0%. One must be aware that this type of post makes up 12.7% of jobs as a whole.

As observed in the previous edition, technical profiles and directorship profiles are those occupied by a smaller proportion of women, 42.5% and 33.9%, respectively. It is worth highlighting the visual arts sector, whose exhibition spaces have directorship posts occupied by women in 65.9% of cases; and bookshops, where 51.5% are run by women. In the remaining sectors, the representation of women does not exceed

50,0%. In the case of technical profiles, one must also highlight visual arts exhibitors (70.3%) and bookshops (68.6%), followed by public programmers of music (64.9%) and publishers (52.8%). These two professional functions represent 13.8% of the total in the case of directorship posts and 53.0% in the case of technicians.

Finally, other professional categories represent 20.5% of the total. In this case, bookshops stand out, where women have 81.3% presence. Performing arts programmers also stand out (62.8%), as do cinemas (61.3%) and visual arts exhibitors (51.6%).

If we focus on the specificities of different agents, record companies stand out, in which the presence of women is very low. In directorship and management posts they are non-existent. In technical profiles, their presence is 16.0% and in other profiles, 11.1%. Although it is important to bear these Figures in mind, it is also worth underlining that the weight of employment in this sector is 0.1% with regard to the total.

The sector having the greatest weight with regard to the total is that of audiovisual production (42.3%). In this sector, women stand out in the professional profiles of management and administration (77.2%); however, in directorship posts, the presence of women alters its proportion, representing only 26.0%.

Figure 60.

People employed equivalent to full-time annualised by professional category and agent typology.

Percentage of women. 2017.

Sector	Agent typology	Directorship staff	Technical staff	Management/ administration	Others
Performing arts	Producer	42,1	42,0	63,0	46,1
	Programmer	42,2	31,4	70,9	62,8
Book	Publisher	21,6	52,8	42,8	38,5
	Bookshop	51,5	68,6	58,2	81,3
Music	Public programmer	28,8	64,9	70,7	46,5
	Private promoter	13,6	45,0	54,8	36,5
	Concert hall	26,5	12,3	66,0	40,2
	Record company	0,0	16,0	0,0	11,1
	Record shops	0,0	39,2	54,8	0,0
Visual arts	Exhibitor	65,9	70,3	58,1	51,6
	Art gallery	42,5	19,1	83,0	0,0
Audiovisual	Producer	26,0	34,3	77,2	41,5
	Cinemas	31,0	35,1	65,1	61,3
Total		**33,9**	**42,5**	**67,3**	**52,7**

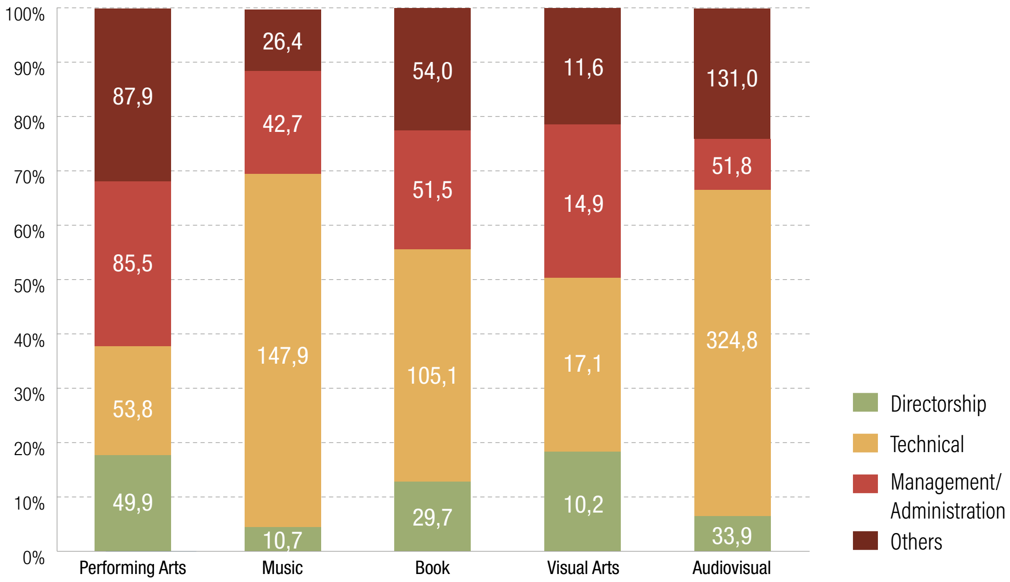
As could be seen in 2015, in absolute terms, technical profiles make up the greatest number of jobs, with 648.7 people employed in 2017. Audiovisuals stand out with 308.9 people employed and public music programmers with 134.0.

In the following diagram, we can observe that the greatest weight of women in directorship posts is in the visual arts and the performing arts. In absolute terms, the latter stands out. In audiovisuals and music, technical profiles stand out, occupied by women in more than 50.0% of cases.

Figure 61.

Total distribution of working women equivalent to full-time annualised, by sectors and professional categories.

Absolutes and percentage. 2017.



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