



## ARTS EDUCATION MONITORING SYSTEM (AEMS)

National report: Spain

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## 0. Background

The Arts Education Monitoring System (AEMS), 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 set up and sustainably implement a European structural tool that will make national European data on the resource input in arts education comparable and accessible to stakeholders – culture and education policy makers, practitioners and researchers. In addition to the coordinating organisation, it involves partners in Germany, Hungary, Spain and the UK. AEMS is implemented between 2011 and 2012. The project builds on the results of the ‘European Arts Education Fact-Finding Mission’ which several European organisations carried out in 2010, with a view to identifying existing information sources on arts education in their respective countries.

In the context of the project, ‘arts and cultural education’ is understood as a professional process within a cultural organisation with the aim of educating a specific target group or person in and about the arts. It should be distinguished from, inter alia, marketing and audience development. In this framework, cultural institutions are understood in a broad sense and may include artists and other types of organisations insofar as they play an important role in individual countries.

AEMS is particularly concerned with the resources which are devoted to arts and cultural education within cultural organisations (rather than schools), including funding, staff, organisations, policies, programmes and other support services (e.g. training, networking, etc.). In order to facilitate the contextualisation of data and potential comparability, an effort is made to collect information concerning the institutional, political and policy levels, as well as the governance model relevant to each country. A combination of quantitative and qualitative data is considered necessary in this respect.

The present document has been prepared by AEMS’ partner Interarts and collects evidence for Spain, on the basis of the common grid developed by project partners in late 2011. The document builds on Interarts’ previous research in the context of the ‘European Arts Education Fact-Finding Mission’ carried out in September 2010, which has been updated and broadened to respond to the remit of the present project. As agreed by project partners, the research addresses the following issues:

- ▶ Institutional context: polity, policy, politics, governance.
- ▶ Cultural institutions for the implementation of arts and cultural education (infrastructure).
- ▶ Human resource education and training for arts educators.
- ▶ Evidence, statistics and financial resources

This report has been prepared in February and March 2012, with a view to the AEMS’ partner meeting to be held in Budapest on 12-13 March. Evidence in some areas, particularly as regards human resource education and training, will be complemented in the next phases of the research project. On the other hand, gaps in data availability identified when drawing this report may inspire subsequent activities in the context of the AEMS, such as stakeholders’ seminars.

## 1. Institutional context

### 1.1. Education and culture in Spain: a 'polity' approach

Following the end of Franco's dictatorship in the mid-1970s, Spain adopted a quasi-federal model, as established in 1978's Constitution. The text aimed to decentralise competencies, in order particularly to respond to the demands from minority cultures (particularly those in Catalonia / Valencia / Balearic Islands and in the Basque Country / Navarra, as well as in Galicia). Yet in order to prevent further tensions with other regions, both the Constitution itself and its interpretation within the Spanish Parliament and in the Constitutional Court have tended to grant the same degree of competence to all 17 regions (*Comunidades autónomas* or 'self-governing communities').<sup>1</sup>

Competences in the fields of education and culture are largely decentralised to regional and local authorities.

In the field of **education**, pursuant to provisions laid down in the Constitution, the regional Statutes of Autonomy and a range of acts on education, the central government is entrusted with the design and implementation of the general guidelines on educational policy, vocational training and universities. This is aimed at ensuring the homogeneity and basic unity of the education system and at guaranteeing conditions of equality in the exercise of basic educational rights as laid down in the Constitution.

On the other hand, self-governing communities are in charge of the legislative development and the management of education in their region. They have regulatory powers for the development of state rules and the regulation of non-basic elements or aspects of the education system, as well as executive administrative powers for the implementation of the system in their respective regions, with the exception of those reserved to the state.<sup>2</sup>

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, which shows the high degree of decentralisation in this field.<sup>3</sup>

In the field of **culture**, the Constitution indicates that self-governing communities may assume competences over most areas related to culture, including handicrafts; museums, libraries, music conservatories and monuments of regional interest; the promotion of culture and research and, where applicable, the teaching of regional languages. The same principle applies to other related fields, such as the promotion and planning of tourism within regional communities' territorial area.

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<sup>1</sup> The two North African enclaves of Ceuta and Melilla, bordering Morocco, are 'ciudades autónomas' (*self-governing cities*) but have a different role in the constitutional context.

<sup>2</sup> Cf the European Commission Eurydice's *Eurypedia European Encyclopedia on National Education Systems*, update 2011. Available at [https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Spain:Administration\\_and\\_Governance\\_at\\_CentraC\\_and/or\\_Regional\\_Level](https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Spain:Administration_and_Governance_at_CentraC_and/or_Regional_Level).

<sup>3</sup> European Commission, *Organisation of the education system in Spain 2008/09* (Brussels: Education, Audiovisual & Culture Executive Agency, 2009), Eurydice programme, p. 64.

On the other hand, the state retains 'exclusive competences' in areas such the protection of Spain's cultural and artistic heritage and national monuments against exportation and spoliation; state-owned museums, libraries and archives (which may however be managed by regional authorities); and international relations, including in the cultural field. The Constitution also indicates that '*[without prejudice to the competences that may be assumed by the self-governing communities, the State shall consider the promotion of culture a duty and an essential function and shall facilitate cultural communication*' among the regions, in cooperation with them.<sup>4</sup> In practice, this has meant that central, regional and local governments all intervene in the cultural field, to varying degree.

In the case of local authorities, whereas the Constitution does not include an explicit identification of its competences, it has been understood that they should aim to respond to citizens' demands and aspirations. This has meant that, in practice, local authorities (including villages, towns and cities, as well as provinces, insular councils and other types of local councils – some of the latter not existing in all regions) have acquired a major role in the cultural field, including in the management of cultural facilities (museums, libraries, archives, theatres, auditoriums and concert halls, etc.), the organisation of activities (festivals, regular programmes in music and the performing arts, exhibitions, contests, etc.) as well as arts education and training.

Data for 2008 concerning public expenditure in the field of culture indicates that the central government's share amounted to 15.1%, whereas regional and local authorities were the source of 29.9% and 54.9% of public cultural funding respectively.<sup>5</sup>

Whereas figures have only slightly varied over recent years, it is worth noting that the present financial context may lead to more relevant changes in the near future. Following a reduction in the main funding sources (local and regional taxation, state transfers, etc.) and the impending need to reduce public debt at all governmental levels, both local and regional authorities are reviewing their major areas of expenditure and are likely to reduce their efforts in a range of fields, including culture. This may ultimately lead to a slight re-balancing of the respective roles, with central government increasing its share in overall public funding. It is also likely that self-governing communities will adopt rather divergent positions in this respect – whereas some see cultural and educational policy as core areas of competence (this being particularly the case of those with minority languages and cultures), others may be willing to return powers in certain areas to the central government, as opposed to the more traditional approach of seeking to increase competences which had been pursued in recent decades.

Finally, it is worth mentioning that following national elections in November 2011 which led to a change in the parliamentary majority, the new government decided to reduce the number of ministries and entrust cultural policy to a newly-formed Ministry of Education, Culture and Sports (*Ministerio de Educación, Cultura y Deporte*, MECD). Whereas a specific Ministry of Culture had existed under Socialist governments between 2004 and 2011, this step implied a return to the approach adopted by previous conservative governments (People's Party) between 1996 and 2004. Within MECD, a State Secretariat for Culture exists.

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<sup>4</sup> This quote from Article 149 (2) and other references are taken from the English version of the Spanish Constitution (1978) available at [http://www.senado.es/constitu\\_i/indices/consti\\_ing.pdf](http://www.senado.es/constitu_i/indices/consti_ing.pdf).

<sup>5</sup> Anna Villarroya, "Spain", in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 13<sup>th</sup> edition (2012), p. E-55. Available at [www.culturalpolicies.net](http://www.culturalpolicies.net).

The need for a specific Ministry of Culture has often been a subject of debate – some regional governments and parties (e.g. Catalan nationalist parties) contend that since central government has limited responsibilities for culture, there is no need for a specific Ministry in this field, and a similar position is held by liberal groups, the latter being probably one major influential factor in the current government's stance. On the other hand, culture professionals generally view the existence of a specific Ministry as an affirmation of the importance given to culture within national politics – in this respect, recent changes have met with some public discussions and a number of articles in leading newspapers.

## 1.2. Arts education in Spain at policy level

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>6</sup> Given that this definition encompasses both school 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>7</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>8</sup> On the other hand, the inclusion of *key competences* in the curriculum has led to a strengthening of programmes supporting learning and reading in recent years. In vocational training, some initiatives aimed at innovation, creativity and entrepreneurship are currently being introduced as well.<sup>9</sup>

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.

<sup>6</sup> Ley Orgánica 2/2006, de 3 de mayo, de Educación, Article 45.1. Our own translation.

<sup>7</sup> Ibidem, Article 45.2. Our own translation.

<sup>8</sup> The Education Law passed in Catalonia in 2009 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>9</sup> Eurydice (2011),

[https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Spain:Enhancing\\_Creativity\\_and\\_Innovation,\\_Including\\_Entrepreneurship,\\_at\\_all\\_Levels\\_of\\_Education\\_and\\_Training](https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Spain:Enhancing_Creativity_and_Innovation,_Including_Entrepreneurship,_at_all_Levels_of_Education_and_Training)

There is little evidence that cultural and artistic education, including the promotion of educational programmes in cultural organisations, has been addressed as a policy priority at national level. Where developments in this field exist, it is most often at the initiative of specific cultural or educational institutions as well as the local and regional authorities that support them.

It is also worth mentioning that different regions may have followed separate courses in this field. Connections between cultural and educational policies may be stronger in some regions than others – as seemingly indicated by the fact that, at last count, 6 of 17 self-governing communities had ministerial departments holding joint responsibilities for both culture and education.<sup>10</sup> This appears to be a trend on the rise (up from 4 regions in 2010), following governmental changes in several regions in 2011 and in the context of a reduction in the number of ministerial departments at different administrative levels – as explained above, the same decision was taken by the new conservative government when taking office at national level in late 2011.

### **1.3. Education and culture in Spain: their place in politics**

Educational and cultural policies in Spain show very different trends as regards their importance in broader political debates. Whilst culture has seldom been an element of contention between the main political parties (different views on whether a specific Ministry of Culture should exist and some discussions on authors' rights and Internet access notwithstanding), education may well be one of the areas in which clearer dividing lines have been set.

This is proven particularly by the fact that major Education Laws have been enacted by successive national governments in 1990, 2002 and 2006. Following the most recent change in government, it is likely that either a new Law or major amendments to the current Law will be introduced in the course of the current governmental term. Conflictive issues tend to include the place of religion and citizenship values in school curricula, the powers granted to school principals as 'public authorities' and the balance between public and private schools in funding policies, among others. However, this has limited impact on areas relevant to arts education.

It is worth noting that, even though competences in the field of education are largely decentralised at regional level, the major political debates in this field take place at national level, partly because framework legislation is drawn by central government and partly because this has been established as a regular issue of political confrontation on the national scene, which also involves segments of the media and some lobbying groups.

### **1.4. Governance of arts education in Spain**

As explained above, arts education has seldom been a priority issue within policy discussions, but this does not mean that experience in this field does not exist. The cultural sector in Spain 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

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<sup>10</sup> Anna Villarroya (2012), pp. E-9 and E-10.

official discourse on ‘arts education’ and other related concepts does not necessarily mean that programmes or projects do not exist in these fields. However, it renders an analysis more difficult.

Two types of private agents should be particularly noted:

- ▶ Grassroots associations, platforms and collectives, which have traditionally been instrumental in areas such as folk culture at local level and increasingly also in other fields such as cultural participation and the organisation of events, including some of an educational nature.
- ▶ Private foundations linked to savings banks (e.g. ‘la Caixa’, CajaMadrid / Bankia, Catalunya Caixa), which own several cultural facilities and some heritage sites and have developed innovative arts education programmes both in these venues and as outreach initiatives.

It is worth mentioning that the current economic context is also having an effect on these actors. On the one hand, cultural associations may suffer as a result of the reduction in public funding for cultural, youth and educational programmes. On the other hand, intense restructuring of the financial sector has meant that traditional savings banks, which were legally obliged to devote a share of their benefits to social programmes, including cultural and educational activities, have now become standard banks, with more limited social duties. Whereas some of the main actors in this field have expressed an aim to retain their social goals, it is likely that a reduction in their overall social expenditure, or at least an internal restructuring which may involve increasing health or social inclusion programmes at the expense of cultural activities, become visible in the next few years.

Given that it is difficult to measure the relative weight of individual actors in the provision of arts education activities, a short, qualitative outline of the distribution of roles among the institutions and bodies involved in arts education in Spain is presented hereafter.<sup>11</sup>

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

At national level, 2012

Structures of provision	Funding and support structures				
	National government	Regional governments	Local governments	Private bodies	Other
<b>In-school arts education (formal)</b>	Framework legislation and minor funding	Funding and core legislation; ownership of most public centres; contracting of staff.	Minor funding; ownership of some public centres.	Ownership of private centres.	Families: partial funding in some private schools
<b>Extra-curricular arts education (non-formal)</b>	-	Funding and core legislation	Funding and support services	-	Families: partial funding

<sup>11</sup> A similar table was originally produced by Interarts in the context of the Arts Education Fact-Finding Mission in 2010. It has been adapted and updated for the AEMS.

<b>Vocational arts training</b>	Framework legislation and minor funding	Funding and core legislation; ownership of most public centres.	Minor funding; ownership of some public centres.	-	Families: partial funding
<b>Specialised arts education (music, dance schools, etc.)</b>	-	Funding and core legislation	Minor funding	Funding of some centres	Families: partial funding
<b>Non-profit organisations in education and culture</b>	-	Legislation, minor funding	Funding of some activities (project-based)	Initiation of activities and bodies; funding	Families and users: partial funding
<b>Cultural institutions developing educational programmes</b>	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; ownership of some venues; design of projects	Families and users: partial funding
<b>Source:</b> our own elaboration					

## 2. Cultural institutions for the implementation of arts and cultural education

This chapter presents statistical data regarding the infrastructure devoted to arts and cultural education in Spain, on the basis of existing publications. As will be seen, data only exist in some sectors and may only be available at regional level in some cases. More information about the availability of statistical data and gaps in this field will be presented in chapter 4.

### 2.1. Cultural institutions

#### 2.1.1. Museums and collections

Museums and art collections are the field in which more detailed evidence of the availability of arts education programmes at national level has been found. In particular, Museum Statistics are regularly published jointly by the MECD (formerly by the Ministry of Culture) and Spain's National Statistics Institute (*Instituto Nacional de Estadística*, INE). Information is collected via a survey to over 1400 museums across Spain, in cooperation with regional governments and the authorities of autonomous cities.

On the basis of the annual statistics for 2010, the following data can be highlighted:

- ▶ 52.9% of all museums surveyed carried out educational activities aimed at specific target groups (e.g. families, children, people with disabilities, elderly people, ethnic minorities, etc.). This type of activities were by far the most regular additional activity implemented by museums, followed by courses and seminars (33%) and conferences (31%).
- ▶ Broad disparities existed as per the share of museums carrying out educational activities in different regions: 83% of museums in Catalonia and 79% of those in the Basque Country did so, as opposed to only 28% of museums in the Valencia region, 37% of museums in Castilla-León and 41% in Castilla-La Mancha.
- ▶ One of the factors explaining disparities may be the size of towns: 70% of museums in cities with over 100,000 inhabitants carried out educational activities, as opposed to 33% of museums in towns with less than 2000 inhabitants.
- ▶ The type of museums may also serve to explain an involvement in these activities, although differences here are less marked: 65% of science and technology museums and 62% of contemporary art museums had educational activities, whereas only 38% of fine art museums included this type of programmes.
- ▶ Children were by far the main target group of educational programmes: almost 81% of museums carrying out educational activities identified children as one key beneficiary. They were followed by 'other groups' (51%), elderly people (38%), families (34%), people with disabilities (24%) and ethnic minorities (10%).<sup>12</sup>

At regional level, the Government of Catalonia commissioned a statistical research study on art collections in 2007, which focused on galleries and art collections which could not be considered museums under the Museums Act.<sup>13</sup> The resulting report indicated that:

- ▶ 77% of 228 collections provided some type of educational programme, and that scarce differences existed between public- and privately-held collections (75% of 97 public collections had educational programmes, as opposed to 78% of 131 private collections).
- ▶ Guided visits were by far the most widespread type of activity (93%), whereas other types of guided activities were provided by 37% of collections, and libraries and archives were proposed as educational activities by 33% of the collections surveyed.
- ▶ 46 collections (20% of the total collections surveyed) published some educational materials in the course of 2007.

### 2.1.2. Performing arts and music

Data describing the availability of cultural education programmes in the fields of theatre, dance, circus and music has only been identified at regional level, via the statistics compiled by the Government of Catalonia. Surveys developed in this context tend to establish a distinction between events aimed at

<sup>12</sup> Ministerio de Cultura, *Estadísticas de museos y colecciones museográficas 2010* (Madrid: Ministerio de Cultura, 2011); available at [www.mcu.es](http://www.mcu.es)

<sup>13</sup> Most collections in this survey were of an ethnographic, archaeological or artistic nature. ICC Consultors Culturals, *Estadística de col·leccions de Catalunya. 2007* (Barcelona: Departament de Cultura i Mitjans de Comunicació, 2009).

family audiences (which could somehow be understood as 'educational activities') and other types of events.

An annual survey was distributed over several years among venues across Catalonia, which were asked to describe the activities carried out over the previous year. Statistics for 2009 indicated the following:<sup>14</sup>

- ▶ 26% of the performing arts and music shows presented in Catalonian theatres in 2009 (1062 out of 4056 activities) were aimed at family audiences. When only performing arts shows (i.e. theatre, dance and circus) are taken into account, the figure rose to 31% (913 out of 2907 events).
- ▶ In terms of individual events, only 23% (3,454 out of 15,300 events) were aimed at family audiences.<sup>15</sup>
- ▶ Family events accounted for 17% of total audiences to performing arts and music events held in Catalonian theatres in 2009 (619,000 attendees, out of 3,689,000 in total). When only performing arts events are considered, the figure rises slightly to 18% (569,000 out of 3,132,000).
- ▶ However, family events accounted for under 6% of the box-office income of theatres in Catalonia (EUR 4.5m, out of EUR 81.2m), thus indicating that ticket prices are below the overall average and that a certain share of events may be held for free.

Separate statistics exist for performing arts companies in Catalonia, on the basis of another annual survey. Interestingly, the percentage of companies presenting events aimed at family audiences is sensibly higher, according to 2008 data:

- ▶ 54% of the shows presented by performing arts companies (514 out of 958) were aimed at family audiences. The figure rises to 60% when only theatre companies are considered and to 74% in the case of circus companies. On the other hand, only 21% of events presented by dance companies were aimed at family audiences.
- ▶ 60% of the individual events performed by companies (11,780 out of 19,686 individual events) were aimed at family audiences.<sup>16</sup>
- ▶ When asked to provide further details, companies indicated that 55% of their 'family' performances were attended by school groups (6,467 out of 11,780), whereas 43% were aimed at proper family groups (5,017), 1.6% were commercial and 0.9% were done in the context of private parties. In the case of theatre companies, 60% of performances were made for school groups and 37% for family groups. When circus companies are considered, 27% of events were aimed at school groups and

<sup>14</sup> Departament de Cultura, *Estadística d'arts escèniques. 2006-2009. Sales de teatre, dansa i circ. Estadístiques culturals de Catalunya* (Barcelona: Departament de Cultura, 2011).

<sup>15</sup> In the previous paragraph, 'shows' refers to events which are counted only once even if they are presented on several occasions within one same venue. In this paragraph, each single performance of one event is counted individually. The fact that the percentage of family events is lower than that of family shows appears to indicate that family shows have shorter runs in venues than events aimed at other audiences.

<sup>16</sup> As above, the difference between shows which are presented more than once and individual events should be noted. The fact that the number of performances by companies based in Catalonia is far higher than the events described by venues may be due both to methodological factors (i.e. some events, particularly for children and families, may take place in public spaces, schools and informal venues which are not the object of the government's survey) and to broader national and international touring (i.e. Catalan companies including in their surveys data corresponding to performances outside Catalonia).

72% at families. In the case of dance companies, their educational activities were aimed mostly at schools (62%), with families accounting for 37% of performances only.<sup>17</sup>

## 2.2. Other civil organisations

A survey of cultural foundations was carried out in Catalonia in 2008, which addressed their types of activities and internal organisation. Based on previous data, the report argued that 46% of Catalan foundations included education as one of their major aims, whereas 45% mentioned culture, these being by far the main areas of foundations' activities.<sup>18</sup>

When cultural foundations were examined specifically, roughly 60% of 209 foundations carried out activities in fields outside culture – this included 74 foundations (35%) which carried out educational activities.

Cultural foundations were involved in different artforms and cultural disciplines, including heritage protection (47% or 99 out of 209 organisations), visual arts (37%) and music and the performing arts (37%), among others.

## 2.3. Cooperation between cultural institutions and schools

No evidence has been found of data addressing the collaboration between cultural institutions in schools. As noted above, performing arts companies attest to school groups being one regular audience in their educational activities. However, mid- or long-term partnerships between artists or creative groups and schools are rarely implemented in Spain, although a number of pilot projects have been set up and may be on the increase (e.g. A Bao A Qu's *In residence* project in a number of secondary schools in Barcelona<sup>19</sup>). On the other hand, artists and other creative practitioners (e.g. painting or music teachers) may be contracted by educational centres in the context of their out-of-school activities, but specific data do not appear to exist in this field.

## 2.4. Special programmes

No major policy initiatives have been implemented in Spain to foster the design of educational programmes in cultural organisations in recent years. Rather than the effect of policy priorities, it seems that often it is the leadership within individual organisations that may be conducive to the design and implementation of innovative programmes in the field of cultural education. Relevant initiatives in this field, among many others, include L'Auditori Educa in Barcelona, Thyssen-

<sup>17</sup> The subject of this survey included companies with at least 3 years of professional experience, which had at least 5 paid performances in 2008 (in the case of theatre and dance) or at least 15 paid performances on the same year (in the case of circus companies). Departament de Cultura, *Estadística d'arts escèniques. 2005-2008. Companyies de teatre, dansa i circ. Estadístiques culturals de Catalunya* (Barcelona: Departament de Cultura, 2011), introductory volume and sectorial annexes.

<sup>18</sup> More than one answer was possible. See GAPS Estudis i Sistemes d'Informació, *Estadística de Fundacions Culturals a Catalunya 2008* (Barcelona: Departament de Cultura i Mitjans de Comunicació, 2009).

<sup>19</sup> See <http://www.a-abaoaqu.org/projecte/en-residencia>.

Bornemisza Museum's Educathysen in Madrid and Caixaforum's educational programmes in several large and mid-sized cities.<sup>20</sup>

### 3. Human resource education and training for arts educators

This chapter aims to present information concerning the human resources devoted to cultural education in Spain. In general terms, specific data in this field is scarce, and only broad estimations in certain areas have been possible.

This chapter will be further developed, insofar as possible, in the following phases of the AEMS.

#### 3.1. Workforce in the sector quantities

An initial attempt to depict the economic impact of the cultural sector in Spain has been made with the publication of the *Satellite Accounts of Culture* on behalf of the Ministry of Culture (now MECD) since 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, the publications in this recent series adopt 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 (i.e. arts teachers in primary and secondary education) than on the provision of educational activities within cultural 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.

As opposed to other publications made at national level, the data presented in this recent set of publications 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 Gross Domestic Product (GDP) and Gross Value Added (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 the latest data available, some elements can be highlighted, which somehow indicate the current situation and recent trends in the economic importance of (school-based) arts education in Spain:

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<sup>20</sup> See respectively [www.auditori.cat/en/auditori/oferta\\_musical/auditori\\_educa/index.aspx](http://www.auditori.cat/en/auditori/oferta_musical/auditori_educa/index.aspx), [www.educathysen.org](http://www.educathysen.org) and [http://obrasocial.lacaixa.es/nuestroscentros/nuestroscentros\\_es.html](http://obrasocial.lacaixa.es/nuestroscentros/nuestroscentros_es.html).

- ▶ 47,700 people were estimated to work in arts education in Spain in 2009 (full-time equivalent). The figure had grown by 3% on average annually from 36,400 in 2000. Although employment in arts education amounted only to 7.4% of all cultural employment in Spain, the annual growth of 3.0% went above the overall average of 1.1% for the cultural sector.
- ▶ Employment in arts education was estimated to amount to 0.27% of total employment in Spain in 2009. This had increased from 0.23% in 2000. With the equivalent number of full-time employees at 632,300, the overall cultural sector accounted for 3.6% of all employment in Spain in 2009 (same figure as in 2000).
- ▶ Arts education contributed by €2.1bn to the Spanish GDP in 2009, according to the estimations of the Satellite Accounts for Culture. This represented an annual average increase of almost 9% since 2000, when the sector had contributed with €989m.
- ▶ In 2009, arts education represented 0.20% of the total Spanish GDP and 7.1% of Spain's cultural GDP. Annual increases since 2000 were here much less pronounced than for the absolute figures quoted in the previous paragraph: 0.20% annual increase as regards the Spanish GDP (up from 0.16%) and 5.7% annual increase as regards the cultural GDP (up from 5.0%).<sup>21</sup>

As mentioned above, these data refer mainly to arts educators within educational institutions, particularly primary and secondary schools, rather than cultural education within cultural organisations. It should be noted that the financial crisis may have had an impact on the evolution of trends in the sector; therefore, even though a growth had been experienced over the past decade, it is likely that figures under most categories may have decreased since they were last collected in 2009.

### 3.2. Carriers in the sector

As explained above, no evidence has been found regarding the number of staff carrying out educational programmes within cultural organisations and it is not possible to provide detailed information as to the distribution of human resources across different artforms or cultural fields.

Information at micro level in this field may be presented in the following phases of the AEMS project, in accordance with the methodology agreed upon by project partners.

### 3.3. Training and qualification of mediators / professionals

Even though this remains a field under development, recent years have witnessed a surge in the number of Master's programmes and other professional development initiatives aimed at providing culture professionals with tools to implement educational programmes.

This trend, which may be particularly visible in universities within large urban areas (Barcelona, Madrid), is probably better established in some sectors, such as museum studies, than others, such as the performing arts or music, where initiatives have only recently been identified.

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<sup>21</sup> Ministerio de Cultura, *Cuenta Satélite de la Cultura en España. Resultados detallados 2000-2009* (Madrid: Ministerio de Cultura, 2011).

On the other hand, professional organisations in the cultural sector have often organised short-term training and practice-exchange activities, which may occasionally address dissemination and management techniques in areas such as cultural education. The remit of these organisations tends to focus on individual artforms or disciplines and they operate mostly at regional level. In a few cases, broader umbrella federations at national level have been established. Some individual cultural institutions, such as certain museums (e.g. Barcelona's Maritime Museum), have also regularly organised public seminars in this field. However, no specific statistical data as regards the supply of training in this field, or of participants therein, has been found.

Additional information in this area may be presented in the following phases of the AEMS project.

## **4. Evidence, Statistics and Financial Resources**

This chapter addresses the current state of the availability of data and other resources in the field of cultural education in Spain. Evidence presented hereafter, mostly of a methodological nature, is closely connected to the more substantial data presented earlier in chapters 2 and 3.

Elements presented in this chapter may form the basis of subsequent discussions in the context of future phases of the AEMS. Contents may also be broadened in the coming months, following discussions with other project partners.

### **4.1. Statistics**

Spain's National Statistics Institute (INE), a public body under the aegis of the Ministry of Finance and Public Administration, is the organisation entrusted with the collection and publication of statistical data in a wide range of areas of public interest at national level. INE has partnership agreements with other public bodies, including MECD, 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. As a result of this, both INE and line ministries such as MECD (or, until recently, the Ministry of Culture) regularly publish information on their respective websites. In addition, a number of monographies on cultural and educational statistics have been published by the relevant ministries over the years, from which the information presented, inter alia, in sections 2.1.1 and 3.1 has been taken.

Most cultural departments in regional governments and large local authorities also include one small statistical unit. Evidence presented above, in sections 2.1 and 2.2., comes from studies published by the Government of Catalonia. Some of the reports published in this context, particularly those which involved surveys of museums and small cultural organisations, were carried out in cooperation with private consultancy firms specialising in cultural statistics.

As has been noted throughout the report, there is however a lack of data in some areas which are relevant to the present project, such as the educational activities carried out by cultural institutions. The Spanish report prepared in the context of the Arts Education Fact-Finding Mission in 2010 already

noted that lack of data regarding the human resources existing in this field (as opposed to the human resources devoted to arts education within schools) may also be linked to the lack of well-defined professional profiles in the sector, which were consequently not properly categorised in data-collection exercises. This issue may be further explored in further research within the AEMS and could be one subject of interest in policy discussions resulting from the project.

#### 4.2. Governmental budgets

Even though information on the overall budgets devoted to culture and education is available (see above, section 1.1) and published both by INE and MECD, as well as closely analysed in studies such as the Spanish profile in the *Compendium on Cultural Policies and Trends*, the classification of the information does not enable for a specific analysis of the resources devoted to cultural education in Spain, neither at national nor at regional level. This is also partly related to the fact that no major policy initiatives or programmes in this field have been undertaken, wherefrom this type of information may have been obtained.

The possibility of surveying some regional governments to enquire whether more specific details in this field exist, or alternatively carrying out case studies at micro level (i.e. within individual cultural organisations) and of raising this subject as one area of interest in stakeholders' discussions deriving from the project.

#### 4.3. Studies

Even though no major research initiatives are known to have been developed in the field of cultural education in Spain, a number of smaller research projects and publications, of a sectorial nature or addressing specific projects on an individual basis, have been identified. On the other hand, the proceedings of specialised seminars in the field of cultural education have also been published on a number of occasions.

Relevant references in this field include the following:

- ▶ Eulàlia Bosch, *The pleasure of beholding: the visitor's museum* (Barcelona: Actar, 1998).
- ▶ Manuel Cañas Escudero, *Los conciertos didácticos en la educación musical* (Sevilla: Junta de Andalucía, 2008).
- ▶ Gemma Carbó and Mireia Mayolas, "Museus: temple de les muses o centre de la ciutadania?", *Zona pública*, 1 (2005).
- ▶ Assumpció Malagarriga, *Que sigui difícil deixar d'escolltar* (Barcelona: L'Auditori, 2010).
- ▶ Several authors, *Formas de expresión y creación propias: la competencia cultural y artística* (Madrid: Ministerio de Educación, 2011), online resource.
- ▶ Ricard Huerta (ed.), *EARI – Educación Artística Revista de Investigación*, nº2 (2011), Valencia: Universitat de Valencia. Collection of articles on cultural education in museums, as well as partnerships between museums and schools.

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### **National government publications:**

- ▶ Ministerio de Cultura, *Estadísticas de museos y colecciones museográficas 2010* (Madrid: Ministerio de Cultura, 2011).
- ▶ Ministerio de Cultura, *Cuenta Satélite de la Cultura en España. Resultados detallados 2000-2009* (Madrid: Ministerio de Cultura, 2011).

### **Catalan government publications:**

- ▶ GAPS Estudis i Sistemes d'Informació, *Estadística de Fundacions Culturals a Catalunya 2008* (Barcelona: Departament de Cultura i Mitjans de Comunicació, 2009).
- ▶ ICC Consultors Culturals, *Estadística de col·leccions de Catalunya. 2007* (Barcelona: Departament de Cultura i Mitjans de Comunicació, 2009).
- ▶ Departament de Cultura, *Estadística d'arts escèniques. 2006-2009. Sales de teatre, dansa i circ. Estadístiques culturals de Catalunya* (Barcelona: Departament de Cultura, 2011).
- ▶ Departament de Cultura, *Estadística d'arts escèniques. 2005-2008. Companyies de teatre, dansa i circ. Estadístiques culturals de Catalunya* (Barcelona: Departament de Cultura, 2011), introductory volume and sectorial annexes.

### **Other:**

- ▶ European Commission, *Organisation of the education system in Spain 2008/09* (Brussels: Education, Audiovisual & Culture Executive Agency, 2009), Eurydice programme.
- ▶ European Commission Eurydice's *Eurypedia European Encyclopedia on National Education Systems*, update 2011.
- ▶ Anna Villarroya, "Spain", in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 13<sup>th</sup> edition (2012). Available at [www.culturalpolicies.net](http://www.culturalpolicies.net).

