



## EUROPEAN ARTS EDUCATION FACT-FINDING MISSION

Resource mapping in Spain

September 2010

## 1. Background

The European Arts Education Fact-Finding Mission, a project initiated by EDUCULT – Denken und Handeln im Kulturbereich and supported by the European Commission in the context of the Culture Programme (2007-13), aims to develop a structural tool to gain data and information on inputs into cultural education across Europe. This will allow accurate assessment of impacts, as well as comparisons across states.

The Fact-Finding Mission is particularly concerned with the resources which are devoted to arts education and the monitoring tools which are available in this field. In this context, a broad definition of *resources* is used, which includes funding, staff, organisations, policies, programmes and other support services (e.g. training, networking, etc.). The project does not aim to collect primary data, but rather to map what already exists.

On the other hand, in this context *arts education* may involve activities carried out in formal and non-formal contexts, by both educational and cultural organisations. However, in the first phase of the Fact-Finding Mission particular emphasis is placed on the informal arts education provided by cultural institutions (i.e. out-of-school arts education provision).

The present document is part of the first stage of the Fact-Finding Mission and aims to provide an initial scan of the existing data, structures, heuristics and monitoring processes that exist in Spain. It has been prepared by Interarts between August and September 2010, with a view to contributing to the project's working meeting to be held in Essen on 12 September. It is based on the collection and analysis of existing data and information.

As suggested in the project outline, the research addresses the following issues:

- ▶ Brief review of governmental arts education definitions (inc. sector; resources).
- ▶ Production of a diagram demonstrating existing structures of provision.
- ▶ Scan for evidence of existing resource mapping.
- ▶ Outline of main challenges behind information finding.
- ▶ Scan of useful existing researchers and organisations in the sector.

## 2. Definitions and context of 'arts education'

### 2.1. Definitions

An official definition of 'arts education' (*enseñanzas artísticas*) is provided by the Organic Law on Education of 2006, which indicates that '*arts education aims to provide students with high-quality artistic tuition and to guarantee that future professionals in the fields of music, dance, drama, the plastic arts and design are adequately trained.*'<sup>1</sup> Given that this definition encompasses both school

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<sup>1</sup> Ley Orgánica 2/2006, de 3 de mayo, de Educación, Article 45.1. Our own translation.

education and professional training, the text goes on to say that '*[arts] education includes the following:*

- a) *Tuition of music and dance in schools.*
- b) *Professional arts education, that is the professional education of music and dance and the middle and higher education degrees in the plastic arts and design.*
- c) *Higher arts education, that is higher education in music and dance, drama education, training in the field of heritage preservation and restoration, higher education in the field of design and higher education in the plastic arts, which includes higher education in ceramics and glassworks.<sup>2</sup>*

The references to heritage in this definition show that, beyond the domain of the 'arts', a broad notion of 'arts education' prevails in this context – one which, however, appears to retain a rather traditional view of 'culture' (as in the arts and heritage) and to include most arts disciplines. As opposed to other EU member states, there is little evidence of 'media education' or 'creative education' entering the school curricula.<sup>3</sup> On the other hand, some elements connected to the broader definitions of culture (as in 'intercultural education') have increasingly entered the discourse, although this is taking place within the professional field, in teacher training and academic contributions, rather in official policy documents.

## 2.2. Context

The fact that education and cultural policy have tended to follow separate paths in Spain has been previously noted.<sup>4</sup> However, it is worth noting that competences in both these fields are largely decentralised to regional and local authorities. Whereas the central government retains the ability to foster framework legislation and is responsible for some national cultural institutions and the promotion of international cultural cooperation (the latter not preventing other tiers of government from holding their own cultural exchanges as well), it is at local and regional level where most resources are spent and policy is made.

Data for 2005 shows that central government was responsible for 11.9% of all public expenditure in the field of education, whereas regional and local authorities accounted for 83.2% and 4.9% respectively.<sup>5</sup> In the case of public expenditure in the field of culture, data for 2006 indicates that the central government's share amounted to 14.8%, whereas regional and local authorities were the source of 30.5% and 54.7% of public cultural funding respectively.<sup>6</sup> In this respect, the development of cultural and education policies may follow separate courses in different regions and their connections could be stronger in some regions than others – as seemingly indicated by the fact that, at last count,

<sup>2</sup> Ibidem, Article 45.2. Our own translation.

<sup>3</sup> The recent Education Law in Catalonia does include some references to '*the promotion of artistic sensitivity and creativity*' and the aim to '*enable students to analyse media critically and to use the new technologies.*' Llei 12/2009, del 10 de juliol, d'Educació. Our own translation.

<sup>4</sup> '*When the Ministry of Culture was created it was assumed that education and culture required different approaches.*' Anna Villarroya, "Spain", in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 11<sup>th</sup> edition (2010), p. E-60. Available at [www.culturalpolicies.net](http://www.culturalpolicies.net).

<sup>5</sup> European Commission, *Organisation of the education system in Spain 2008/09* (Brussels: Education, Audiovisual & Culture Executive Agency, 2009), Eurydice programme, p. 64.

<sup>6</sup> Anna Villarroya (2010), p. E-48.

4 of 17 regional governments had ministerial departments holding joint responsibilities for both culture and education.<sup>7</sup>

Finally, it should be noted that the cultural sector in Spain also operates in a more informal fashion than in other EU member states – with private and non-profit organisations representing very relevant agents in cultural provision and cultural participation and a recognisable lack of all-embracing policy discourses and notions at state level. Therefore, the relative fragility of the official discourse on ‘arts education’ and other related concepts does not necessarily mean that programmes or projects do not exist in these fields.

### 2.3. Distribution of roles in provision and support to arts education

A short outline of the distribution of roles among the institutions and bodies involved in arts education in Spain is presented hereafter.

**Table 1: Structures of provision, funding and support to arts education in Spain**  
At national level, 2010

| Structures of provision                                 | Funding and support structures  |   |  |                         |                                     |
|---|---|---|--|-------------------------|-------------------------------------|
|   | National government   | Regional governments  | Local governments  | Private sources         | Other                               |
| In-school arts education (formal)                       | Minor funding and framework legislation   | Funding and core legislation  | Minor funding  | -                       | -                                   |
| Extra-curricular arts education (non-formal)            | -   | Funding and core legislation  | Funding and support services   |                         | Families: partial funding           |
| Vocational arts training                                | Minor funding and framework legislation   | Funding and core legislation  | Minor funding  | -                       | -                                   |
| Specialised arts education (music, dance schools, etc.) | -   | Funding and core legislation  | Minor funding  | Funding of some centres | Families: partial funding           |
| Non-profit organisations in education and culture       | -   | Legislation, minor funding  | Funding  | Funding                 | Families: partial funding           |
| Cultural institutions developing educational programmes | Framework legislation, core funding of national organisations; occasional funding of others (project-based) | Core legislation; core funding of regional public organisations; occasional funding of others (project-based) | Core funding of local public organisations; also funding of other organisations and activities | Occasional funding      | Families and users: partial funding |

Source: our own elaboration

<sup>7</sup> Ibidem, pp. E-6 and E-7.

As previously noted, the present research places particular emphasis on the provision of educational opportunities by cultural institutions. Therefore, priority will be given to this area when analysing existing data in the following sections.

### 3. Existing resource mapping

Spain's National Statistics Institute (*Instituto Nacional de Estadística*, INE), a public body under the aegis of the Ministry of Finance, is the organisation entrusted with the collection and publication of statistical data in a wide range of areas of public interest. INE has partnership agreements with other public bodies, including the Ministry of Education and the Ministry of Culture, which lead to the publication of thematic statistical reports in the corresponding policy areas. It is in this framework that most data in the field of arts education is released. In some cases, such as educational provision, information is collected in cooperation with the regional governments, as it is the latter which hold competences in this field.

#### 3.1. Provision of and participation in formal arts education

The Ministry of Education and INE provide annual data on the provision of and participation in all the levels of formal education (except school education, where subjects are taught on a universal basis). In this context, details are published on the following categories:

**Table 2: Data on the provision of and participation in formal arts education in Spain**  
Statistical sources available at national level, 2010

| Level / type of education  | Provision of education  |  | Participation in education   |
|--|---|--|--|
|  | Institutions  | Staff  | Students   |
| Specialised arts schools (plastic and visual arts; music; dance; drama) <sup>8</sup>                                     | <i>Data available on the absolute number of schools providing this type of education, per artform and per region.</i>                     | <i>Data available on the absolute number of teachers providing this type of education, per artform, per gender and per region.</i>                                     | <i>Data available on the absolute number of students per subject and level, updated yearly, including number of students who completed their studies each year (divided per gender; and per public or private school).</i> |
| Secondary education – standard schools (arts option in pre-university education; cultural option in vocational training) | <i>Data available on the absolute number of schools providing this type of education, per region [only for pre-university education].</i> | <i>Data available on the absolute number of teachers providing this type of education, per artform, per gender and per region [only for pre-university education].</i> | <i>Same as above. The percentage of participation in the arts and culture options as regards the total number of students enrolled in standard secondary education is also provided.</i>                                   |

<sup>8</sup> Specialised arts schools (schools providing *enseñanzas artísticas del régimen especial*) include centres providing mid-level and higher-level education in the plastic arts and design; elementary-, mid- and higher-level education in music; elementary-, mid- and higher-level education in dance; and higher-level education in drama. Higher-level education in this context is equivalent to university education.

| Level / type of education                        | Provision of education |       | Participation in education   |
|--|------------------------|-------|--|
|  | Institutions           | Staff | Students   |
| Higher education                                 | -                      | -     | <i>Data available on the absolute number of students per subject and level, updated yearly, including number of students who completed their studies each year (divided per gender; and per public or private university).</i> |
| Higher vocational training in the cultural field | -                      | -     | <i>Data available on the absolute number of students per subject and level, updated yearly, including number of students who completed their studies each year (divided per gender).</i>                                       |

Sources: Ministerio de Cultura, *Anuario de estadísticas culturales 2009* (Madrid: Ministerio de Cultura, 2009); available at [www.mcu.es](http://www.mcu.es).

Although this field is not the subject of the current analysis, the data outlined above provide interesting information on the general levels of arts education provided in Spain. In this respect the following elements can be highlighted:

- ▶ 339,119 students were enrolled in specialised arts schools in the school year 2008-09. Almost 83% of them (280,634) were enrolled in music schools. 89% of all students in 2007-08 attended public schools. 58% of all students in 2007-08 were women.
- ▶ Whereas specialised music schools exist in the 17 regions and 2 autonomous cities of Spain, dance schools only exist in 14 regions (but the higher degree is only taught in 4 of them) and specialised, formal drama education schools only in 10 regions.
- ▶ 21,979 students took the arts education in pre-university secondary school in the school year 2007-08. 83% of them attended public schools. 65% of them were women. The figure amounts to only 3.8% of all students in pre-university secondary education, although this varies widely across regions, from 2.1% in Extremadura to 14.9% in the North African enclave of Melilla. Catalonia has over one third of all the schools providing the arts option (151 out of 443), but one of the lowest percentages in public schools (only 69.5% of centres are public, as opposed to 83% on average).
- ▶ 5,103 students were enrolled in the cultural option of mid-level degrees in vocational training and 13,188 students in the higher-level degrees. This amounted to 4.1% of all students in vocational training. Again, the figure ranges widely from 0.9% in La Rioja to 8.8% in the Madrid region.
- ▶ 96,015 students attended university courses in cultural subjects (including media, journalism and advertising) in the university year 2007-08. This amounted to 8.9% of all university students. 84% of them attended public universities. 65% of them were women.

### 3.2. Educational programmes in cultural institutions: museums

Information about the educational programmes provided by cultural institutions in Spain is only available for museums, through the Museum Statistics which the Ministry of Culture publishes on an annual basis. Information is collected in cooperation with other departments of central government and with the regional governments and the authorities of autonomous cities. Details are available for the following categories:

**Table 3: Data on the educational programmes provided by museums in Spain**  
Statistical sources available at national level, 2008

| Topic   | Statistical data  |
|---|---|
| Educational programmes provided by museums  | <i>Data available on the absolute number of museums providing educational activities (also as a percentage of the total number of museums), per target group, per region, size of town and type of museum. These data are only collected every two years.</i> |
| Sources: Ministerio de Cultura, <i>Anuario de estadísticas culturales 2009</i> (Madrid: Ministerio de Cultura, 2009); and Ministerio de Cultura, <i>Estadísticas de museos y colecciones museográficas 2008</i> (Madrid: Ministerio de Cultura, 2008); both available at <a href="http://www.mcu.es">www.mcu.es</a> . |   |

Based on the latest statistics available in this field, the following details can be highlighted:

- ▶ 774 museums carried out educational activities in Spain in 2008. This amounts of 53% of all the museums which took part in the survey.
- ▶ Only 32% of museums surveyed in Castilla-La Mancha provided this kind of activity, as opposed to 75% in the Balearic Islands and 82% in Catalonia.
- ▶ 79% of all educational activities in museums were aimed at children, 35% at elderly people, 29% at families, 18% to people with disabilities and 8% to ethnic minorities. 46% addressed other groups.<sup>9</sup>
- ▶ 66% of all archaeological museums offered educational programmes, as opposed to only 39% of fine art museums.

### 3.3. Economic relevance of arts education: employment and GDP

An initial attempt to depict the economic impact of the cultural sector in Spain has recently been made with the publication of the *Satellite Accounts of Culture* on behalf of the Ministry of Culture in early 2010. The Satellite Accounts aim to estimate the global impact of the productive activities belonging to the cultural and creative sectors, on the basis of the statistical classification of economic activities.

Interestingly, this recent publication adopts a model based on the notion of the 'cultural value chain', one of the phases of which relates to educational activities (the others being creation and production; reproduction; and dissemination, distribution, promotion and regulation). This could provide an initial approximation to the relevance of arts education in terms of staffing (input) and economic impact (output/outcome), although the data available seems to indicate that the focus lies more on arts education in educational institutions than on the provision of educational activities within cultural

<sup>9</sup> Since activities can target more than one population group, the overall figure totals more than 100%.

institutions. In fact, it is likely that staff working in educational programmes within certain cultural institutions may be classified under another phase in the 'cultural value chain' (such as promotion), rather than under educational activities.

In this context, information is available for the following categories:

**Table 4: Estimation of the economic relevance of arts education in Spain**  
Satellite accounts for culture, 2010

| Topic   | Statistical data   |
|---|--|
| Employment in cultural education  | <i>Estimation of the total number of workers (full-time equivalent) involved in educational activities in the cultural sector.</i>                                     |
| Contribution of educational activities in the cultural sector to the Spanish economy  | <i>Estimation of the total economic value of educational activities in the cultural sector, as a share of the Spanish GDP and in terms of gross value added (GVA).</i> |
| Sources: Ministerio de Cultura, <i>Cuenta satélite de la cultura en España</i> (Madrid: Ministerio de Cultura, 2010); available at <a href="http://www.mcu.es">www.mcu.es</a> . |  |

As opposed to the publications presented above, the data presented in this recent publication do not provide an estimation at regional level. On the other hand, although the Satellite Accounts for Culture measure the economic contribution of individual sectors of culture and the arts (heritage; archives and libraries; books and press; plastic arts; performing arts; audiovisual and multimedia) to the Spanish GDP and GVA, this data is not crossed with that of the phases of the 'cultural value chain' – therefore, with the information available it is not possible to distinguish value being created in music education from that of heritage education, etc.

However, on the basis of this publication, some elements can be highlighted, which somehow indicate the current situation and recent trends in the economic importance of arts education in Spain:

- ▶ 45,900 people were estimated to work in arts education in Spain in 2007 (full-time equivalent). The figure had grown by 3.4% on average annually from 36,400 in 2000. Although employment in arts education amounted only to 6.9% of all cultural employment in Spain, the growth of 3.4% went above the overall average of 2.4% for the cultural sector.
- ▶ Employment in arts education was estimated to amount to 0.24% of total employment in Spain in 2007. This had increased from 0.23% in 2000. With the equivalent number of full-time employees at 669,300, the overall cultural sector accounted for 3.5% of all employment in Spain in 2007 (down from 3.6% in 2000).
- ▶ Arts education contributed by €1.8bn to the Spanish GDP in 2007, according to the estimations of the Satellite Accounts for Culture. This represented an annual average increase of 9% since 2000, when the sector had contributed with €989m.
- ▶ In 2007, arts education represented 0.17% of the total Spanish GDP and 5.9% of Spain's cultural GDP. Annual increases since 2000 were here much less pronounced than for the absolute figures quoted in the previous paragraph: 0.2% annual increase as regards the Spanish GDP (up from 0.16%) and 5.3% annual increase as regards the cultural GDP (up from 5%).

#### 4. Main challenges behind information finding

The information presented in the previous section results from an initial exercise in mapping the information that is currently provided in the field of arts education in Spain. Both the fact that the research has been carried out over a short period of time in August-September 2010 and some of the shortcomings that have been identified during the mapping point to a series of challenges that should be addressed in forthcoming activities:

**1. Further exploration of data, particularly at regional level.** As indicated in the initial section, policies and programmes in the areas of education and culture are mostly decentralised in Spain. For instance, among the most relevant cultural institutions providing educational programmes are local cultural centres (the so-called *centros cívicos*, *centros culturales*, *casas de cultura* and other types of local multidisciplinary facilities) – they are, however, public institutions depending on local governments and, as such, will seldom be taken into consideration by statistics collected and published at national level. On the other hand, most regional governments do collect statistical data in the cultural sector, some of which is later published. A short overview of existing data carried out during the preparation of this document did not provide much detailed information as to the availability of data on arts education at regional level, including educational programmes in cultural organisations. However, further research efforts could be needed in this respect, so as to identify some good practices that could exist in this field. In particular, the exploration of data available at regional level in Catalonia could be further considered.

**2. Exploitation of existing data.** Some of the statistics presented in the previous section, including those in the area of educational programmes provided by museums, could be further cross-analysed. Given that they are based on surveys carried out by the Ministry of Culture, it is likely that more information exists than that which has been made available in the online publications. Likewise, similar surveys are carried out in other sectors, both at national and at regional level, and could be further explored in order to determine whether more information could be obtained from them.

**3. Improvement of data-collection tools.** Even if, as pointed in the previous two paragraphs, more efforts are needed to map and analyse the information already in existence, it is also likely that the existing data-collection and monitoring tools will need improvement. Indeed, whereas much detail appears to be available for activities occurring within the educational sector (including arts education in formal education, etc.), data related to activities within the cultural sector, including educational activities carried out by cultural institutions, is much less detailed. As regards issues such as the human resources in this field, this is also probably linked to the lack of well-defined professional profiles in the sector, which are consequently not properly categorised in data-collection.

These issues could be the subject of further discussion with other partners in the Fact-Finding Mission, so as to establish priorities for the next research phase. Likewise, they should later be analysed jointly with public authorities at both national and regional level, in order to determine the feasibility of their implementation and the availability of good practices in any of these areas.

## 5. Relevant institutions and research bodies

### Public authorities and bodies:

- ▶ Ministry of Culture: [www.mcu.es](http://www.mcu.es)
- ▶ Ministry of Education: [www.mec.es](http://www.mec.es)
- ▶ National Statistical Institute (INE): [www.ine.es](http://www.ine.es)
  
- ▶ Catalonia – Ministry of Culture and the Media: <http://cultura.gencat.cat>
- ▶ Catalonia – Ministry of Education: [www.gencat.cat/educació](http://www.gencat.cat/educació)
- ▶ Catalonia – Statistical Institute: [www.idescat.cat](http://www.idescat.cat)

### Research organisations and other relevant institutions:

- ▶ Jaume Bofill Foundation: [www.fbofill.cat](http://www.fbofill.cat)
- ▶ Gao Lletres: [www.gaolletres.net](http://www.gaolletres.net)
- ▶ Barcelona Media: [www.barcelonamedia.org](http://www.barcelonamedia.org)
- ▶ UNESCO Chair in Cultural Policies and Cooperation, University of Girona: [www.catedraunesco.com](http://www.catedraunesco.com)
- ▶ MA and PhD programme in Visual Arts and Education, a joint initiative of the universities of Granada, Barcelona and Girona: [www.artes-visuales.org](http://www.artes-visuales.org)