

Partner Inquiry Form DoSEL

Provided by

Partner Organization	Teatro Arriaga Antzokia
City, Country	Bilbao, Basque Country, Spain
Representative	Jon Rozadilla (Communication)

Language

Represented Language	Euskera (Basque language)
Native speakers	936.812 (2021) https://www.eustat.eus/estad/id_16/ti_biztanleriaren-eta-etxebizitzen-errola-euskara/azken-prentsa-oharra.html

Historical Overview

<p>Classic play titles of key importance for the dramaturgy in this language - minimum 5 (title, author, year of writing, synopsis)</p>	<p>-Pastorala (the first in 1634). In the Northern Basque Country, and especially in Zuberoa, it is worth highlighting popular theatrical expressions in Basque which are still performed, the traditional theatrical performances known as <i>Pastoralak</i>. The first recorded <i>pastorala</i> took place in 1634 and was performed in Atharratze (Tardets), Zuberoa. The <i>pastorala</i> was a major festivity in which a lot of people took part and which was performed outside in town squares or wide open spaces. That is how it is still performed today. The plays, as they are today, were sung in verse and both the music and dance were very important. Two rival worlds compete in the <i>pastoralak</i>: the good (<i>kristauak</i>) and the bad (<i>turkoak</i>). The good always win. There are three doors on the stage: the good come out of the left-hand blue ones; the <i>turkoak</i> come out of the right-hand red ones and there is a devil's image on it; and in the middle, there will be a small white door. The musicians are also on the stage. At one time, only men took part in the <i>pastoralak</i>, yet from the mid-20th century onwards women also began performing. Xaribaria, Masquerades, Tobera or folk satirical theater which comes from medieval traditions... Despite the passage of centuries, different theatrical expressions in Basque have been preserved in the Basque Country.</p> <p>-Gabonetako ikuskizuna (18th century). The first theatrical text we have in Basque dates from the 18th century. It is Pedro Ignacio Barrutia's <i>Gabonetako Ikuskizuna</i> (A Christmas Eve Spectacle)³. Barrutia was the scribe of Arrasate (Gipuzkoa).</p>
--	--

This short play was discovered in the 19th century, and Resurrección María Azkue published it for the first time in the journal *Euskalzale*. The text of the play is very popular and dynamic. It introduces local figures and everyday ups and downs into the religious storyline. At that time, more theatre like this was in all likelihood performed, but unfortunately this is the only text to have survived to this day.

-Iriyarena (1876). Marcelino Soroa is a main reference point in Basque theatre. As a young man, he performed shows in a circus on Andia Street in San Sebastian with a group of friends. He had to take refuge in Ziburu (Ciboure), Lapurdi, in the Northern Basque Country and there he began performing other kinds of shows with other exiles; the group also included Toribio Alzaga, who was still a young child at the time. In 1876, Soroa premiered the work *Iriyarena* in Ziburu; and two years later, in San Sebastian. He was very successful. He wrote many plays, including *Gabon* (Good evening, 1880), an adaptation of *Antton Kaiku* (1882), *Au ostatuba* (What an inn, 1884), *Alkate berriya* (The new mayor, 1884), *Urrutiko intxaurrak* (Appearances can be deceiving, 1886) and *Abec Istillubac!* (What an uproar!, 1889). During this time, he won numerous prizes at the San Sebastian theatre competitions.

-Zalamea'ko Alkatia (1881). Within the Basque Country, in the 18th and 19th centuries there were impresarios who promoted the theatre. Amongst many other acts, in Bilbao there were opera performances. In 1881, Luis Iza y Aguirre from Bilbao translated Calderón de la Barca's *El alcalde de Zalamea* (The Mayor of Zalamea) into Basque as *Zalamea'ko Alkatia*.

-Garbiñe (1917). Written by Katalina Eleizegi, the first woman who wrote drama in Basque. The story of the play takes place in the 13th century, in the midst of a war between the Navarrese and the Muslims, in the palace of the wealthy Larrain family; it is the story of an impossible love: Ibon and Egurtza are in love with Lider; Lide herself and Garbiñe, blinded by Ibon. The three acts of the play revolve around this complex.

This piece was staged thanks to Toribio Alzaga, one of the most important promoters of Basque theatre. He took over Marcelino Soroa's role and, with his troupe, brought many theatrical works to the stage, thereby reinforcing popular demand for Basque theatre. At the same time, theatrical texts were published to such an extent that, in 1912, the cultural journal *Euskalerraren alde* created a new section, in which one could read short dramatic works by Alzaga and his colleagues Abelino Barriola, Bitor Garitaonandia, José Elizondo, Katalina Eleizegi and José Olaizola, as well as other artists.

Alzaga and his associates prepared an extensive theatrical repertoire and they performed it inside the Basque Country, its most successful work being Katalina Eleizegi's *Garbiñe*, a play that was fully committed to Basque history and the Basque character. Eleizegi wrote high quality historical dramas with very precise documentation, as well as being the first woman to write

drama in Basque. Most of her works blended Basque history with love stories, and some of the works she published or premiered included *Garbiñe* (1917, but performed first on 21st December 1916), *Loreti* (1918), *Gaine* (1929), *Yatsu* (1934), *Erausoko Kateriñe* (Catalina de Erauso, 1962) and the unfinished *Roldan* (Roland, 1963).

-Xirristi Mirristi (1952). In the Northern Basque Country, after two World Wars, theatre began to strengthen. Piarres Lartzabal, the priest of Sokoa (Lapurdi), was the most prolific playwright. In 1951, he wrote the play *Etxahun*, as well as over a hundred other texts, including *Xirristi Mirristi* (1952) -some years later Daniel Landart staged a very successful adaptation of this play with the Xirristi-Mirristi group-, *Bordaxuri* (1952), *Senperen gertatua* (It happened in Senpere, 1964), *Orreaga. Pastoral gisarako ikusgarria* (Roncevaux: An impressive kind of pastoral, 1964), *Ibañeta* (1968) and *Matalas* (1968). Lartzabal spent some time in Paris and he brought the theatrical innovations he saw there, in his own way, to the Basque theatre. A fervent playwright, from the 1950 onwards he was the most influential figure in developing Basque theatre in the Northern Basque Country.

-Beste mundukoak eta zoro bat (1969), by Gabriel Aresti. In the 20th century, the repression of Basque culture by the dictatorship of Francisco Franco led to a serious disruption. Before the end of Francoism, however, a vibrant and powerful cultural movement emerged in the Basque Country around amateur theatre groups. Gabriel Aresti was, in the 1960s, the innovator of Basque theatre, who had direct contact with youth theatre groups and actors. Opposing the arbitrariness of power and the traditional morality of the Basque Country, he created a synthesis between tradition and avant-garde; it has been said that he created revolutionary popular theatre. According to Xabier Lete, a key figure of the Basque culture, the new Basque theatre began with Aresti's play *Beste mundukoak eta zoro bat* (Those from another world and a lunatic). Aresti wrote that play for the Jarrai group, and he created each character for one of the actors.

The Bilbao writer Aresti constructed a new theatrical language as regards perspectives, aesthetics, and themes. It is no coincidence, moreover, for Bilbao to be the epicentre of that innovation. The fact is that Bilbao was an industrial city. Specifically, it was the city that asserted that industry and the social struggle were also Basque, alongside the bucolic Basque world.

-Pistolaren begi zuri-beltzak (1984). In 1984, Maskarada, a thriving theatre company from Bilbao that made history in the 80s, premiered the successful work *Pistolaren begi zuri-beltzak*, an adaptation of a play by the Italian Dario Fo (translated by Jon Aurre), at the Campos Eliseos Theatre in Bilbao. It was the first Basque play to be professionally staged. Carlos Panera was the director and actor. The other actors were Patxo Telleria, Marta

	<p>Carlos, Aizpea Goenaga, Imanol Agirre, Mikel Martinez, Peio Gutiérrez and Aitor Mazo. It was the first play by a professional company that produced quality theatre for adults in Basque. In addition to its symbolic value, it turned a dream into reality and proved that it could be done.</p> <p>The chosen act was one of Dario Fo's early works -the first performance of the original work took place in 1960-. The plot is based on some real events: the comings and goings of a person from Collegno who has lost his memory and the adventures of a bandit named Pollastro. This work follows the lines of the American Black Comedy.</p>
<p>Contemporary dramaturgy (up to 3 paragraphs)</p>	<p>Our theatre culture goes back a long way but few documents have survived to this day. We do know, however, that celebrations in the 15th century included plays in Euskara. The 'Pastorale' and the 'Mascarade' are examples of folk theatre still performed in the north side of the Basque Country today, administratively belonging to France. In the 18th century, Basque theatre was given a boost by the Count of Peñaflores and members of the 'Real Sociedad Vascongada de Amigos del País'. Marcelino Soroa, Joanes Etxeberri and Toribio Alzaga are some of the playwrights who marked the 19th-century rebirth of our theatre.</p> <p>During the Second Spanish Republic (1931 to 1939), Basque theatre experienced a golden age, spreading from the cities to the villages. Since then, the Basque people have been enthusiastic fans of local theatre. The first Basque magazine dedicated to theatre was called <i>Antzerti</i>, run by Antonio María Labayen. The magazine <i>Eskualduna</i>, founded in Bayonne before the Civil War and published in French and Basque, later featured work by playwrights Piarres Larzabal and Telesforo Monzón from 1950 to 1976. The 'Escuela de Declamación' of Donostia/San Sebastián was once the breeding ground for Basque theatre. Women played an important role in the school, including two of the leading figures in Basque theatre, Katalina Eleizegi and María Dolores Agirre.</p> <p>The first decade of the Franco dictatorship was a dark and unproductive period for Basque theatre, as public use of Basque was forbidden. It slowly began to recover in the shadow of the church, with amateur theatre groups sprouted up in many towns. In the mid-1960s art was imbued with the revolutionary fervour that shook Europe, and Basque theatre began to change both aesthetically and linguistically. Basque groups began to create more modern theatrical productions that sought to identify with social change.</p> <p>In the later years of the Franco regime, Gabriel Aresti represented the soul of a movement that radically modernised Basque theatre in Bilbao, an overwhelmingly industrial city and the scene of great social struggles. This is how independent Basque theatre was born. Maskarada was the first professional theatre group in the Basque Country and the first to perform a</p>

	<p>play in the Basque language, which before then had been the language of amateur theatre groups. Today, some groups choose to première their work exclusively in Basque while others present performances in two languages.</p> <p>According to data from Sarea, the official theatre network in the Spanish Basque Country, 2,000 performances are staged every year, many of which are productions in Euskara. Over time, new kinds of productions have emerged, and Basque theatre is enjoying increasing international exposure. Basque theatre speaks a universal language that tells stories about us and others. Basque theatre is in constant change – just like the lives whose stories are told.</p>
<p>Significant plays in this language from the past 35 years - minimum 5 <i>(title, author, year of writing, synopsis, existing translations, produced abroad)</i></p>	<p>-<i>Ama begira zazu</i> (1990). In 1990, Elena Irureta and Kontxu Odriozola, two actors in the first Antzerti class intake, wrote and staged the play <i>Ama begira zazu</i> (Look mum), together with Mikel Garmendia and Jose Ramon Soroiz, and directed by Eneko Olasagasti. It was a performance which had been thought up and staged in Basque, a comedy based on figures from that time, and for many it was <i>costumbrista</i> although it did have a touch of social criticism. The performance enjoyed unparalleled success and the theatre came to towns in which it had never existed before. Up to then, no Basque-language play had elicited so much interest. In the opinion of many people, the play itself was a phenomenon. Likewise, from the gender perspective, as the two writers and the driving forces behind it as well as the producers of the play were women, and bearing in mind that the leadership of women in Basque theatre was still lagging behind, the work by Irureta and Odriozola constituted an indispensable play.</p> <p>-<i>Baratze loretsua</i> (1996). In 1996an, the Tanttaka group premiered the successful play <i>Baratze loretsua - El florido pensil</i> (The flowery hanging garden), based on the book by Andres Sopena, in two versions, in Basque and in Spanish. After six years touring with the play, it was brought to the stage once again in 2006. The actors included Kike Díaz de Rada, Ramón Ibarra, Zorion Egileor, Patxi González, Paco Obregón, Julio Perugorria, Jose Ramon Soroiz and Alfonso Torregrosa. It was directed by Fernando Bernués and Mireia Gabilondo. The work portrays caustically the troubles of some boys subjected to the absurd and illogical brutality of the educational system in post-war Spain. It is a fresco in which the school—the centre of operations and fascist propaganda—and the stands from which the bugles of the regime take place. The play won the Ercilla Prize in 1996 for best Basque production and that for best cast at the Vitoria-Gasteiz Festival in 1997. It won a Max 2000 Prize in Madrid. Adults who experienced in the flesh the bite marks of National Catholic (dis)education appear in the work.</p> <p>-<i>8 olivetti poetiko</i> (1998). In 1997 the Mina Espazioa venue was founded in Bilbao. A group of young people set up that creative space and a year later the Antzerkiola Imaginarioa</p>

company was established. Rejecting naturalist drama and fleeing the commercial theatre, they constructed their own poetic language full of symbolism with the work *8 Olivetti Poetiko* (8 poetic Olivettis). It was a new generation which performed drama with an innovative aesthetic. Worth noting were the texts created by poet Jon Gerediaga, which were full of imaginary worlds. The group members from that time continue working. They include Ander Lipus, Jon Gerediaga, Miren Gaztañaga and Alex Gerediaga, amongst others.

-*Kutsidazu bidea, Ixabel* (2003). In 2003, the Goringo group brought to the stage *Kutsidazu bidea, Ixabel* (Show me the way, Ixabel), based on the successful novel by Joxean Sagastizabal. The script was adapted by Nagore Aranburu and it was staged by the actors Anjel Alkain, Iñaki Agirrezabal, Ixabel Agirresarobe, Egoitz Lasa, Ainere Tolosa and Mikel Sarriegi. The play was directed by Anartz Zuazua. It was a huge success, with an audience of more than 75,000 people in one year. It was a phenomenon similar to that of *Ama begira zazu*. In 2020, a musical production of this title was prepared by the vocal group Demode Quartet. It premiered in Arriaga Theatre, in Bilbao. It was acclaimed by the media and the audience and it won the main prize given to staged arts in Spain, the MAX Award for Best Musical or Lyrical Show in 2021. That was a great achievement if we consider that it was a production in Basque in a category full of big musical productions in Spanish premiered in Madrid.

-*Obabakoak* (2017). The Arriaga Theatre is the main producing theatre in the Basque Country and in recent decades has significantly boosted the production of works in Basque. In 2017, Calixto Bieito, a prestigious European director and current artistic director of this theatre, faced the challenge of bringing the poetry of the internationally successful literary work *Obabakoak*, written in 1988 by Bernardo Atxaga, to the stage. We are submerged in the literary universe of OBABA, territory linked to Macondo, Yoknapatawpha, or Region, where the stories of characters like the geography teacher take place, in which he remembers his story of epistolary love, the young teacher who has to learn to fight solitude, the relationship of a canon with a child lost in the forest, or the writer who discovers an amazing detail on enlarging an old school photo... In this free adaptation by Bieito, the characters appear as human landscapes full of love, desire, fear and uncertainty. *Obabakoak* was conceived as a poetic, visual and physical composition in which animals were mixed with humans and the forests with our members. A small "Gesamtkunstwerk". The play was presented in two versions: Basque and Spanish. Arriaga Theatre brought the act in Basque to important cities outside of the Basque Country, such as Madrid and Barcelona, and even to Germany, to the city of Stuttgart. In Barcelona, it was awarded with the Premi de la Crítica 2017 (Critics' Award 2017) for video design (Sarah Derendinger). The dissemination of this work opened a precious door for our language, Basque,

	to resonate strongly in places that were not usually accessible. This continued the success of <i>Obabakoak</i> , a work whose original novel by Atxaga has been translated into nearly 30 languages. It was also adapted into a film.
--	--

LOCAL RESOURCES

Digital presence

Digital database for plays in this language <i>(Y/N, link, type of access)</i>	<p>-Eskena – Euskadiko Ekozle Eszenikoen Elkarte. Association of Performing Arts Producers of the Basque Country. They´re trying to build an audiovisual archive of basque plays. https://eskena.org/eu/</p> <p>-Ganbila. This project, promoted by EHAZE and Susa, aims to promote Basque theater and open the way for research at the same time. https://www.ganbila.eus/</p> <p>-Euskal Antzoki Sarea. The Basque Theatre Network offers information on its website regarding cultural spaces, companies and shows. https://www.sarea.euskadi.eus/</p>
--	---

Funding

Structural grants for playwriting <i>(organization, contact information, website, range of financial support: min–max, frequency/period)</i>	<p>-Eusko Jaurlaritz. Kultura eta Hizkuntza Politika Saila (The Department of Culture and Language Policy of the Basque Government). A total of 108.000 euros are available to help create texts for the theater. 12 grants will be awarded, each worth 9.000 euros, divided as follows: 7 for theater texts written in Basque and another 5 for theater texts written in Spanish.</p> <p>-Antzerkiz. Antzerkigintza berriak/Nuevas dramaturgias. The Arriaga Theatre in Bilbao, The Principal Theatre in Vitoria-Gasteiz and the Victoria Eugenia Theatre in San Sebastian are launching this programme for the ninth year, with the aim of facilitating access to the world of theatre for new playwrights and those coming from other artistic fields (literature, cinema, etc.) who want to delve into stage creation. The aim of this call is to select a maximum of eight creators to develop a play in a process guided by performing arts professionals, which will be carried out through laboratories held in the three participating theatres. The selected individuals will receive a financial grant of 3.300 euros in exchange for working on the project and laboratory expenses.</p> <p>-Centro Dramático Nacional (Spanish National Theatre) – Residencias Dramáticas. Every year the CDN organizes 4 Dramatic Residencies so that 4 playwrights write one new play each. Every playwright is paid 7.500 euros. The plays can be</p>
--	--

written in any of the official languages in Spain (including Euskera).

<https://dramatico.inaem.gob.es/transversales/residencias-dramaticas-2025-2026/>

-Laboratorio SGAE. Every year the SGAE Foundation organizes the SGAE Laboratory, in which 6 playwrights will be paid 5.000 euros each to write a new play. The play can be written in any of the official languages in Spain (including Euskera). <https://fundacionsgae.org/actividad/13o-laboratorio-de-escritura-teatral-convocatoria/>

-Artistas en residencia-Bilbaoeszena. This program, launched by Bilbao City Council, has as its main objective the support of stage creation, which responds to the strategic line of promoting creation, and offers resources (financial, technical, training and support, etc.) to all artistic entities or individual artists who wish to develop a creative or research process in the performing arts, especially those more related to new scenes, that have a specific interest and a multidisciplinary character, with theater and/or dance as the main focus, without excluding projects related to traditional disciplines, such as street theater or circus. The selection committee values the works submitted in Basque. Participants will be eligible for two types of aid: on the one hand, those intended for projects in the initial phase of 2.000 euros, and on the other hand, for projects in the development phase of 4.000 euros.

-Donostia Kultura. Poltsiko Antzerki Sorkuntza. The 16th call for projects to promote creations in Basque in the field of Pocket Theatre has been launched. Two projects will be selected: the winner will receive 2.500 euros; the finalist 2.000 euros. The winners and finalists will commit to premiere and perform the winning works within the next Pocket Theatre Festival (4 performances each).

<https://www.donostiakultura.eus/eu/agenda/jaialdia/poltsiko-antzerkia>

-Karrikan zubiak. This platform aims to promote the creation and dissemination of emerging street art artists from the Basque Country. The project has the support and collaboration of the New Aquitaine-Euskadi-Navarre Euroregion, thus consolidating and expanding its cross-border character (between Spain and France, where the Basque Country is located). The platform aims to support original creations by collectives, artists, and emerging or developing professional companies based in the Basque Country (the seven historical provinces) that perform in public spaces. Special emphasis will be placed on the concept of "street arts" in the selection process. All disciplines of "live performance" will be accepted: theater, dance, circus, multidisciplinary work, etc. However, priority will be given to projects without dialogue or in Basque. The projects selected are helped these ways: two free training sessions; three creative residencies, for which 2.000 euros are provided; a sum of

	<p>money to cover an external review worth 2.000 euros for the person or group accompanying the creation from the outside; creation aid worth 5.750 euros; three workshops (each one remunerated with a total of 500 euros) to be held in partner spaces, aimed at project mediation, connecting with diverse audiences, co-creation, or community work related to the project and/or performance; and finally, a contract for the resulting show in 2027 that includes 10 dates at 1.800 euros.</p>
<p>Structural grants for translation of plays (organization, contact information, website, range of financial support: min–max, frequency/period)</p>	<p>-Sociedad General de Autores y Editores (SGAE): Spanish institution which takes care of managing the authors' rights. Every year they open a call for the translation into other languages of plays written in any of the official languages in Spain (including Euskera). https://fundacionsgae.org/actividad/ayudas-a-la-traduccion-de-textos-teatrales-2025/</p>

Publishing

<p>Publishers specialized in publishing plays in this language (organization, contact information, website)</p>	<p>-Susa. A collection of plays published in collaboration with Ehaze. Launched in 2019, around six books will be published each year. https://susa-literatura.eus/bildumak/ganbila</p> <p>-Artezblai. It has a collection of almost 200 plays published. Most of them are in Spanish but there is an interesting collection of plays in Basque too. https://www.artezblai.com/libreria-artezblai/</p> <p>-Ehaze. An association to promote and showcase Basque-language theatre in its entirety. They own a book-collection of plays in Basque. https://ehaze.eus/</p> <p>-Txalaparta. A publishing house that fosters critical thinking through political and social publications, and also offers a catalog of plays in both Basque and Spanish. www.txalaparta.eus</p> <p>-Alberdania. This publishing house, among its collection of published books, includes some interesting works in Basque, both classic and contemporary, original works as well as translations from other languages. www.alberdania.net</p>
--	---

Agencies

<p>Agencies specializing in the management and promotion of playwrighting (organization, contact information, website)</p>	<p>-Portal71. A company representing a diverse range of theater companies, each with its own unique essence and artistic vision. From classical theater to the most daring avant-garde works, each company brings its own magic to the world of performance. They manage and promote acts in Basque, very focused in distribution. www.portal71.com</p>
---	--

	<p>-Euskal Kulturgileen Kidegoa EKKI. In 2015, Euskal Kulturgileen Kidegoa (EKKI) was presented to representatives of the cultural, social, and institutional sectors at Euskararen Etxea in Bilbao. It acts, exclusively or primarily, within the Basque Autonomous Community, as a management entity for the rights recognized in the Intellectual Property Law. EKKI was promoted by Euskal Herriko Bertsozale Elkarte (Basque Country `Bertsozale´ Association), Euskal Idazleen Elkarte (Basque Writers Association), Euskal Editoreen Elkarte (Basque Publishers Association), Euskal Irudigileen Elkarte Profesionala (Basque Professional Writers Association), and Euskal Herriko Musikarien Elkarte (Basque Country Musicians Association). www.ekki.eus</p> <p>-Sociedad General de Autores y Editores (SGAE). Spanish institution which takes care of managing the authors' rights but rarely promotes their work. It has been criticized a lot for that and some playwrights left SGAE and went to EKKI. www.sgae.es</p>
--	--

Local cultural institutes

<p>Cultural institutes working in the country (organization, contact information, website, activities)</p>	<p>-Etxepare Euskal Institutua. Since 2010, they have been working to promote the presence and visibility of the Basque language and contemporary Basque creation at the international level, promote international collaboration, and facilitate exchange and communication between creators, professionals, agents and institutions. For instance, Etxepare collaborates with the Arriaga Theatre on the DoSEL project. https://www.etxepare.eus/</p> <p>-Basque. Performing Arts. It's the internationalization brand of the Basque performing arts sector, managed by the Etxepare Basque Institute and the Department of Culture and Language Policy of the Basque Government. www.basqueperformingarts.eus Etxepare runs another interesting site, helpful for anybody who wants to know more about Basque culture: www.basqueculture.eus</p> <p>-Ehaze. An association to promote and showcase Basque-language theatre in its entirety. They take care of everything that is staged in Basque, with a special interest in promoting creative processes in Basque. https://ehaze.eus/</p> <p>-Euskal Antzoki Sarea. The Basque Theatre Network is an inter-institutional entity created in 1993, in which the Department of Culture and Language Policy of the Basque Government, the Departments of Culture of the Provincial Councils and the municipalities that own the theatres and venues that are members of the network participate. https://www.sarea.euskadi.eus/</p>
---	--

	<p>-EKE Euskal Kultura Erakundea/Institut Culturel Basque. The Basque Cultural Association (EKE) has as its main objective the support of the development and spread of Basque culture. EKE was created in 1990, promoted by cultural associations in the North (the three Basque territories administratively located in France), with the support of public institutions at the time, such as the State, the Aquitaine Council (now the New Aquitaine region), the Pyrenees-Atlantiques Council, and the Union of Peoples in Support of Basque Culture (which disappeared with the creation of the Basque Urban Area Association). https://www.eke.eus/eu/kultura/antzerkigintza</p> <p>-Instituto Cervantes: a cultural institute which works for the promotion of Spanish culture and language abroad. Depending on the current director and what they understand by “Spanish”, they may support (or not) activities which involve Basque culture and our language: euskera. www.cervantes.org</p> <p>-Euskaltzaindia. Euskaltzaindia (1919) is the official institution responsible for the Basque language. It conducts research on this language, aims to protect it, and issues standards for the normalization of the language. The Basque name for this language academy is Euskaltzaindia. https://www.euskaltzaindia.eus/</p> <p>-Dantzerti. Dantzerti is the Higher School of Dramatic Art and Dance of the Department of Education of the Basque Government, serving the community. Their main goal is to offer students a high-quality higher education. They provide degree-level training in Dramatic Art and Dance. www.dantzerti.eus</p>
--	---

Books

<p>Books in English to get more information about playwriting in your language <i>(author, title, publishing House, year of publication)</i></p>	<p>1.Antzerkia. Teatre. By Pedro Barea and Aizpea Goenaga. This book belongs to a collection created by the Etxepare Basque Institute, which brings together twelve cultural disciplines, all of them intertwined as they share language, land and history. https://basqueculture.eus/media/uploads/libros/basque_antzerkia_eus-eng.pdf</p>
---	--