

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

SPAIN

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It is based on official and non-official sources addressing current cultural policy issues.

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SPAIN¹

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1. Historical perspective: cultural policies and instruments

The development of democratic cultural policies in Spain cannot be understood without an awareness of the long dictatorship period between 1939 and 1975. The victory of the Nationalists in the Civil War of 1936 to 1939 ushered in the dictatorship of General Franco. In a first period, academies and cultural institutions were purged, and many scientists and artists were exiled abroad. The *Press Act of 1938* imposed censorship and state monopoly control over information. The single political party controlled a powerful press and propaganda machine. The official culture of Francoism combined fervent nationalism with equally fervent Catholicism. Its artistic predilection was for traditional styles. It appealed to Spain's imperialist past and expounded at great length on the brotherhood of the Spanish-speaking people. A good deal of the institutionalisation of regional cultures was undone, and the social use of peninsular languages other than Spanish was pushed aside. "Evasion culture", comprising football, bullfighting, film, radio, popular fiction and gossip magazines, provided the government with instruments for social integration and the maintenance of political unawareness.

From the 1960s onwards, rigid press and education policies began to soften. The new *Press Act of 1966* was a timid effort at deregulation. Provisions were made for the public funding of cultural activities and support was given to selective avant-garde projects such as the San Sebastian film festival, or Spanish participation in international art biennials. Despite this, however, economic and cultural developments opened a major divide between society's demands and what the regime had to offer. The expanding gap was filled by the recovery of the Spanish liberal-reformist tradition of the early 20th century, and with it, although often in opposition, by a new culture of critical consciousness among widening university and artistic circles.

Upon Franco's death in 1975, Spain was a much more modern and open-minded country than its political regime. Economic and educational development, together with the greater class equilibrium obtained after the 1960s, explains the relaxed approach adopted by Spaniards to the return of democracy and subsequent membership to the European Community. In 1976–7, the first governments of the restored monarchy introduced decisive reforms of the press laws. The Ministry of Information and Tourism was closed, the state-run newspapers were shut down or sold off, and *Radio Nacional's* monopoly on radio broadcasting ended. The Constitution of 1978 and the charters of regional autonomy set up under its aegis, initiated a period of freedom of the press and artistic expression, combined with greater state activity in disseminating culture and in giving full recognition to the cultural and linguistic diversity of Spain.

In 1977, the Ministry of Culture was established, being given the responsibilities formerly held by the Ministry of Education for the national heritage and fine arts. It also became responsible for film, theatre, music and dance policies, until then the responsibility of the Ministry of Information and Tourism. The Ministry stood by the principles of neutrality of the state in cultural issues and recognised the plurality of civil society. By means of international exhibitions, congresses, prizes and appointments, much of the cultural heritage silenced by Francoism was recovered, and the work of exiled artists and intellectuals recognised. The work of the Ministry, and fundamentally from many city councils, was decisive in developing the cultural infrastructure (museums, archives and libraries), in protecting the country's cultural heritage, and promoting new or existing cultural institutions (the *National Orchestra*, the *National Ballet*, the *National Drama Centre*, the *National Classical Theatre Company*, etc.)

As from 1982, different Socialist governments stressed the need for the state to be present in those areas where private initiative was likely to be lacking. In the initial phase, up to

1986, the central goal was to preserve the much-deteriorated historic and artistic heritage (*Historical Heritage Act, 1985*), renovate theatres and auditoriums, and subsidise artistic expression. It was found that the political aims and the gradual transfer of responsibilities to the regional authorities required that the Ministry be slimmed down and reorganised. It was in this period that the Ministry of Culture was given its operational structure, which has remained virtually the same to this day (*Decree of 24 April, 1985*).

In a second phase, from 1986 to 1996, the authorities staged a series of events that brought their cultural policies to the foreground of public attention. They included the inauguration of museums and concert halls such as: the *Reina Sofía National Museum and Art Centre*, the *National Museum of Roman Art of Merida*, 1986; the *Concert Hall of Madrid*, 1988; the *Valencian Institute of Modern Art* and the *Modern Art Centre of the Canary Islands*, 1989; the *Festival Hall of Cantabria*, 1991; the *Galician Centre of Contemporary Art* and the *Thyssen-Bornemisza Art Collection*, 1993; the *Museum of Contemporary Art of Barcelona* and the *Domus Museum* of La Coruña, 1996. In addition, a number of major international events were held, which had a major cultural element, such as the *Barcelona Olympics*, the *Seville Expo*, the *Fifth Centenary of the Discovery of America* and the *Madrid European City of Culture 1992*. Plans were also made to promote the book publishing and the film industry. Cultural networks were established and efforts made to raise the level of professional expertise of artists and performers. Outside Spain, the world began to recognise the recovery in the confidence of Spanish art and culture and the authorities took steps to encourage this, culminating in 1991 with the establishment of the *Cervantes Institute*.

These were years of exuberant artistic activity and freedom of expression, in which Spanish artists brandished a dizzying array of political and cultural banners while their international colleagues were welcomed to join in. The number of exhibitions, concerts, festivals and summer schools responded to a deep-seated social need. The turnout for cultural events rocketed, while publishing, the music and film industries developed at breakneck speed. At the initiative of either the central or the regional authorities, major urban refurbishments were designed with museums, arts centres, and concert halls as their hubs.

This cultural explosion coincided with, and to a certain extent masked, the lack of real resources: very few public libraries; poor reading habits; indifferent conservation of cultural heritage, and the low standard of much artistic training. The decentralised structure of government often succeeded in recovering and strengthening regional cultural diversity but did not always bring about a broader participation in cultural events or improve the standards of artistic creation. The expectations raised by private television, introduced in 1988, were dashed by the banality of its content. The dichotomy of mass and avant-garde culture and the loss of the political function held by creativity in the days of the dictatorship soon became signs of the normalisation of Spanish culture after 1975.

The political regime enshrined in the 1978 Constitution did much to encourage the cultural activities of both the Autonomous Communities or regions and the municipal councils. The regions have been very active in caring for their heritage and building new and imposing amenities. In those regions with their own language, much cultural activity is directed at recovering and developing the sense of regional identity, particularly by means of statutory initiatives to protect these languages. The local administrations, responsible for the bulk of national expenditure for culture, were from the first democratic municipal elections in 1979 very active in the use of culture and in recovering the streets and squares as public agora.

In 1996, the incoming liberal-conservative government of the Popular Party merged the Ministry of Culture with that of Education in a new Ministry with a State Secretariat for

Culture. Two different strategies could, in theory, support this decision: on the one hand, the creation of a *Commission for Cultural Affairs* which would promote culture as a priority area; on the other, the development of a closer relationship between educational and cultural policy. In its second term (2000-2004), the government added sports to the Ministry's responsibilities. Despite changes to the status of the State Secretariat for Culture, its organisational structure has remained remarkably unaltered since 1985.

Since the second half of the 1990s, the approach to cultural policy has been to ensure the cultural neutrality of the state and to recognise regional cultural diversity. While it may seem that an emphasis has been placed more on "looking after the heritage", artistic creation has not suffered as a consequence. The broad outlines of ministerial action remain the same: protection and dissemination of Spain's historic heritage; management of the great national museums, archives and libraries and promotion and dissemination of film, theatre, dance and music.

More specifically, during the Popular Party's two first terms in office (1996-2000 and 2000-2004), a large Investment Plan assisted the reform and improvement of auditoriums, museums, archives and libraries, and increased the public access to cathedrals, castles, religious buildings, industrial architecture and natural landscapes. New technologies entered the archives sector, and the Plan for the promotion of reading was part of an effort to increase cultural participation. A large portion of the Ministry's investment budget was allocated to Madrid's *Paseo del Arte*, including extensions of the *Prado*, the *Reina Sofía* and the *Thyssen-Bornemisza* museums. Other substantial investments were directed to the renovation of the *National Museum of Art of Catalonia* and the *Royal Theatre Opera House* in Madrid and the *Liceu Opera House* in Barcelona. Support to the film industry was expanded and consolidated by a new *Cinema Act (Act 15/2001)*.

The deregulatory tendency of the Popular Party's government led to efforts to involve the private sector in major cultural initiatives. Management efficiency and operational autonomy were the keywords in reorganising the *Prado Museum* and the *Spanish National Orchestra and Choir* (2003), and in setting up bodies such as the two state corporations for *Spanish Cultural Action Abroad (SEACEX)* and *Cultural Commemorations (SECC)*. New tax legislation was adopted to stimulate private funding of cultural initiatives, such as the *Sponsorship and Foundation Act* of 2002.

The Socialist Party took office following the General Elections in March 2004 and reorganised the government's ministerial structure (Royal Decree 1601/2004 on the Structure of the Ministry of Culture). The Ministry of Culture was again established as a separate entity from the Ministry of Education, although it included the same departments as the former State Secretariat for Culture: the Directorate-General for Fine Arts and Cultural Assets; the Directorate-General for Books, Archives and Libraries; and the Directorate-General for Cultural Cooperation and Communication. Other bodies, which previously depended on the State Secretariat, gained independent status and a certain degree of operating autonomy, although they remained under the umbrella of the new Ministry: the *Prado Museum*, the *Reina Sofía National Museum and Art Centre*, the *National Library*, the *Film and Audiovisual Arts Institute* and the *National Institute of Performing Arts and Music*.

Following re-election in 2008, the new socialist government restructured the departments of the Ministry of Culture (*Royal Decree 1132/2008 on the Structure of the Ministry of Culture*), and made the cultural industries one of its main priorities. Thus, a new Directorate-General for Cultural Industries and Policy was created, which replaced the Directorate General for Cultural Cooperation and Communication.

The economic crisis which started in late 2007 in the financial sector has also had its effects on culture, resulting in a reorganisation of the Ministry of Culture and austere budgets as a key way of reducing the public deficit.

The November 2011 elections led the Popular Party to the government and the integration of culture in a new Ministry of Education, Culture and Sport with a State Secretariat for Culture (*Royal Decree 257/2012 on the Structure of the Ministry of Education, Culture and Sport*). Beyond structural changes and cuts in public budgets, culture and education have been two of the subjects that have caused greater disagreement between the central government and the Autonomous Communities, in particular, those with their own language (see also chapter 2.3).

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

Spanish cultural policy has undergone profound and rapid changes since 1977. The cultural model of the democratic period has combined the determination of the state to foster culture with a massive decentralisation of administrative tools, in accordance with the rules for the territorial government laid down in the Constitution of 1978. This model has also tried to favour an increase in the involvement of private companies and civil society in running the country's culture. However, the model has experienced profound changes in the last three years, as a result of the economic crisis but also of the re-centralising tendencies in the new Ministry of Education, Culture and Sport.

In any case, since democracy, there has been a desire to attain the much-sought-after "European standard" in terms of cultural supply and demand.

In terms of power, the decentralisation of Spanish cultural policy operates on the basis of competition among the different levels of government. Thus, the central government holds exclusive responsibility for protecting cultural property against export, for creating legislation to protect copyright, and for overseeing the basic rules on freedom of expression, creation and communication, and regulating the means of communication (radio, television and the press) solely to the extent that such freedoms are threatened. At the same time it retains the ownership of certain major cultural institutions, such as some museums, archives and libraries, even if their administration is sometimes delegated to the regions.

The regions led the radical decentralisation of cultural policy, in which three phases can be identified:

- the first lasted until 1988, in which the administrative structures and plans were laid out;
- the second, dominated by something akin to a "1992 fever" when, as a direct or indirect result of the commemorations of that year, cultural spending of many regions rose out of all proportion. This came along with the desire of every region to build cultural equipment and infrastructures; and
- the third phase, much more discerning in its policies and restrictive in its spending.

The high-water mark of decentralisation can be seen in the mid-1990s. From then on, cities took on the bulk of responsibility for cultural promotion and dissemination, as is evidenced by the two European Capitals of Culture, Santiago de Compostela in 2000, and Salamanca, in 2002, with Donostia / San Sebastián having been designated for the year 2016.

The only statutory obligation to which municipal authorities are subject is that of providing libraries where the inhabitants number more than 5000. In practice, however, local authority involvement in cultural activities now accounts for over 50% of all public spending at all levels on culture (see also chapter 6). A distinction should be drawn between the bigger cities (Madrid, Barcelona, Valencia, Valladolid, Bilbao, Seville, Oviedo, Salamanca, La Coruña, Santiago de Compostela), capable of funding major projects and activities, and the medium-sized and smaller towns, which must do with providing the basics (libraries) and supporting patron-saint festivals and other strictly local events.

In the last few years, as provision of cultural activities became more professional, efforts have been made to make support for culture more flexible, drawing from resources at all three levels of government. At the political level, the Popular Party's terms in office have meant the defence of greater involvement of the private enterprise and civil society in the

organisation of cultural events. In terms of power, the first Popular Party's terms (1996-2004) questioned the existing model and set its sights on more popular participation in the configuration of collective symbolic production. This was the background to legislative changes (see chapter 3 and chapter 5) introduced in that period aimed at obtaining private funds for certain cultural activities. The new term, initiated at the end of 2011, has also meant other changes in the orientation of cultural policies. Partially motivated by the strong economic crisis, the policy of the Ministry has led to questioning not only public expenditure on culture, but also its decentralised organisational model.

Traditionally, the decentralised Spanish policy has favoured the adoption of different models for cultural management and for the support and promotion of artistic creation. Sometimes, the creation of arms-length bodies has been encouraged; while sometimes, advisory councils have tried to connect cultural policy with relevant cultural stakeholders. One example of a hybrid institution is the *National Council for Culture and the Arts* in Catalonia. This arms-length body, the first instrument of its kind in the Spanish state, was approved by the *6/2008 Act* with the main objectives of ensuring the development of cultural activity and collaborating in drawing up both cultural policy and policy that supports and promotes artistic and cultural creation. The council was reformed in 2011, and it was given a new structure and configuration that sought to reinforce it as a supervisor and assessor of public cultural policies, while losing many of its executive functions (*11/2011 Act of restructuring of the public sector*). Also with an advisory character, since 2000, the Community of the Basque Country has a collegial body of participation, cooperation and advice in the field of culture, attached to the relevant department in the field of culture of the Basque government (*Decree 27/2008 that modifies the Decree 219/2000*). In the same line, the *Andalusian Agency of Cultural Institutions* (*Act 1/2011 and Decree 103/2011*) was created in 2011 by merging some previous arms-length institutions. It is attached to the regional cultural department and has wide functions in the management, programming and promotion of cultural programmes. More recently, the autonomous community of Castile-Leon has created the *Council for Cultural Policies* (*Decree 26/2012*) as a regional organ of participation, consultation, analysis and coordination in the field of culture, arts and cultural heritage.

2.2 National definition of culture

Nowhere is "culture" defined in cultural policy documents. As the Ministry of Education, Culture and Sport acknowledges in the introduction to one of its periodic reports on cultural legislation, "the concept of culture as expressed in the Constitution of 1978 is extremely loose and flexible". In his first speech, the current Minister of Education, Culture and Sport referred to "culture" as: "culture has a transverse nature. It includes cultural and creative industries, cultural tourism, cultural action abroad, creativity and innovation, cultural employment etc." (March 8, 2012).

From a technical standpoint, when collecting statistical information on different areas of cultural activity, the Ministry says, "the acknowledged European standard is used as the guideline telling us both which cultural sectors and sub sectors to include and how performance is to be measured [...] including the following: public libraries, public archives, artistic and architectural cultural properties, book and journal publishing, the visual, performing and musical arts, classical music and the audiovisual arts".

One source that defines the boundaries of culture is the [Spanish Constitution](#) of 1978 and the regional charters. *Articles 148 and 149* of the Spanish Constitution establish the scope of the areas of competence of the central government and regional communities.

Regional governments may assume competences over handicrafts (148.1.14); museums, libraries and music conservatories of interest to the Autonomous Community (148.1.15); monuments of interest (148.1.16); and the promotion of culture, research and, where applicable, the teaching of their language (148.1.17). In bilingual regions, recovery, conservation and promotion of the native language have been added. The state holds exclusive competence over legislation on intellectual and industrial property (149.1.9); organisation of press, radio and television and, in general all means of social communication, without prejudice to powers vested in the Autonomous Communities related to their development and implementation (149.1.27); protection of Spain's cultural and artistic heritage and national monuments from exportation and despoliation; museums, libraries, and archives belonging to the state, without prejudice to their management by the Autonomous Communities (149.1.28).

See also chapter 5.1.1 and chapter 5.1.2.

2.3 Cultural policy objectives

The Constitution of 1978 entrusts the public authorities with specific tasks in the field of culture, noting that these duties are "essential attributes", before listing a number of areas which come closest to a definition of the objectives of cultural policy (see chapter 5).

To judge from the political statements of central and regional governments over recent years, together with the accounts of public spending on cultural activities, the main objectives of Spanish cultural policy are conservation and promotion of cultural heritage and, in second place, cultural creativity understood as cultural heritage in development.

If we analyse recent cultural policies in terms of the cultural policy principles defined by the [Council of Europe](#), we see that promotion of national identity, the main vehicle for articulating cultural policy in the regions, particularly in those having separate language environments, has been exacerbated in the last years. This has happened especially in Catalonia, partially in response to a centralising offensive by the conservative state government. Thus, the promotion of a "shared" Spanish identity, which was implicit in some aspects of educational and cultural policies, particularly in terms of the dissemination of Spanish cultural policy abroad, has resulted in a fervent defence of Spanish identity in the last years. This has occurred, for example, through the protection of the Castilian language, as well as of those manifestations more linked in the collective imaginary to the Spanish identity, such as bullfighting.

In terms of recognising diversity, the very way the Spanish state is organised territorially has been an admission of the cultural diversity of the country. Linguistic and cultural plurality is expressly protected by the Constitution of 1978, both in the preamble and in its articles. It is equally guaranteed in the charters of the Autonomous Regions. Protection of diversity has therefore, so far, been interpreted by looking internally at the individual traits of the various cultures comprising modern-day Spain. Only since 2000, as a result of the dramatic increase in immigration, has recognition of another form of cultural diversity beyond national borders been included in the cultural policy agendas at regional and, especially, municipal levels, as another part of the social integration of immigrant groups. The rise to power of the Popular Party in November 2011 introduced some changes in policy discourses that, despite recognising the cultural diversity of Spain, put special emphasis on the defence of its unity, in particular, through the defence of the Castilian language.

Support for cultural creativity has been traditionally articulated as an aim of cultural policy along three main axes: statutory protection of intellectual property and copyright; the teaching of creative arts; and specific measures to promote the work of creative artists

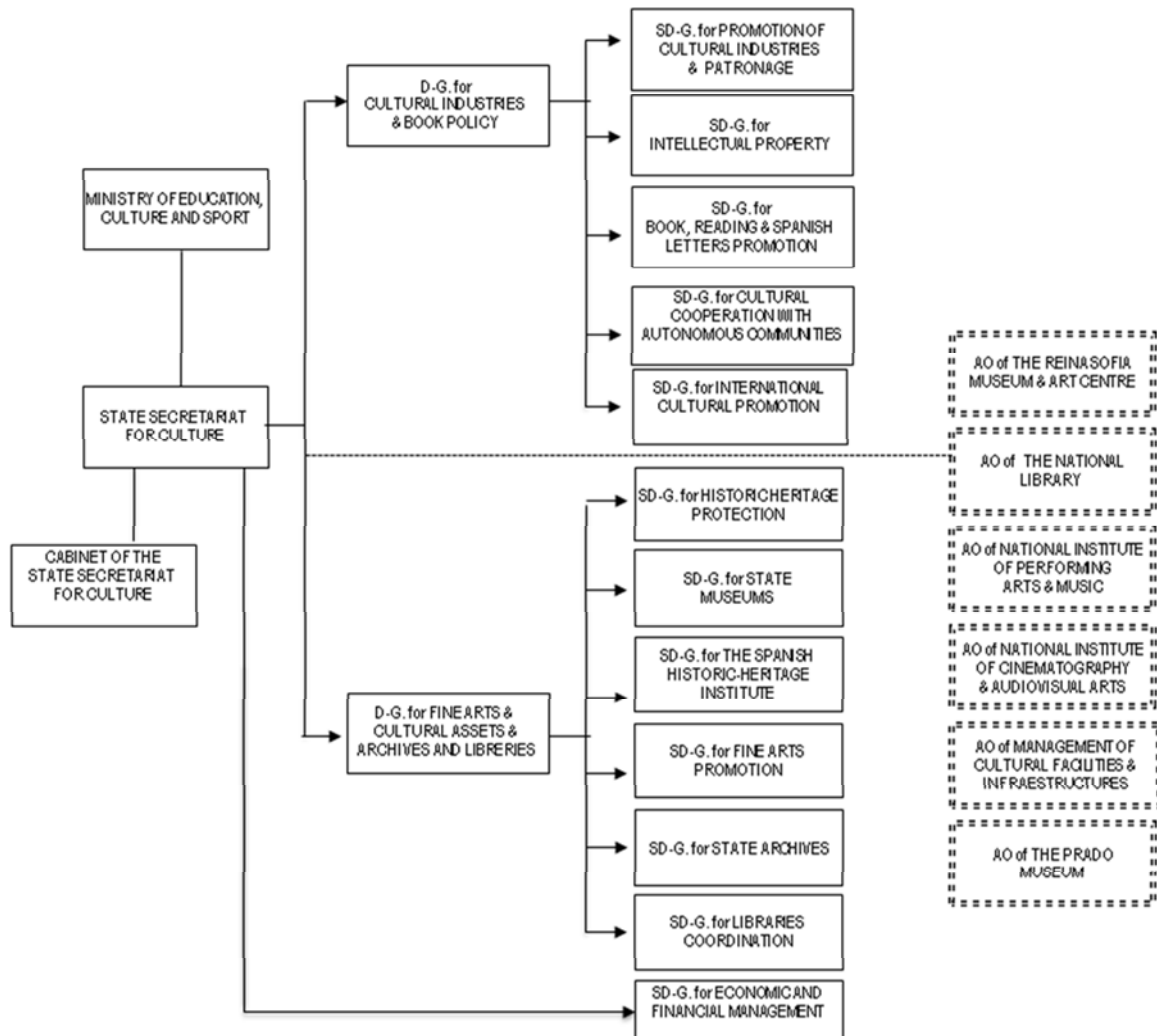
themselves. In general terms, support for creativity appears with less emphasis in cultural policies compared, for example, to the preservation of heritage (see also chapter 8).

Access to culture and participation in cultural life are among the prime objectives of recent Spanish cultural policy (see *Articles 9 and 44 of the 1978 Spanish Constitution*). Indeed, it is the main motive for public involvement in cultural affairs. However, generating demand, outside the sphere of mass culture turned out to be somewhat more complex than initial enthusiasts would have had us believe. Equally, the democratisation of culture, understood as the citizens' right to have their say on how the cultural life of their communities is defined, leaves considerable room for development in the search for a fully rounded Spanish cultural policy.

3. Competence, decision making and administration

3.1 Organisational structure (organigram)

Central level – Ministry of Education, Culture and Sport - State Secretariat for Culture



DG: Directorate-General

S DG: Sub Directorate-General

AO: Autonomous Organisation (self-governing public bodies dependent on the Ministry, in which its director has the rank of General Director)

Regional Level - Autonomous Communities

| AUTONOMOUS GOVERNMENT | DEPARTMENT | VICE DEPARTMENT | DIRECTORATES |
|------------------------------|---------------------------------------------|------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ANDALUSIA | Education, Culture and Sport | General Secretariat for Culture | D-G. for Creative Industries and Books D-G. for Museums, Cultural Action and Art Promotion |
| ARAGON | Education, University, Culture and Sport | | Secretariat for Technical Affairs D-G. for Historical Heritage D-G. for Culture |
| ASTURIAS | Education, Culture and Sport | Vice Department of Culture and Sport | Secretariat for Technical Affairs D-G. for Language Policy D-G. for Cultural Heritage |
| BALEARICS | Education, Culture and Universities | | D-G. for Education and Culture General Secretariat Institute for Infrastructures and Educational and Cultural Services |
| CANARIES | Culture, Sport, Social Policies and Housing | | General Secretariat for Culture, Sport, Social Policy and Housing D-G. for Cooperation and Cultural Heritage D-G. for Culture |
| CANTABRIA | Education, Culture, and Sport | General Secretariat for Education, Culture, and Sport | D-G. for Culture |
| CASTILE-LEON | Culture and Tourism | General Secretariat | D-G. for Cultural Heritage D-G. for Cultural Policies Siglo Foundation for Tourism and the Arts |
| CASTILE-LA MANCHA | Education, Culture and Sport | Cabinet of Education, Culture and Sport | General Secretariat for Education, Culture and Sport D-G. for Culture |
| CATALONIA | Culture | General Secretariat for Culture | D-G. for Creation and Cultural Companies D-G. for Archives, Libraries, Museums and Cultural Heritage D-G. for Popular Culture, Associations and Cultural Action D-G. for Language Policy National Council for Culture and the Arts |
| CEUTA* | Education, Culture and Women | Vice Department of Education | |
| VALENCIAN COMMUNITY | Education, Culture and Sport | Secretary for Culture and Sport | Secretariat D-G. for Culture |
| EXTREMADURA | Education and Culture | | General Secretariat D-G. for Cultural Heritage D-G. for Cultural Promotion |
| GALICIA | Culture, Education and University Planning | General Secretariat for Culture General Secretariat for Linguistic Policy | D-G. for Cultural Heritage |
| LA RIOJA | Education, Culture and Tourism | | Secretariat for Technical Affairs D-G. for Culture |
| MADRID | Employment, Tourism and Culture | Vice Department of Tourism and Culture | Secretariat for Technical Affairs D-G. for Cultural Assets, Book, and Archives, Museums and Libraries D-G. for Performing Arts, Music and Audiovisual D-G. for Historical Heritage |
| MELILLA* | Culture and Celebrations | Vice Department of Celebrations | |
| MURCIA | Education, Culture and | | General Secretariat |

| | | | |
|----------------|----------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| | Universities | | Institute for Cultural Industries and Arts D-G. for Cultural Assets |
| NAVARRRE | Culture, Tourism and Institutional Relations | Vice Department of Navarra | D-G. for Culture - Príncipe de Viana Institution |
| BASQUE COUNTRY | Education, Linguistic Policy and Culture | Vice Department of Linguistic Policy Vice Department of Culture, Youth and Sport | Directorate for Historical Heritage Directorate for Cultural Promotion |

Source: Ministry of Education, Culture and Sport.

* Cities with autonomous status.

3.2 Overall description of the system

The 1978 Constitution created a new administrative territorial division in Spain, with three administrative levels: central government, Autonomous Communities or Regions, and local councils. According to the areas of competence laid down in the Constitution, all three levels have general responsibilities for culture. It also separates central government responsibilities from regional responsibilities (see chapter 5).

Both national and regional cultural administrations have lightweight structures. After the 2011 elections, the central government considered it necessary to reform the structure of the Ministry of Culture (*Royal Decree 1887/2011* that establishes the basic organic structure of the ministerial departments) and, in order to achieve maximum austerity and effectiveness, created the [Ministry of Education, Culture and Sport](#). At present, the [Secretary of State for Culture](#) of the current [Ministry of Education, Culture and Sport](#) is the body responsible for cultural policies of the central administration (see chapter 1). This is subdivided into two Directorate-General:

- [Directorate-General for Fine Arts and Cultural Assets and for Archives and Libraries](#); and
- [Directorate-General for Cultural Industries and Book Policy](#).

This lean organisational structure is also due to the fact that some cultural bodies (autonomous organisms) have an independent legal status (legal entities of public law) and a certain degree of operating autonomy (see chapter 7.3). Such is the case for e.g., the *Prado Museum*, the *National Library of Spain*, and the *Film and Audiovisual Arts Institute*.

At the regional level, Spain is divided into seventeen Autonomous Communities (and two cities with autonomous status), which have broad powers in matters of culture. In particular, the Constitution gives them both management and normative control over those areas where public regulation of some kind is traditional: museums, libraries, performing arts, handicrafts, etc. National museums, libraries and archives remain under state control, although, in most cases, responsibility for operating them is delegated to the regions. The involvement of regional governments in cultural matters has been traditionally deeper in those communities that have their own language, and particularly in the so-called "historic nationalities", i.e., those that first obtained administrative autonomy: Andalusia, Basque Country, Catalonia and Galicia (article 151 of the *1978 Spanish Constitution*). At present, only Catalonia has assigned the administration of cultural affairs to a specific Department, while the remaining regional governments have opted for mixed bodies in which culture is administered jointly with education, tourism, linguistic policy, social affairs and / or sports.

The coexistence of administrative structures with autonomous organisms at the national level is also present in various regions that have autonomous bodies in their departmental structures, e.g.:

- regional policy on reading and literature promotion is entrusted to an autonomous government body, the *Institute of Catalan Literature*;

- in Andalusia, the management of cultural programmes is entrusted to the *Andalusian Agency of Cultural Institutions*, constituted as an entity of public law;
- Galicia has the *Galician Cultural Industries Agency* and the *Galician Centre of Contemporary Art*;
- Castile-Leon has, since mid-2012, a *Council for Cultural Policies* with an advisory character that informs about the state of culture, the arts and cultural heritage in the community;
- regional policy for the promotion, development, protection and dissemination of the arts and cultural industries in Murcia is entrusted, since the end of 2012, to the *Institute of Cultural Industries and the Arts*; and
- in January 2013, and recently modified in September 2014, the Valencian Community entrusted the development and implementation of cultural policy to the entity *Cultur Arts Generalitat*, which is governed by private law.

At the local level, the *Local Regime Act 1985* gave city and town councils administrative powers over local heritage, cultural activities and amenities, and "leisure activities". The law states that population centres of over 5 000 inhabitants are obliged to provide library services and it allows the municipalities to promote "complementary activities to those provided by other government bodies and, in particular, those concerning culture". In practice, local authorities have almost unlimited power to promote cultural activities at the municipal level. Their proximity to the citizen and the political rewards of such activities explain the huge expansion of local cultural events up to the start of the 1990s. Today, the bulk of cultural spending is carried out at the local level (see chapter 6).

3.3 Inter-ministerial or intergovernmental co-operation

With the aim of providing a cross-cutting element to the cultural field, there are a number of collegiate bodies in which different levels of the public administration or different areas of the same level cooperate. For instance, the government that emerged from the November 2011 elections re-established the *Executive Committee of the Government in Cultural Affairs (Royal Decree 1886/2011)*, which had been abolished in 2004 by the Socialist government. It is responsible for overseeing inter-ministerial cooperation, particularly, with the Ministries of Industry, Energy and Tourism, Foreign Affairs and Cooperation and Economy and Competitiveness.

Traditional inter-ministerial cooperation initiatives include programmes, such as "One Per Cent for Culture", referred to the financing generated by public works (at least 1% of their budget) that has to finance works of conservation or enrichment of the Spanish Cultural Heritage or to enhance artistic creativity (*Historical Heritage Act, 16/1985 Act*). The programme is coordinated by an inter-ministerial Committee created in 2004, and composed of the Secretariat of State for Culture, the Ministry of Development and the Secretariat of State for the Environment. The Committee undertakes joint actions that promote the conservation and enrichment of Spanish historical heritage (see chapter 5.3.1 and chapter 5.3.3).

In accordance with the provisions of the *National Plan for the Protection of Underwater Archaeological Heritage*, in July 2009, the Ministries of Defence and Culture drew up a general protocol to cooperate and coordinate the protection of underwater archaeological heritage. In September 2009, the government created a General Commission for the coordination of almost 900 state libraries. The functions of the Commission include the constitution of a committee in each of the ministries, as well as the establishment of a single point of query for all the library collections. Moreover, at the end of 2011, the new *Commission of Archives of the General Administration of the State* was created with the

aim of coordinating the archival policy of the Ministries and public organisms dependent on this governmental body.

In July 2011, the Ministry of Culture and the Ministry of Health, Social Policy and Equality presented the document *A Comprehensive Strategy of culture for all*, that seeks to provide full accessibility to spaces, cultural activities and services managed by the Ministry of Culture and the *National Heritage*, to encourage artistic creation of people with disabilities, as well as their activity as direct cultural managers, and to promote research on technologies that facilitate accessibility to cultural content and spaces. In November 2011, an inter-ministerial body (*Inclusive Culture Forum*) was created for the follow-up of this initiative, which is composed of both Ministries, *National Heritage*, the largest organisation representing people with disabilities, public and private referral centres and various experts.

In December 2011, to combat infringements of intellectual property rights, an inter-sector *Commission on Intellectual Property* was set up, whose members are proposed by the Sub-Secretariat of the Ministries of Justice, Education, Culture and Sport, and Economy and Competitiveness.

With the aim of promoting cultural tourism in the country, in October 2013, the Ministry of Education, Culture and Sport, together with the Ministry of Industry, Energy and Tourism, signed an agreement to promote Spain as a cultural tourism destination. The agreement which will run until December 2015 establishes the basis of collaboration between the Directorate-General for the Cultural Industries and Book Policy and *Turespaña*.

In terms of intergovernmental co-operation, the state is constitutionally mandated to arrange for cultural communication among the different regions "in collaboration with them". To do so, the central government set up a specific unit (Sub-Directorate General for Communication with Autonomous Communities, today titled the [Sub-Directorate General for Cultural Cooperation with the Autonomous Communities](#)) under the wing of the Directorate-General for Cultural Industries and Book Policy of the Ministry of Education, Culture and Sport. The unit's task is to cooperate with the regions in their cultural programmes; to foster interregional communication in the area; to disseminate the wealth and range of the regions' cultural heritages; and to exchange information about cultural policies. It is also responsible for ensuring that the cultural diversity of Spain's regions is fully appreciated abroad, a task that the unit carries out in co-operation with the Ministry of Foreign Affairs and Cooperation, and Spanish embassies and consulates around the world.

In practice, the mechanisms for coordinating central and regional government activities on cultural matters have operated with different degrees of success. The Plenary session of the *Sectoral Conference on Culture* met once in the third legislature (1986-1989), twice in the fourth (1989-1993) and the fifth (1993-1996) legislatures, not once in the sixth and the seventh (1996-2004), eight times in the eighth (2004-2008), nine times in the ninth (2008-2011) and five in the present legislature (2011-).

The *General Strategic Plan 2012-2015* of the State Secretariat for Culture incorporates, as one of its five main objectives, the reinforcement of the instruments of communication and cultural cooperation between public administrations and other institutions, to promote an efficient and rational use of cultural resources. Among the specific measures to improve communication and cultural cooperation, in particular with the Autonomous Communities, there is the impetus for the *Sectoral Conference on Culture*, the *Historic Heritage Council*, the *Council of Library Cooperation*, the *State Council for Performing Arts and Music*, as well as the *Council of St James*. All of them are organisms coordinated by the central and regional administrations. Moreover, the plan includes new funding mechanisms in support of theatre and circus programming in venues managed by the local administrations, as well

as other aids to local authorities for activities that promote cultural communication (see also chapter 8.1.1).

Recovering and preserving the national heritage is the area where the combined action by the different levels of government has proven most fruitful. Spain is the third country in the world with the largest number of individual cultural sites designated "World Heritage Sites" by UNESCO. Since the beginning of the 1990s, there has been a proliferation of cooperation agreements at different levels of government mainly for major urban developments associated with the construction of prestigious cultural monuments / sites. One example is the *Council of St. James*, which was created in 2001 as a co-operation entity to facilitate communication between the central administration and the participating Autonomous Communities. The specific objective of this Council is to co-ordinate and collaborate on programmes and activities related to St. James's Way and the celebration of *St James' Holy Years*. Since September 2009, the Council has had a cooperation committee that manages the world heritage site and ensures collaboration between the central administration and the nine Autonomous Communities over which St. James' Way runs: Aragon, Asturias, the Basque Country, Cantabria, Castile-Leon, Catalonia, Galicia, La Rioja and Navarre. Another example took place in early 2006 when the Ministry of Culture and the autonomous government of Castile-Leon signed an agreement to boost the development of the *Ruta de la Plata* (the *Silver Road*) as a quality cultural itinerary. Another example was initiated in July 2006, when the Ministry of Culture and the autonomous governments of Catalonia, Balearic Islands, Valencia and Aragon reached an agreement for the constitution of the *Archive of the Crown of Aragon Trust* (Royal Decree 1267/2006). In August 2011, a committee was set up to monitor the *Recovery Plan for the Cultural Heritage of Lorca*. It is composed of representatives from the Ministries of Development and Education, Culture and Sport, the Autonomous Community of Murcia, the Bishopric and the City Council of Lorca. This committee has been responsible for planning the actions to be taken to recover the assets affected by the earthquake. In June 2013, with the aim of channelling archival cooperation, the *Archival Cooperation Council* was established. It is composed of all Autonomous Communities, ministerial departments, the Spanish Federation of Municipalities and Provinces, as well as of the University Council. At the end of 2014, as a result of an initiative of the *National Institute of Performing Arts and Music*, a working group involving the state and the Autonomous Communities was established with the goal of bringing together actions aimed at the preservation, cataloguing and dissemination of Spanish musical heritage.

Beyond the heritage field, in 2014, within the framework of the *Sectoral Conference of Culture*, a working group composed of representatives of the Film and Audiovisual Arts Institute and Autonomous Communities was established with the aim of promoting communication and cooperation in various aspects related to the cinematography and audiovisual field.

As for relations among the regions themselves, the level of information and technical exchange is extremely low, with the exception of the historic communities. Collaboration between Catalonia and the Basque Country has materialised over the years in numerous projects and the exchange of information and experiences on their cultural policies. In late 2007, the Departments of Culture of those communities and of Galicia agreed to create a joint programme and to collaborate regularly in the following fields: cultural heritage, the arts, cultural industries and popular culture. In May 2010, the Autonomous Communities of Castile-Leon, Galicia, La Rioja, Navarra and Aragon signed an agreement to coordinate the activities related to maintenance, conservation, cultural and heritage cooperation, health, and the safety and protection of pilgrims in these five regions through which the St. James' Way crosses.

Similarly, very little progress has been made in inter-regional and national-regional co-ordination to project Spanish culture internationally. Until recently, the notable exception has been the *Ramon Llull Institute*, a body set up by the Catalan and Balearic governments, with cooperation from the Ministry of Foreign Affairs and Cooperation, to promote Catalan language and culture abroad. However, in December 2012, the Balearic government announced its willingness to abandon the leadership of the Consortium, largely motivated by the pro-independence orientation of the Catalan government.

In terms of co-operation at the municipal level, aside from the abovementioned examples involving central and regional government and the councils of certain cities, mention should also be made of the assistance provided by certain regional governments for local townships. For example, the Island Councils of the Canaries and the Provincial Councils of some regions, mainly the Basque Country and Catalonia, have contributed to the development of inter-municipal cultural activities through museums, libraries, archives and local theatre tours. Municipal culture departments have also worked together with their colleagues responsible for urban development, education or tourism. Beginning in the 1980s, a number of cities started integrated development projects, covering urban development, education, welfare, and tourism and culture (often with the support of European aid programmes for the reconstruction of city centres and in Barcelona and Cadiz). Since the *Agenda 21 for Culture* was approved on 8 May 2004, a growing number of Spanish cities and municipalities have adopted it at local government level. To promote the principles enshrined in the document, the United Cities and Local Governments established a Working Group on Culture, which is chaired by the Councillor for Culture of the Barcelona City Council. In 2009, the *Guide for the evaluation of local cultural policies* was published as a result of collaboration between the Ministry of Culture and a group of experts appointed by the *Culture Committee of the Spanish Federation of Municipalities and Provinces*. This publication was a pioneering guide at international level, and the first practical implementation of the *Agenda 21 for Culture* in the design of tools for planning and assessing cultural policies.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

Spain is involved in bilateral cooperation in the area of cultural exchange with many countries and has a growing number of new agreements designed to promote mutual understanding between the signatories. Spain has signed cooperation agreements in the areas of culture, education and science with numerous countries and, in order to monitor their development, it organises regular Mixed Commissions in which the corresponding executive programmes are defined. In Spain, the planning and coordination of these agreements and programmes is the responsibility of the Ministry of Foreign Affairs and Cooperation. The State Secretariat for Culture is responsible for defining their cultural content and for management and follow-up. The legal instruments devised by these Mixed Commissions are the executive programmes of cultural cooperation, which are usually in force for two or three years, though, on occasion, for only one year. These programmes define the nature, content and calendar of the actions and exchanges that come under the State Secretariat for Culture's areas of competence.

Multilateral cultural cooperation is based, above all, on participation in the creation of cooperation agreements and programmes in the cultural environment inside the international organisations of which Spain is a member (see chapter 3.4.3).

3.4.2 Public actors and cultural diplomacy

As is the case with most European countries, the promotion of Spanish culture abroad is a joint endeavour between the Ministry responsible for cultural affairs, and the Ministry of Foreign Affairs and Cooperation.

At present, the Directorate-General for Cultural Industries and Book Policy, through the Sub Directorate-General for Cultural Promotion Abroad, is responsible for the promotion of the Spanish language and culture abroad, as an instrument for the internationalisation of Spanish cultural industries, and also for the dissemination of the Spanish language and culture through the local school systems. Regarding the book sector, the Sub Directorate-General for Book, Reading and Spanish Letters Promotion promotes foreign awareness of Spanish writers by encouraging the translation of certain works, the digital reproduction of documents in state archives, and participation in international fairs and exhibitions. Under its auspices, the *National Library of Spain* takes part in various joint projects with the central libraries of other countries.

Co-operation activities in the field of the visual arts and participation in international forums and standing bodies for the protection and appreciation of cultural heritage are carried out by the Directorate-General for Fine Arts and Cultural Assets and for Archives and Libraries. These activities are facilitated either directly or, depending on the event, indirectly through the *Prado Museum* or the *Reina Sofía National Museum and Art Centre* (both institutions being autonomous organisations of the Secretariat for Culture).

Two other autonomous organisations take part also in the promotion of Spanish culture abroad. On the one hand, the *Film and Audiovisual Arts Institute* looks after the promotion of the Spanish film industry abroad. In addition to its involvement in film co-productions, the Institute takes part in several European / international programmes. On the other hand, the *National Institute of Performing Arts and Music* supports, through a system of grants and aids, the promotion of the national cultural industry abroad, as well as the dissemination of national performing arts and music creation.

In addition, the Ministry of Foreign Affairs and Cooperation is responsible for foreign cultural activities through its Directorate-General for Cultural and Scientific Relations, which is part of the *Spanish Agency for International Co-operation and Development* (AECID – see also chapter 3.4.6). This unit also deals with cultural and scientific exchanges, including grants and scholarships, as well as Spain's international undertakings in this respect. It acts through Spanish embassies and consulates or through AECID centres on foreign soil.

The *Cervantes Institute*, the self-governing body set up in 1991, under the aegis of the Ministry of Foreign Affairs and Cooperation, is entrusted with promoting the Spanish language and culture internationally, for which it has 65 teaching centres and 12 classrooms in non-Spanish-speaking countries and 2 centres in Spain.

The [*Spanish Public Agency for Cultural Action \(AC/E\)*](#) was set up in 2010 to promote and disseminate the cultural realities of Spain inside and outside the country, to support joint projects of different regions and cultural institutions throughout the country and support projects that involve artists, scientists and cultural and creative industries abroad. This society is a merger of three public entities: the *State Corporation for International Exhibitions*, the *State Society for Cultural Commemorations* and the *Corporation for Spanish Cultural Action Abroad*. Following the strategic guidelines of the State Secretariat for Culture, in 2013 the *Programme for the Internationalisation of Spanish Culture (PICE)* started, featuring different tools for enabling it to travel abroad, acting as facilitators. This is based on two pillars, a [*Visitors Programme*](#) and a [*Mobility Programme*](#). The results of the 2013 Programme have been assessed and presented in 2014.

Traditionally, the management of foreign cultural policy has been the subject of disputes between the Ministry of Culture and the Ministry of Foreign Affairs and Cooperation. These ended in July 2009 when, in an attempt to reorganise functions, both Ministers agreed to establish a *National Plan for Cultural Action Abroad (PACE)*. Launched in April 2011, this biannual Plan, which rationalised the institutional architecture of Spain's cultural activities abroad, was developed by both Ministries, together with the *Cervantes Institute* and the *Spanish Public Agency for Cultural Action (AC/E)*. At present, the [*General Strategic Plan 2012-2015 of the State Secretariat for Culture*](#) includes most of the principles established in the *PACE*, highlighting the key role of culture as an essential component of the "Spain" brand. The ultimate objectives of the *General Strategic Plan 2012-2015* in this area are to reinforce the "Spain" brand through the transmission of its cultural elements based on contemporariness, diversity, creativity and cultural heritage, promoting the internationalisation of its cultural and creative sectors; to strengthen the dissemination of Spanish languages, their economic and cultural values, and the transition to the digital environment of cultural and creative sectors; to be present at the most important cultural events at the international level; and to promote cultural tourism. In addition to the *General Strategic Plan*, interministerial coordination, together with the *Cervantes Institute*, is embodied in the [*arts & culture SPAIN*](#) programme, which aims to disseminate and promote Spanish art and culture in the United States and serves as a space for dialogue and cooperation between Hispanic and American leaders.

Cultural activities abroad also rely on institutions such as:

- the [*Carolina Foundation*](#), set up in 2000 to promote cultural relations (grants, research, visitor programmes), particularly with the Iberoamerican community of nations;
- the [*Casa de America*](#) in Madrid, set up in 1990 by the Ministry of Foreign Affairs, the Autonomous government of Madrid and Madrid City Council, to promote exchange and mutual understanding between Latin American and Spanish cities (stimulating debate and research in cultural, artistic, ideological, social, scientific, technological, economic and political areas);
- the [*Euro-Arab Foundation for Higher Studies*](#) in Granada, set up in 1995, to create a space for dialogue and cooperation between the countries of the European Union and those of the League of Arab States;
- the [*European Institute of the Mediterranean Area*](#), set up in 1989 by the Government of Catalonia, the Spanish Ministry of Foreign Affairs and Barcelona City Council, contributes to the promotion of Catalan and Spanish institutions in the Mediterranean area and promotes and participates in development cooperation projects;
- the [*Casa Asia*](#) in Barcelona, set up in 2001 by the Ministry of Foreign Affairs, the Autonomous government of Catalonia and Barcelona City Council, was born with the priority objective of promoting and carrying out projects and activities that contribute towards greater mutual awareness, boosting relations between Spain and Asian and Pacific countries, particularly in institutional, economic, academic and cultural spheres. In the middle of 2007, and after its consolidation in Barcelona, Casa Asia has opened a new seat in Madrid;
- the [*Casa de Africa*](#) in Las Palmas, Canary Islands, set up in 2006, to provide a forum for fostering mutual understanding and strengthening links between the respective civil societies. It aims to become a centre of reference in Europe and Africa for the organisation of cultural and business debates, seminars, encounters and exchanges of all kinds;
- the [*Casa Árabe and International Institute of Arab and Muslim World Studies*](#) has centres in Madrid and Cordoba and was established in 2006 by the Spanish Ministry of Foreign Affairs, the Spanish Agency for International Cooperation and Development, the Autonomous Governments of Madrid and Andalusia and the City Councils of

Madrid and Cordoba. It was created with the aim of becoming an active instrument in strengthening and consolidating multifaceted relationships with Arabic and Muslim countries and establishing itself as a nucleus for the study and understanding of the history and contemporary reality of these countries;

- the *Casa Sefarad-Israel*, was established in 2006 by the Ministry of Foreign Affairs and Cooperation, the Spanish Agency for International Co-operation and Development, the Autonomous Community of Madrid and Madrid City Hall. Its objectives are to study the legacy of Sephardic culture as part of Spanish culture, foster greater knowledge of Jewish culture and promote the development of links between Spanish and Israeli societies; and
- the *Casa Mediterráneo*, set up in 2009, as a public consortium among the Ministry of Foreign Affairs and Cooperation and the Spanish Agency for International Co-operation and Development, in collaboration with the Valencia government and the municipalities of Alicante and Benidorm. It was founded with the goal of being a centre for debate and dissemination of the numerous Mediterranean expressions.

At regional level, cultural activities carried out abroad by the autonomous governments have increased significantly over recent years. In 1992, the government of Catalonia set up the *Catalan Consortium of External Promotion of Culture*, today part of the *Institute of Cultural Companies*, to promote a Catalan presence in foreign markets. In 2007, the *Etxepare Basque Institute* was created with the aim of disseminating Basque culture and language abroad. In general, those regions with significant numbers of overseas emigrants, notably Galicia, have encouraged exchanges, particularly in the area of music and dance. Communities bordering on Portugal or France often engage in cultural exchanges within the framework of European Union regional policies and programmes. Andalusia emphasises cultural cooperation with its southern neighbour, Morocco. More and more communities are using cultural diplomacy as spearheads for the promotion of trade and tourism.

To a lesser extent, some cities (or other bodies, such as universities) have contributed to international co-operation, often within the framework of the European Union (town twinning, *Eurocities*, *Eurorégion Culturelle*, *ACRE*, etc.), but also in an Iberoamerican context, with the *Interlocal-Iberoamerican Network of Cities for Culture*. In the last decade, some major cultural and urban regeneration projects involving the government at various levels have had major international impact: the *Barcelona Olympic Games*, the *Seville Expo* (1992); the *Guggenheim Museum* in Bilbao (1997); Salamanca as *European Capital of Culture* (2002); the first *Universal Forum of Cultures* in Barcelona (2004); the *Saragossa Expo* (2008). Donostia / San Sebastián will be the *European Capital of Culture* in the year 2016.

In the field of cultural education and training, there are many agreements signed with foreign institutions to promote Spanish culture and language abroad. An example of this type of agreement is those undertaken with foreign universities to promote the work of Hispanics in the respective countries. With this aim of disseminating Hispanic Studies in foreign universities, but also in the new emerging ones of third countries, in March 2013, the State Secretariat for Culture launched the *HISPANEX* programme. Specially addressed to finance university research projects in the field, the programme focuses on four priority areas: America, Asia Pacific, Europe and the Mediterranean.

The Scholarships programme MAEC-AECID of the *Spanish Academy in Rome* is organised every year by the AECID together with the *Foundation Rafael del Pino*. The Ministry of Education, Culture and Sport organises the scholarships for visual arts and photography at the *College of Spain in Paris*. Moreover, since 1994, the *Fulbright Scholarships* provide funding for Spanish students wishing to broaden their studies in the

arts and cultural management in the United States. More recently, the scholarships for the *Rijksakademie* in Amsterdam allow Spanish artists to develop their careers in this international centre.

The State Secretariat for Culture, through its Sub Directorate-General for Cultural Promotion Abroad, also manages a variety of programmes for training cultural professionals from Iberoamerica (*IBEREX* Programme), either through aids for cultural cooperation or through the *ENDESA Scholarships for Iberoamerican Cultural Heritage*. Moreover, the State Secretariat for Culture provides the *CULTUREX* Scholarships for training and specialising in cultural management in cultural institutions abroad, as well as the *FormArte* Scholarships for training and specialising in activities and subjects within the competence of cultural institutions under the Ministry of Education, Culture and Sport and the *College of Spain in Paris* (see also chapter 4.2.3).

From a budgetary perspective, state policy for cultural promotion abroad is mainly implemented through the budgetary programme entitled *Cooperation, promotion and cultural diffusion abroad*, currently run by the Ministry of Foreign Affairs and Cooperation and the Ministry of Education, Culture and Sport. In 2014, those Ministries allocated 131.079.100 EUR, mainly through the activities of the *Cervantes Institute* (110.450.310 EUR) which depends on foreign affairs. Nearly one ninth of this sum was spent by the Ministry of Foreign Affairs and Cooperation. In view of these figures, and bearing in mind the aims of the *Cervantes Institute*, it seems obvious that the Spanish language is a key instrument in the promotion and diffusion of Spanish culture abroad. This strategy of promotion is reinforced by the activities of the current Ministry of Education, Culture and Sport which, though at a lower level, funds around 12% of the programme.

After several years of drastic cuts in the funding of this programme (with annual change rates of -3.67% for 2011, -10.13% for 2012, and -17.83% for 2013), the amount allocated to the programme for 2014 increased by nearly 20%: The amount allocated to the Ministry of Foreign Affairs and Cooperation increased by 27%, whereas the amount allocated to the Ministry of Education, Culture and Sport decreased by 13%, despite the relevance of cultural action abroad included in the *General Strategic Plan 2012-2015* of the State Secretariat for Culture.

3.4.3 European / international actors and programmes

The cultural activities related to international bodies range from participation in international meetings called by the organisations of which Spain is a member, to the evaluation and follow-up of the various agreements, programmes and activities, in the framework of these international bodies.

In the case of the European Union, of which Spain has been a member since 1986, the current Sub Secretariat for Education, Culture and Sport performs the following tasks through its Sub Directorate-General for International Cooperation: coordination and follow-up of the actions of the Ministry related to the European Union and to other agencies and international authorities in the field of culture and, in particular, assistance to the Minister in the preparation of meetings of the Council of the European Union; coordination and, where appropriate, management of treaties, conventions and programmes of international cooperation (of bilateral or multilateral character) in those fields that affect the Ministry; and advice on Spanish participation in international organisations.

Spain participates actively in the *Creative Europe* (2014-2020) and *Horizon 2020* Programmes. The cultural and scientific institutions have also participated in former programmes, such as *MEDIA Plus* (2001-2006), *MEDIA* (2007-2013), *EURIMAGES*, *European Film Promotion* and the *European Audiovisual Observatory* in the cinema and audiovisual sector. Participation has also been remarkable in the *Culture Programme*

(2007-2013), as well as in the former *Framework Programmes*, where the Spanish agents have contributed to research on cultural policies and the challenges of culture in the age of communication and digitisation.

Creative Europe is nowadays the most relevant European source of funding for cultural agents. It merged the areas of the former *MEDIA* and *Culture* programmes, and includes a specific cross-sectoral strand that includes a Guarantee Facility and transnational cooperation, along with other initiatives such as the *European Capital of Culture*, the *European Heritage Days*, and the *European Prizes* (architecture, literature, border breakers, media and heritage).

Access to information on the programmes of the European Union takes place through the *Creative Europe Desk-Culture* of the Ministry of Education, Culture and Sport, which was created at the request of the Directorate-General for Education and Culture of the European Commission. *Media Desk Spain*, a cultural foundation established by the *Film and Audiovisual Arts Institute (ICAA)*, the *Audiovisual Producers' Rights Management Association (EGEDA)* and the *Spanish Federation of Audiovisual Producers (FAPAE)*, is the office in Spain to access information on media contents. The aim of the foundation is to contribute to the development of the cinema, audiovisual and multimedia industry, promoting the dissemination of the *MEDIA* programme (now integrated in *Creative Europe*). In addition, there are *MEDIA Antennas* in Catalonia (Barcelona), the Basque Country (Donostia / San Sebastián) and Andalusia (Seville).

Spain is also an eligible country for the [EEA-Grants](#) in [cultural and natural heritage](#), and [diversity in culture and arts](#).

As regards the [Council of Europe](#), of which Spain has been a member since 1977, the Sub Directorate-General of International Cooperation, in conjunction with the Ministry of Foreign Affairs and Cooperation, is also responsible for the follow-up and organisation of Spain's participation in the events that the Council of Europe sponsors, either directly or indirectly. For instance, Spain participates with this profile in the *Compendium of Cultural Policies and Trends* and the city of Donostia / San Sebastián is a member of the *Network of Intercultural Cities*. Spain widely participates in the *European Heritage Days* and in the *European Cultural Routes*.

Spain's cultural cooperation with UNESCO, the Organisation of Education, Science and Culture, of which Spain has been a member since 1953, involves the following tasks: coordination and liaison between the Ministry of Education, Culture and Sport, the Spanish Embassy at UNESCO and UNESCO itself, with regard to the development of UNESCO's Conventions and Recommendations; preparation of the participation of the Ministry in the General Conference and the Inter-governmental Conferences, expert committees and other meetings at UNESCO; coordination and liaison between the *National Cooperation Commission* and UNESCO, and participation in, and follow-up and dissemination of, UNESCO's activities. In 2002, a cooperation agreement on cultural heritage was signed. The Ministry of Education, Culture and Sport is currently responsible for implementing the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. On 28 April 2006, the government approved the text of the Convention and presented it to the Parliament for ratification. The instrument of ratification was deposited on 18 December 2006. On the 25th October 2006, it was approved and ratified by the King of Spain, one month later of being approved by the Senate.

In the case of the *Organisation of Iberoamerican States for the Education, Science and Culture (OEI)*, of which Spain has been a member since 1949, the Sub Secretariat for Education, Culture and Sport, through its Sub Directorate-General for International Cooperation, coordinates the participation of the Ministry at the *Iberoamerican Conferences of the Ministers of Culture*, in the framework of the *Iberoamerican Summits*.

In 2006, during the XVI Summit, the *Cultural Charter for Iberoamerica* was adopted. Since 2008, as part of the development of the *Charter*, the Iberoamerican Cultural Conferences are held. In 2014, the XXIV Summit was organised in Veracruz (Mexico), under the theme "Education, Innovation and Culture". In the final declaration, the leaders engaged in strengthening the conference and enhancing Iberoamerican cooperation. Important agreements were reached to implement the *Digital Culture Agenda*, to design and implement a plan to enhance cultural and creative industries, to promote the elaboration of "Cultural Satellite Accounts", and to design a plan to recognise, care and safeguard the cultural heritage.

The *MARCO* programmes organised by the current Ministry of Education, Culture and Sport and the OEI, which are currently underway, cover practically all of the cultural sectors. In the area of books, archives and libraries, there are the *ABINIA* (to develop national libraries in Iberoamerican countries), *IBERARCHIVOS-ADAI* Programme (to develop Iberoamerican archives and the formation of a Network of Iberoamerican Archives) and *RILVI* (to develop an integrated book repertoire for sale in Iberoamerican countries). In all these *MARCO* programmes (*ABINIA*, *ADAI* and *RILVI*), the cultural sectors are promoted via grants for projects and the training of specialists. In the cinema and audiovisual sector, the most important programme is *IBERMEDIA*, which covers 19 countries and aims to establish an Iberoamerican audiovisual space by promoting the co-production and distribution of cinema and TV films in Spanish and Portuguese. In the field of music, the support programme for the establishment of an Iberoamerican musical space, *IBERORQUESTAS JUVENILES*, was born in 2007 as a multilateral project of technical and financial cooperation aimed at promoting musical development, especially among children and adolescents who are in situations of social risk. More recently, in November 2011, the *IBERMÚSICAS* Programme was approved with the aim of promoting the Iberoamerican cultural diversity in this area of the arts. *IBERMUSEOS* addresses the area of fine arts and cultural assets. It was launched in April 2009 with the participation of 10 Iberoamerican countries. The aim was to create multilateral cooperation mechanisms and to undertake joint actions in the field of museums and museology in Iberoamerican countries. In addition, the programme strengthens the relationship between public and private institutions and Latin American museum professionals, and promotes heritage protection and management and the exchange of practical experiences. In the sector of performing arts, the *IBERESCENA* programme aims to create and consolidate a theatre and dance network in its member states, in the Spanish-speaking countries, via grants, subsidies and other means. In the area of intellectual property, the cooperation activities have centred fundamentally on training in copyright and similar rights, through the *FIFI* programme, sponsored by the Iberoamerican General Secretariat. Finally, the *IBERBIBLIOTECAS* programme has been launched with the aim of contributing to the creation of an Iberoamerican network of cooperation in the field of public libraries.

Since 1982, Spain has also been a signatory to the *Andrés Bello Agreement*, an intergovernmental organisation that works to achieve the educational, scientific and cultural integration of Argentina, Bolivia, Colombia, Cuba, Chile, Ecuador, Spain, Mexico, Panama, Paraguay, Peru, Dominican Republic and Venezuela. The area of culture offers a number of programmes, notably *We are Heritage*, which aims to conceptualise, evaluate and disseminate natural heritage, and the *Culture and Economy Observatory*.

Spain is also a member of the *Regional Centre for Book Development in Latin America and the Caribbean* (CERLALC), an intergovernmental organisation of Ibero-America, under the auspices of UNESCO, which works towards the development and integration of the region through the construction of reading societies.

3.4.4 Direct professional co-operation

There are many projects and networks of international cooperation between cultural professionals, which include:

The *International Theatre Institute of the Mediterranean* (IITM), set up in 1991, aims to promote the production of performing arts, and other cultural projects, that develop and represent Mediterranean culture in all its forms. It fosters cultural exchange and solidarity among Mediterranean peoples. The work that IITM carries out has led to the creation and maintenance of a network involving 24 countries: 15 in Europe, 6 in Africa and 3 in the Eastern Mediterranean. IITM's work has been recognised by UNESCO, which incorporated it in its *Mediterranean Programme*. It has also gained the sustained support of the European Commission and the Spanish Ministries of Culture and Foreign Affairs for many of its activities, as well as the support of the Autonomous Communities of Madrid, Andalusia, Valencia, Extremadura and Castile-La Mancha.

In the field of museums, the *Reina Sofia National Museum and Art Centre* is working on a new type of museum through its collaborations with networks that are not institutionalised in the conventional sense. The network *Southern Conceptualisms*, comprised of a group of researchers and curators from all over Latin America, is collaborating with *Reina Sofia* in giving rise to a new notion of shared heritage, through the generation of a network of archives.

Recently, the route of *Prehistoric Rock Art Trail*, in which Spain participates, has been awarded the designation of *Cultural Route of the Council of Europe*. This route, which has more than one hundred rock art sites in France, Ireland, Italy, Norway, Portugal, Spain and Sweden, is the biggest tourist-cultural itinerary of European prehistory. The award reaffirms the implementation of joint research and dissemination of rock art in accordance with the aims of the Council of Europe's programme: the preservation and the enhancement of heritage as a source of social, economic and cultural development.

Regarding professional cooperation networks, the Sub Directorate-General for Museums of the Ministry of Education, Culture and Sport and the *Spanish Association of Cultural Heritage Managers* take part in NEMO – *Network of European Museum Organisations*. The *National Library of Spain*, the Complutense University of Madrid, the University of Valencia, *Dialnet*, the University of Barcelona and the *Basque Digital Library* are members of *The European Library*. The *Palau de la Música Catalana* and the *Auditori de Barcelona* are members of the network ECHO - *European Concert Hall Organisations*. The *Spanish Federation of Artists* and other professional associations are members of the *European Council of Artists*. Spanish entities and professionals are also represented in networks such as the *EFA-European Festivals Association*, *Eurozine*, *RESEO*, *ENCATC*...

3.4.5 Cross-border intercultural dialogue and co-operation

One of the most important actors in the dialogue between the European Union and the other Mediterranean countries is the [*European Institute of the Mediterranean*](#). This institute, based in Barcelona (Catalonia), is a centre for reflection and debate on Mediterranean societies, a think-tank specialising in Euro-Mediterranean relations and a promoter of cooperation. The Institute is led by a *Governing Board*, with the participation of the Government of Catalonia, the Spanish Ministry of Foreign Affairs, and Barcelona City Council; a *Board of Trustees*, formed by companies, universities and institutions from civil society, and an *Advisory Council* made up of important Mediterranean personalities. The Institute promotes knowledge through research and study; carries out training and promotion activities; encourages the participation of civil society in the *Euro-Mediterranean Partnership* (also called the *Barcelona Process*, the main framework for political, economic, and social relations, as well as dialogue and regional co-operation in

the Mediterranean. In 2008 Barcelona was officially selected headquarters for the Secretariat of the *Barcelona Process: Union for the Mediterranean*; promotes and participates in development cooperation projects; works in favour of Mediterranean networks; organises exhibitions and cultural activities; publishes books and periodicals and acts as an observer of the general situation in the Mediterranean. The Institute was set up by the Ministry of Foreign Affairs and Cooperation as the Coordinator of the [*Spanish Network of the Anna Lindh Euro-Mediterranean Foundation*](#). This Foundation is the first institution created by the 35 countries of the *Euro-Mediterranean Partnership*, with the objective of improving reciprocal understanding and the quality of cultural dialogue between the two sides of the Mediterranean. The *Anna Lindh Euro-Mediterranean Foundation* encourages cultural dialogue, supports exchanges, cooperation and mobility, particularly among the young, and organises activities within the framework of the *Euro-Mediterranean Partnership*. Conceived as a "network of networks", the *Anna Lindh Euro-Mediterranean Foundation* comprises 35 networks from different countries. The Spanish network is formed by 82 members, representing organisations from civil society.

The [*Interarts Foundation*](#) (*European Observatory for Cultural Research and International Cultural Cooperation*), a cultural think tank and an observatory for cultural policies, aims to foster cultural dialogue and the exchange of expertise, devising strategies for creative cities and cultural entrepreneurs. Established in 1995, as an independent association through an agreement between Catalan authorities, the Council of Europe and international partners, *Interarts* combines the advantages of a versatile independent body with a strong international presence and commitment to the public domain. To meet its objectives, *Interarts* provides services that range from the provision of policy advice to public institutions and private entrepreneurs from the cultural sector, to the stimulation of international cultural cooperation through networks, agents and civil society, and applied research in fields such as cultural rights, culture and socio-economy, or cultural governance.

The [*Three Cultures Foundation*](#) is a non-profit foundation which, in recent years, has become the international benchmark for dialogue and respect for achieving peace and understanding amongst the people of the world, thanks to the exceptional nature of the patronage and its cultural activities. The Foundation was established under the aegis of the Andalusian Regional Government and the Kingdom of Morocco, who in 1998 broached the need to create a forum to bring together the people of the Mediterranean. This proposal was favourably received by the international community, with the support of the Peres Centre for Peace, the Palestinian National Authority, and multiple Israeli and Euro-Mediterranean individuals and institutions committed to dialogue and peace. Since March 1999, when the *Three Cultures Foundation* was established, the three main priorities in its day-to-day activity and cultural schedule have been: co-operation within the Mediterranean region and between Andalusia and Morocco, the Middle East, and the European Union and the Mediterranean countries.

See also chapter 4.2.7.

3.4.6 Other relevant issues

The *23/1998 Act* regulates the legal regime of Spanish policy on international cooperation for development. Its objectives include the promotion of cultural relations with developing countries. In that Act, culture appears as a priority sector of cooperation, especially with regard to the defence of cultural identity and to foster cultural promotion and free access to cultural facilities and services.

Much of the activity for the development of culture is channelled through the [*Spanish Agency for International Co-operation and Development*](#) (AECID), created in 1988 to manage

Spanish policy on international cooperation and development. The AECID is an autonomous body affiliated to the Ministry of Foreign Affairs and Cooperation through the State Secretariat for International Cooperation with Iberoamerica. The agency is responsible for the design, execution and management of projects and programmes of cooperation for development, either directly, using its own resources, or via cooperation with other domestic or international bodies and non-governmental development organisations. To perform its work, the AECID has a large external structure, with 33 Technical Cooperation Offices, 12 Cultural Centres, 7 Associated Centres, and 4 Training Centres in countries where the agency carries out its main cooperation projects. Among the agency's cooperation programmes of particular interest are the *Heritage Programme for Development* and the "Acerca" Programme – especially addressed to provide qualifications for the development of the cultural sector. The *Master Plan for Spanish Cooperation 2005-2008* presented a major breakthrough in the treatment of culture as a dimension of development cooperation. This was evidenced by the desire for greater specificity and concreteness, in line with a new context on current trends of relationships among culture and development and a conceptual progress of organisms such as UNDP and UNESCO. In this framework, the Ministry of Foreign Affairs and Cooperation introduced the first *Strategy for Culture and Development of Spanish Cooperation*. The following *Master Plan for Spanish Cooperation 2009-2012* reflected the spirit of the previous Plan, which contributed decisively to strengthening cooperation as a state policy. The Master Plan reinforced the high stakes of the previous cycle, such as culture and development, in order to promote opportunities and the tangible and intangible cultural capacities of individuals and communities as essential components of sustainable human development. In December 2012, the government approved the new *Master Plan for Spanish Cooperation 2013-2016*. Government priorities for Spanish cooperation for this period included: the promotion of respect for cultural diversity, intercultural dialogue and freedom of expression and creation, and the effective participation of all individuals in cultural life. The Plan is part of a wider policy of rationing of public expenditure that has led to the closure of several offices and centres abroad, and that seeks to achieve a greater coherence and quality of management of the official development assistance. The *Strategic Plan of the AECID 2014-2017* sets the strategic objective of improving the effectiveness and coordination of foreign cultural action and cultural and scientific cooperation in international relations.

Spain has a long tradition of emigration. On 1 January 2014, the number of Spanish nationals who lived abroad permanently was 2058048, according to the *Register of Spaniards residing abroad* conducted by the *National Institute of Statistics* (6.6% more than in 2013). To cater for the needs of this group, Spain has a network of consular offices dependent on the Ministry of Foreign Affairs and Cooperation, with almost 200 Consular Offices and Consular Sections at Embassies, and around 500 Honorary Consulates and Vice-consulates. In 2006, the government approved the *Statute for Spanish citizens abroad (Act 40/2006, 14 December 2006)* which aims to guarantee the free exercise of constitutional rights and duties among Spanish nationals living in foreign countries, with equal status to Spanish residents, and to strengthen social, cultural, economic and linguistic ties with Spain and with emigrants' countries and communities of residence. At a regional level, the Galician government, one of the regions with the highest rate of emigration, launched in 2002, together with companies and entities, the *Galicia Emigration Foundation*. The entity's, that closed at the end of 2010 as a result of the economic crisis, had as a main objective to improve the quality of life of Galician emigrants, returning emigrants and immigrants residing in Galicia. To that end, it encouraged the participation of the Galician society in social, cultural, and economic actions. In cultural matters, its main aim was the enhancement of Galician cultural heritage abroad.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

The action of the central administration during the term 2004-2011, with the political mandate of the Socialist Party, focused on three central objectives: the acknowledgement of cultural diversity, the strengthening of co-operation and the consideration of culture as a tool for economic development and social cohesion. Cultural activity during this period was directed to produce: structural and procedural reforms in the principal cultural institutions of the country with the aim of improving their management and coping with the effects of the economic crisis (see chapter 7.3); the implementation of initiatives to improve the relationship with regional and local authorities; the international promotion of Spanish culture, with the adoption of initiatives such as the *National Plan for Cultural Action Abroad* and the *Plan for the International Promotion of Cultural Tourism 2010-2012*; the creation of new cultural facilities; the entry into force of the *Cinema Act 55/2007* (see chapter 5.3.6), and the final disposition of *Act 2/2011 on a Sustainable Economy*, which regulates intellectual property rights on the Internet (see chapter 5.1.7), and also the protection of intellectual property rights (see chapter 4.2.11) and promotion of online accessibility of cultural resources (see chapter 4.2.2).

The victory of the Popular Party in the 2011 elections led to the appointment of a single Minister for the areas of culture, education and sport. The basic lines of action for the current term, included in the *General Strategic Plan 2012-2015 of the State Secretariat for Culture* are mainly focused on giving new impetus to culture as a right and as an economic engine, and to promoting Spanish culture abroad. These priorities are specified in the following five general objectives:

- to articulate a state policy that guarantees the right of access to culture and contributes to underpin citizenship and social cohesion;
- to strengthen, with transparency, the instruments of communication and cultural cooperation between public authorities and other institutions to promote an efficient and rational use of cultural resources;
- to promote culture as a critical tool to disseminate the "brand" Spain abroad;
- to encourage participation and the role of civil society in the support and promotion of culture; and
- to facilitate the creation, innovation and the production of knowledge and promote culture on the Internet, safeguarding intellectual property rights.

The balance for the last available year (2013) shows a compliance level of 51% in the first goal, 53% in the second, 60% in the third, 10% in the fourth and 45% in the fifth.

These priorities do not differ to a great extent from those of the previous government during its two terms in government (2004-2011), although the context of a severe economic crisis has led to further cuts in culture, as well as to greater requirements for effectiveness, efficiency and transparency. In addition to rationality in public spending, the government's discourse has become more centralist and some regions, particularly Catalonia, perceive this as an attack on the cultural plurality of the country.

Apart from cultural activity of the central administration, regional authorities hold many of the responsibilities for culture in Spain. As in most developed countries, the local authorities assume a growing role in public cultural provision. The central government is, therefore, left with a limited scope of responsibility in terms of public policy making, though it has considerable weight in underlying policy through its constitutional mandate and its control of culture vis-à-vis foreign policy, not to mention its continued control over the best known and most influential cultural institutions.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

The promotion of culture by encouraging artistic creation has been one of the strategic aims of government throughout the democratic period. This relevance, referred in many policy discourses, has been translated, though not always at desirable levels, in budget allocations. The performing arts and music is the art sector to benefit most from central and regional administrations, and, after cultural heritage, is one of the main areas of cultural intervention (see chapter 6.2.3).

At state level, the *National Institute of Performing Arts and Music* (INAEM) is responsible for supporting the music and performing arts and establishing the strategic areas of intervention. Its main priorities for the current term include: increasing demand, a particularly strategic aim at the present time; strengthening the collaboration and participation of cultural institutions and sectors; and the implementation of a new organisational and management model that takes into account the territorial organisation of the country.

The aim of increasing demand, a priority also for the previous government, has had unremarkable results so far. Among the objectives announced by the government at the beginning of the term, we can highlight: to increase its presence in the media, on the Internet and in social networks; to improve arts education in school curricula (see chapter 8.3.1 and chapter 8.3.2); to encourage collaboration between universities and large cultural centres; to establish plans for the promotion of performing arts and music among children and young people; and to enhance the use of new funding mechanisms (such as sponsorship or clubs for consumption) and, in general, the promotion of public-private collaboration.

The strengthening of institutional cooperation focuses primarily on the exchange of productions in the regions, as well as the improvement of dialogue with municipalities. To this end, the government promotes networks of circulation and marketing of theatre, circus, music and dance, with the intention that cultural companies can perform their productions beyond their regions of origin, correcting territorial imbalances and providing more quality to cultural programming at all levels of government. Thus, the current government continues with the projects *Danza a Escena Circuit*, *GPS - Turn by Halls*, aimed to give artists access to a tour beyond their Autonomous Communities, and with the *Theatre and Dance Circuit* by the Network of Alternative Theatres. In addition to the support to these and other specific networks of circulation of shows throughout the national territory, the INAEM, in collaboration with the Spanish Federation of Municipalities and Provinces, has launched *PLATEA*, aimed at promoting the circulation of shows in local venues, favouring cultural communication among Autonomous Communities and stimulating the performing arts sector.

Regarding organisational issues, the creation of the *State Council for Performing Arts and Music* (497/2010 Royal Decree) has been one of the major changes in structures supporting the arts. This new body knows, in a formal and institutional manner, requests and proposals from different sectors of music, theatre, dance and circus, as well as from local and regional governments, and contributes to the setting of priorities for the cultural policy in this area (see chapter 5.3.2). The Council has been conceived as one of the fundamental instruments for achieving communication and cultural cooperation among the different actors.

During the last three years, the INAEM has also supported the development of comprehensive plans of action, such as the [General Plan for Theatre](#), published in 2007 and revised in 2011, the [General Plan for Dance 2010-2014](#), approved in November 2009,

and the [General Plan for Circus 2012-2015](#), approved in November 2011. All of the plans have been the result of reflection and participation of the performing arts sector in the analysis of the situation, the assessment of needs and the establishment of strategic lines for public policies.

Also in the field of artistic creation, the INAEM has promoted the approval of the new statutes of the *National Dance Company (CUL/1993/2010 Order)*, the *National Ballet (CUL/3065/2010 Order)*, the *National Classical Theatre Company (CUL/3355/2010 Order)*, the *Zarzuela Theatre (CUL/451/2011 Order)*, the *National Drama Centre (CUL/2039/2011 Order)* and the *National Music Dissemination Centre (CUL/3359/2011 Order)*. All of them represent a profound change in the performing arts and music sectors. Among the objectives of the new institutions are the impetus for educational initiatives which facilitate the understanding of their artistic programming and the development of campaigns aimed at attracting new audiences.

In order to present and promote the creation of performing arts and facilitate communication between creators, the INAEM has launched the portals [danza.es](#) and [teatro.es](#), which are linked to the *Centre of Theatre Documentation*.

Recently, the INAEM has signed different agreements of collaboration: with the *Association of Spanish Fashion Designers* to promote innovation, creation and dissemination of the performing arts in relation to the creation of Spanish fashion; with the *Spanish Radio & Television Corporation (RTVE)* in order to approach, through the RTVE channels, performing arts production for society and, finally, with *Paradores Nacionales* for the promotion and dissemination of the cultural tourist offer in the field of performing arts.

Regarding the visual arts sector, at the end of 2011 a *Strategy for the Visual Arts* was launched by the Ministry of Culture, via its Directorate for Fine Arts and Cultural Assets, which involved the participation, contribution and consensus of the main professional associations in the field. Some of its main lines were included later on in the *General Strategic Plan 2012-2015* of the State Secretariat for Culture.

See also chapter 7.3.

4.2.2 Heritage issues and policies

At state level, the Sub Directorate-General for Historic Heritage Protection and the *Spanish Cultural Heritage Institute* are the organisms responsible for heritage policies. Both bodies are in charge of protecting cultural heritage, enriching the state-owned collections, promoting international cooperation related to heritage and restoring works of art and archaeological objects owned by the state, other public administrations or by the Church through a variety of plans, such as the *National Cathedrals' Plan*, the *National Industrial Heritage Plan*, the *National Castles' Plan* and the *National World Heritage Plan*.

Also noteworthy is the task carried out by *National Heritage*, an organism attached to the Ministry of the Presidency, responsible for the assets of state ownership that come from the legacy of the *Spanish Crown*. Among its goals, contained in the *Action Plan 2013-2016* (updated in accordance with the *214/2014 Royal Decree*), are the empowerment of the public service, the conservation of its heritage, the maintenance of budgetary stability and the modernisation of the organisation.

In general terms, the challenges facing the current heritage policy are basically three, namely:

- updating national, regional and local policies (which is now underway);

- developing plans to foster comprehension and validation of cultural heritage sites and properties as a tool to promote local cultural identity; and
- differentiating, particularly at the local level, the intrinsic aims of conservation and protection and the extrinsic economic significance vis-à-vis tourism, within an overall regional policy.

Two other issues related to the current debate about Spain's cultural heritage are its diversity and the limits of its scope. This is part of an ongoing discussion about the term cultural heritage being extended to new fields, such as contemporary history, industrial properties and intangible heritage.

One of the goals of the Ministry of Culture / Ministry of Education, Culture and Sport during the last years has been to improve the management of historical heritage and to allow its integration in the "society of knowledge". The application of digital technologies and, above all, the availability of cultural heritage works to the general public via the Internet have become, according to the Minister, the most democratic and economical way to disseminate culture. With this goal, various initiatives have taken place in recent years.

During 2007, the Spanish Ministry of Culture worked to develop the [*Portal of Spanish Archives*](#), a web-based database for the diffusion of national historical documentary heritage, and the [*Virtual Library of Bibliographical Heritage*](#) that allows users to consult a wide range of online documents from Spain's bibliographical heritage. The [*Virtual Library of Historical Newspapers*](#) is another major digitisation project, which participates in *Europeana* and *Europeana Local* projects.

In November 2009, the [*Museum Libraries Network \(BIMUS\)*](#) was initiated implying the creation of a large online catalogue which allows access to the catalogues of libraries from 18 state-owned museums. In 2010, the Spanish Ministry of Culture launched two projects: [*Hispana, the Digital Collections of Archives, Libraries and Museums*](#) (with functions that are analogous to those of *Europeana*) and [*CER.es*](#), the online catalogue of the Digital Network of Collections of 80 Museums located in 11 Autonomous Communities, which offers, for the first time, unified access to cultural assets of Spanish museums. More recently, in January 2014, the Sub Directorate-General for Historic Heritage Protection launched a new website on the *UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage* and, in November 2014, the *National Institute of Performing Arts and Music* presented a new electronic publication *The Map of Spanish Musical Heritage* which offers a directory of around 360 institutions that safeguard this part of our heritage throughout the national territory.

Beyond the digitisation of cultural heritage, the government has undertaken other initiatives in this area. Thus, in 2007, the Ministry of Culture launched the *National Plan for the Protection of Underwater Archaeological Heritage*, which outlines basic guidelines for an effective protection policy. In November 2008, the *National Museum of Underwater Archaeology* (ARQUA) opened in Cartagena (Murcia). This is a pivotal institution in the Plan and seeks to become an international benchmark for renewal in the museology of underwater archaeology. The *Green Paper of the National Plan for the Protection of Underwater Archaeological Heritage* was presented in June 2010, following two years of work. It analyses the current status of underwater archaeology in Spain and proposes actions to foster effective protection. In collaboration with the Autonomous Communities, the Ministry of Culture has already launched some of the measures outlined in the *Green Paper*, and is arranging cooperation agreements with each of them to carry out archaeological maps. These maps locate the archaeological, paleontological, ethnographic, and industrial sites, as well as historic roads in the municipalities, which ensure their protection and conservation. It has also signed an agreement with the Ministry of Defence

in order to optimise the resources of both Ministries for the protection of underwater heritage.

In 2010, the *Technical Network of Institutes and Centres for Conservation and Restoration*, which brings together all institutions of this type that exist in Spain, was created with the aim of promoting joint projects, technical assistance and establishing common criteria and methods for the conservation of cultural heritage. That same year, the *Hispanic Portuguese Centre of Heritage* opened its doors with the aim of becoming a place of reference for the protection, conservation, research and promotion of Spanish and Portuguese cultural heritage. Based on the exchange of knowledge and experiences and the construction of joint projects, the Centre pays particular attention to the heritage of areas on the border with Portugal, and promotes a cross-border network of centres. In early 2011, and in order to place the preventive conservation of heritage as a strategic public priority in the heritage sector, the government launched the new *National Preventive Conservation Plan*. With this aim and also to promote the protection of cultural heritage against disasters, in November 2013, the National Committee of the Spanish Blue Shield was established. Within its work plan, this body will develop a *National Plan for Heritage Emergencies*. Also in 2011, a new *National Industrial Heritage Plan* was approved with the aim of overcoming all difficulties related to the functioning and / or effectiveness of the control instruments derived from the previous Plan. At the end of 2012, the *National Plans of Cultural Landscape and Defensive Architecture* were approved with the specific aim to be innovative instruments to effectively apply an integrated approach for the management of cultural heritage, enabling research, conservation and dissemination. Also in the field of conservation, in early 2014, the *Film and Audiovisual Arts Institute* and the *Spanish Radio & Television Corporation* (RTVE) renewed their agreement for the preservation and dissemination of Spanish cinematographic heritage. With this agreement both institutions continue a line of work opened in 2012 with the digitisation and opening to the public of the documentary funds of RTVE and the *Spanish Film Archive*. This action has been highlighted by the European Commission as an example of "good practice" in the dissemination of film heritage.

Regarding intangible heritage, in June 2010, Spain was elected as a member of the UNESCO World Heritage Committee. Six Spanish NGOs were also elected as accredited organisations to advise on the *Convention for the Safeguarding of Intangible Cultural Heritage*: the *UNESCO Centre of Navarra*, the *UNESCO Centre of Catalonia*, the *UNESCO Centre of San Sebastian* (Basque Country), the *UNESCO Centre of the Autonomous City of Melilla*, the *Mediterranean Diet Foundation* and the *Centre for Borjanos Studies of the "Fernando el Católico" Institution*. In addition, in October 2011, the *National Plan for the Safeguarding of the Intangible Cultural Heritage* was passed and conceived as an instrument for management and cooperation between the regional authorities and the state to promote coordinated actions regarding the safeguarding of the intangible cultural heritage. At a regional level, some initiatives in this area are the *Intangible Cultural Heritage Archive of Navarra*, coordinated by the Public University of Navarra, and the *Atlas of the Intangible Cultural Heritage of Andalusia*, prepared by the *Andalusian Historical Heritage Institute* (see also chapter 5.3.3).

Also in 2010, the Ministries of Culture, Industry, Tourism and Trade, and Foreign Affairs and Cooperation developed a *Plan for the International Promotion of Cultural Tourism 2010-2012* with the aim of promoting the destination "Cultural Spain". In this line, at the end of 2013, the Ministries of Industry, Energy and Tourism, and Education, Culture and Sport signed a protocol to promote Spain as a cultural tourism destination. The protocol, which will end in December 2015, seeks to intensify the promotion of museums, performing arts and music events, thematic cultural routes, world heritage sites, manifestations of intangible cultural heritage, as well as the strategy "Study in Spain"

Another line of action, initiated by the Ministry of Culture at the end of 2010, is connecting young people to cultural heritage and involving them in heritage protection and dissemination. This initiative is part of the *Young Heritage Programme* and includes a website with information and news about issues and activities related to heritage and dissemination of multimedia materials in schools and associations, exhibitions and meetings. In April 2013, the *National Plan for Education and Heritage* was approved with the aims of promoting research in heritage education, innovation in teaching of cultural heritage, communication between educational and cultural managers, as well as the training of both groups in the transmission of heritage values. Within the framework of this Plan, at the end of 2014, the *International Network of Heritage Education* was created to facilitate coordination, dissemination and collaboration in heritage education among professionals from different countries, institutions and educational environments. Initially, the network has representatives from 15 countries of Europe, America, Africa and Asia (see also chapter 8.3.2).

In the museum sector in 2008, the Ministry of Culture launched the *Permanent Laboratory on Museum Visitors* that seeks to obtain relevant knowledge about visitors to the state museums.

4.2.3 Cultural / creative industries: policies and programmes

The basic lines of action of the Ministry are included in the *Plan for the Promotion of the Cultural and Creative Industries*, started in 2009. In the 2014 edition, it still does not include a definition of "cultural / creative industries", but it mentions the sectors to be included in the "cultural and creative industries". Following the classification of the *European Commission Green Paper: Unlocking the Potential of Cultural and Creative Industries*, the Plan adds to the traditional sectors of film, visual arts, cultural heritage, performing arts, television, radio, music, books and newspapers, new sectors closely linked to innovation and creativity such as: design, fashion, architecture, advertising, new media, video games and interactive arts.

At regional level, the sectors that are usually included within the "cultural industries" do not differ much from those considered at the state level. Thus, with the creation in 2000 of the *Catalan Institute of Cultural Industries (20/2000 Act)*, the concept of "culture industry" covered the cultural productions from the audiovisual world, the press, the radio, the television, books, music, performing arts, visual arts or multimedia, and their distribution. The changes in the Catalan government at the end of 2010 led to a change in the naming of the Institute, that became the *Catalan Institute of Cultural Companies*, as well as in the sector approach, since the media were excluded and the video game sector was included. The *Galician Agency for Cultural Industries* was launched in June 2008 under the Department of Culture and Sports of the Galician government. This Agency encompasses all the arts and cultural activities carried out by creative individuals, businesses and cultural industries. More recently, the former Directorate-General for Innovation and Cultural Industries, under the Department of Education, Culture and Sport of the Andalusian government, has been renamed as Directorate-General for Creative Industries and Book. Finally, the governments of Asturias and Castile-Leon have also taken an important step towards the promotion of the cultural industry through the *White Paper on Cultural Industries in the Principality of Asturias* and the *I Cultural and Creative Industries Plan of Castile-Leon 2013-2016* respectively.

According to the *Cultural Statistics Yearbook 2014*, published by the Ministry of Education, Culture and Sport, which includes data from the *Satellite Account for Culture in Spain 2008-2012*, the cultural industries sector represented almost 2.5% of GDP in 2012 (and 3.4% if one takes into account all activities related to intellectual property), and generates spill-over effects in many other sectors of the Spanish economy, particularly in

the field of information technologies, communication, innovation and tourism. The latest data shows that the Gross Value Added (GVA) of the Spanish culture industries in 2012 was 25 263 million EUR (and 33 594 million EUR if one takes into account all activities related to intellectual property). The most important are the publishing sector (9 640 million EUR) and audiovisual and multimedia (6 139 million EUR). The number of companies, whose main economic activity was defined as cultural, reached 108 556 in 2013, approximately 3.4% of all those recorded in the *Central Companies Directory*, published by the National Statistics Institute. In comparison to the previous year, more than 2 000 companies have closed down, which nearly represents 2% of the total. As regards the number of employees, 99% of cultural enterprises had between 0 and 9 employees in 2013, while only 0.1% had more than 100. Data from the *Labour Force Survey* published by the *National Statistics Institute* show that the number of employed people in the cultural field in 2013 was approximately 485 300, around 2.8% of total employment.

From a global perspective, there are four main challenges to be overcome by the culture industries in Spain:

- find a balance between the financial viability of the culture industries while, at the same time, adhering to rules preventing economic or cultural monopolies, particularly in the field of multimedia;
- reaffirm the independence of the culture industries, such as book publishing, film and the audiovisual arts in general;
- revise the approach to subsidising the culture industries (e.g. through grants, cheap loans, tax relief) to focus more on the creative side of the operation and improve access to credit markets for small and medium firms; and
- persuade people to recognise that culture industries are a source of future economic growth as well as a mean of access to culture. Two possibilities for achieving this objective would be to foster "multimedia clusters" and to establish the application of new technologies to culture as one of the poles of regional development (see chapter 4.2.11).

The government's commitment to promote the culture industries resulted in the creation of a new Directorate-General for Cultural Industries and Policy and the implementation, in December 2008, of a *Plan for the Promotion of Cultural Industries*. For the year 2014, the lines of action of the Plan can be summarised as: promotion of creators and cultural industries, and growth, consolidation and internalisation of cultural firms.

In the particular context of small and medium enterprises (SME), the government, through the different plans for the promotion of cultural industries, has recognised the key role of SMEs as the core of the Spanish cultural and creative industry, and has addressed one of the main problems faced by these companies: the financing of cultural and creative projects. To do this, the government has implemented a system of capital grants, and access to credit together with the *Sociedad de Garantía Recíproca Audiovisual* [*Mutual Guarantee Society*], to promote the modernisation, innovation and technological adaptation of cultural companies and to increase the legal supply of cultural content on the Internet.

Other measures implemented by the Ministry of Education, Culture and Sport are the following:

- aids for action and cultural promotion, which are primarily related to foundations and associations;
- *CreArte* Awards for promoting creativity and innovation in state schools;
- *FormArte* Scholarships for training and specialisation in activities and subjects within the competence of cultural institutions under the Ministry of Education, Culture and Sport; and

- *CULTUREX* Scholarships for training and specialisation in cultural management in cultural institutions abroad.

Specifically in the case of books, the government priorities are national and international promotion, as well as the promotion of reading and Spanish letters. The current government has expressed on several occasions its willingness to continue supporting the publishing industry in its adaptation to the digital environment, through specific aids for the modernisation and digitisation of cultural industries, but also through negotiations to achieve, within the framework of the European Community legislation, the same taxes for conventional books and digital books regardless of their form of commercialisation. In addition, the Ministry continues supporting the internationalisation of the Spanish book industry through its presence in international book fairs and through the dissemination of Spanish books (and Spanish literature). For that, the Ministry collaborates with the network of the Cervantes Institute, cultural centres and universities in Latin America. In the specific area of the promotion of reading, the *Reader's House* opened in Madrid in November 2012 as a cultural centre aimed at facilitating the meeting of the public in general and the professional world.

At legislative level, the Spanish book industry benefits from the Ministry's "cultural exception" policy, with fixed book prices and the *Reading, Books and Libraries Act*, passed in 2007, which promoted the creation of a [*Reading and Book Observatory*](#) (see also chapter 5.3.4).

The cinema and audiovisual sector has been especially touched by the economic crisis. In addition to the decrease in public resources allocated to film production, cinema has been affected by an increase in VAT (see also chapter 5.1.5). The discomfort by the sector, one of the most active in its opposition to the government, led, in December 2012, to the creation of a commission for the study of a new funding model for the film and audiovisual sector. Composed of all ministerial departments directly or indirectly involved in film and audiovisual funding, as well as of the cinema and audiovisual sector, this commission seeks to channel the initiatives and needs that should be reflected in the design of a new funding model for the sector. In the particular area of support for the digitisation of cinemas, at the end of 2012, the *Film and Audiovisual Arts Institute* (ICAA), in collaboration with the *Official Credit Institute*, has launched a new line of support through which companies can access credits with a subsidised interest rate, which is assumed by the ICAA. Both organisms also maintain a line of capital grants to promote the production of feature and animated films. In addition to these measures, the government also seeks to foster new business models of distribution and exhibition of films and to promote the international dissemination of Spanish cinema, especially through presence in the major international festivals. With regard to this last point, the government has established a commission composed of all ministerial departments directly or indirectly involved in the international promotion of the cinema and audiovisual sector to implement a coordinated foreign policy in the promotion of the sector.

In recent years, with the aim of promoting the presence of European films in Spanish cinemas, the government has placed the quota system under firmer control and is also providing support for independent distributors. In addition, television operators (public and private) are obliged to invest 6% (if public) or 5% (if private) of their annual income in the production of European cinema and TV films (3% reserved for Spanish production). The reinforcement of this measure, which was established under the *25/1994 Act* but with low compliance rates, has been essential in recent years, to finance production and increase stability in the audiovisual production sector, since one-third of the external funding comes from television.

In the area of creation, with special repercussions for the music sector, the Ministry has basically worked on two lines of action: the first is to update the legislation on intellectual property, and the second is to draw society's attention to the need to respect both cultural

creators and cultural products. In the first line of action, the *Information Society Directive* (34/2002 Act) has been introduced, and the *Intellectual Property Act* has been modified (23/2006 Act) (see also chapter 5.1.7). In the second line, the *Comprehensive Plan for reducing and eliminating activities that infringe intellectual property* (better known as the *Anti-piracy Plan*) was approved in 2005, to stop activities that infringe intellectual property rights. In December 2008, the *Manual of Good Practices for the prosecution of crimes against intellectual property* was presented by the Ministry of Culture. More recently, the government launched the label *Cultura en Positivo*, an initiative to support the legal supply of cultural content on the Internet, as well as some toolkits and handbooks on online security and intellectual property rights specially targeted at young people, parents, teachers, academic institutions and museums (see chapter 4.2.11).

Regarding the third sector, the *Coalition of Creators and Content Industries* consists of several associations that are linked to authors and to the music and film industries in Spain. Their aim is to lobby for the tightening of intellectual property law and other measures against file sharing on P2P networks. The association was created in 2008 and in June of that same year, it published a manifesto entitled *Rights for all on the Internet*.

The growing discomfort by artists, authors and publishers about the high rates of Internet piracy led, in October 2009, to the establishment of an *Interministerial Committee* composed of eight Ministries (First Vice President and Ministry of the Presidency, Second Vice President and Ministry of Economy and Finance, Ministry of Foreign Affairs and Cooperation, Ministry of Justice, Ministry of Interior, Ministry of Education, Ministry of Industry, Tourism and Commerce, and Ministry of Culture), with the main task of fighting the violation of intellectual property rights via the Internet. The work of this Committee firstly guided the Draft Act and later, the *Act on Sustainable Economy*, not without strong opposition from Internet users, telecommunications companies and political parties (see chapter 5.1.7).

In recent years, there have been many higher education programmes for professionals employed in culture industries. Catalonia was one of the first Autonomous Communities to cater for the sector. For many years now, the Pompeu Fabra University has offered a Master's programme in publishing and several postgraduate diplomas in company management in the music industry; content management; management of cultural institutions, companies and platforms, and creation of videogames. It also offers a postgraduate course in global publishing in Spanish and international publishing. The University of Barcelona has a Master's programme in cultural companies and institutions and a postgraduate programme in show production and management. In addition, the Open University of Catalonia and the International University of Catalonia offer a postgraduate programme in culture and creative industries; the Carlos III University of Madrid offers a Master's degree in cinema and television; the University of Valladolid has a Master's degree in culture industries management. At graduate level, the University of Barcelona launched a Degree in Communication and Cultural Industries for the first time during 2011-2012, and the University of Huelva offers a Degree in Cultural Management since 2012-2013.

There are several public-private initiatives launched in Spain to promote the territorial reorganisation of the audiovisual sector and to build an internationally competitive industry. This is the case of the *Ciudad de la Imagen*, promoted in the nineties by the Autonomous Community of Madrid, or *Terrassa Audiovisual City*, promoted in 2001 by the Catalan Government and Terrassa City Council. Both projects were established with the aim of making these cities the driving force behind the Spanish audiovisual industry both at home and abroad. In 2009 *Terrassa Audiovisual City* was classified as a prime example of good practice in promoting creativity and innovation by the European Commission. The Catalan project is complemented by the project *Parque Barcelona*

Media in the city's technological district - *distrito 22@* - which was set up to reinforce the productive, cultural and research position of Barcelona and Catalonia. The *Parque Barcelona Media*, which is the result of collaboration between the Pompeu Fabra University, Barcelona City Council and the business group *Mediapro*, is a platform of audiovisual and communication facilities and services, in which private companies and the university work together in the same location.

4.2.4 Cultural diversity and inclusion policies

Spain's transition to a democratic model has been based on the recognition of territorial cultural diversity. Understood in this sense, "territorial cultural diversity" is far away from the concept of "cultural minorities".

Both the rapid influx of immigrants (since the 2000s until the start of the crisis that led to the transformation of the country) and the influx of Spaniards abroad due to the crisis are relatively recent phenomena, and these facts may help explain, to some extent, why a debate has yet to be held on cultural policies for minorities, although some aspects of integration are being touched upon regarding education, citizenship, customs, security, etc.

According to the *Quarterly Report of the Permanent Immigration Observatory* (Ministry for Employment and Social Security), on 30 June 2014, the number of foreign residents in Spain was 4 905 495, a decrease of 11% on the previous year. As regards the distribution by continent of origin, the largest group comprised those from the European Union member states (47.5%), followed by Africa (21.1%), Latin America (19.2%), Asia (7.7%), the rest of Europe (3.1%), North America (0.7%), AELC-EFTA (0.6%) and Oceania (0.0%). According to country of origin, the largest immigrant community was from Romania (940 252 persons), followed by Morocco (774 395), the UK (269 756), Italy (210 304), and Ecuador (203 654). In comparison to the previous year, there is an increase in immigrants from European countries, and a decrease in the Latin American communities.

The main aim of the government's immigration policy (currently implemented by the General Secretariat for Immigration and Emigration) is to derive the maximum benefit for society as a whole. The policy applies to all foreigners resident in Spain, regardless of their nationality. The *Forum for the Social Integration of Immigrants*, a collegial organisation attached to the former Ministry for Employment and Immigration, through the Secretary of State for Immigration and Emigration, was set up in 2006 to aid the integration of immigrants who reside legally in Spain. The Forum is the consulting, informing and advising entity for Spain's national government and, when appropriate, for the 17 autonomous regional and local governments in matters of the integration of immigrants. In 2009, the *Organic Law 2/2009*, which modifies the *Organic Act 4/2000*, on the rights and liberties of foreign nationals in Spain and their social integration, was approved, with the aim of emphasising the role of integration within the government's immigration policy. According to the European Community acquis on migration and international protection, the new Act sought to achieve a peaceful framework for the coexistence of identities and cultures. In this sense, the Act includes extensive references to the full integration of immigrants in Spanish society, within a framework for a fruitful coexistence of diverse identities and cultures limited only by respect for the Constitution and the Act. In April 2011, as a development of the aforementioned Act, the new Regulation on the rights and freedoms of foreigners in Spain was approved (*Royal Decree 557/2011*). Its main objectives include the regulation of labour migration flows and the strengthening of integration and social cohesion in a cultural diversity context. More recently, in 2012, the [*Spanish Monitoring Centre on Racism and Xenophobia*](#) was set up with functions of study and analysis, and with capacity to make proposals for action in the fight against racism and xenophobia and for the promotion of equal treatment.

The cross-sectional nature of immigration has meant that various ministries (education, labour, health and social services, etc.) have drawn up specific regulations and programmes for the access of these groups to education, employment, health and accommodation. Of these projects, the most important is the *National Action Plan on Social Inclusion* (2001-2003, 2003-2005, 2005-2006, 2006-2008 and 2008-2010). Arriving late and with an insufficient budget allocation given the situation of poverty and social vulnerability of the country, in December 2013, the government approved the *National Action Plan on Social Inclusion 2013-2016*. It is based on three pillars: inclusion through employment, guarantee of a system of economic benefits and basic public services, and fight against child poverty (which is considered for the first time and included as a transversal objective). Unlike the periods when previous plans were designed and implemented, at present, poverty and social exclusion in Spain affect very drastically children, foreign population (excluding those with European Union citizenship), unemployed and inactive people, adults with basic education, as well as the residents of some regions in the South of Spain and in the cities of Ceuta and Melilla. The references to culture in the new plan are related to the access by the younger population, as well as to the promotion of integration and intercultural coexistence of the immigrant population.

With the general aim of promoting social cohesion, and been built with the maximum institutional and social participation, in September 2011, the government approved the *Strategic Plan on Citizenship and Integration* (2011-2014), which replaced the previous Plan which was adopted in 2007. Addressed to all the population, autochthonous and immigrants, the Plan recognises equal rights and duties for everyone, equality of opportunities, and respect for diversity. The Plan also wants to consolidate among immigrants a consciousness of belonging to the Spanish community. In that sense, the Plan is aimed to foster among immigrants greater understanding and respect for the common values of the European Union, the rights and duties of residents in Spain, the official languages used in different Communities and the social rules of Spanish society. In relation to the previous Plan, the new one considers new measures aimed at responding to new challenges such as how to manage diversity, to strengthen human capital and to ensure equal opportunities for guaranteeing social cohesion.

In the strictly cultural field, one of the projects undertaken by the government is the creation of the *Roma Cultural Institute Foundation*, a state-owned public sector foundation that is associated with the Ministry of Education, Culture and Sport. Its creation was authorised by a Council of Ministers held on 9 March 2007 to support the community of gypsies, which has maintained its own identity in Spain since its entrance in the XV century. At present, this community represents a 1.5% of the Spanish population. The main aim of the Institute is to contribute to harmonious relations between the various groups and cultures present in Spanish culture, paying special attention to equality of opportunity and to combating discrimination on grounds of gender or race. The Institute also supports the development and promotion of gypsy history, culture and language in all its manifestations, and contributes to its dissemination through research, publications and the organisation of academic and cultural events. From a more general perspective, the government approved a specific Plan for the development of the Roma community to be implemented during the period 2010-2012. The Plan included a series of actions to promote the social participation of the gypsy community, and the exercising of its rights and access to goods and services. In 2012, in accordance with European regulations, the government approved the *Strategy for the Social Inclusion of the Gypsy Population in Spain 2012-2020*, which includes the promotion of culture as a complementary line of action.

Another cultural project in this field is the *Network of Spanish Jewish Quarters*, a non-profit making public association with the goal of protecting all facets of Sephardic heritage

in Spain. Its members promote cultural and academic projects, sharing their experiences and organising events in Spain and abroad, and designing policies of sustainable cultural tourism in their cities.

Beyond institutional initiatives, there are many actions that promote culture and artistic creation as an "instrument" for the social integration of immigrant communities and cultural minorities in Spain. They act as a "bridge" between these groups and the host population. Among their various objectives, the following are most important:

- intensifying the contacts between the associations and the NGOs: as carried out by the CEPAIM Foundation (*Consortium of Organisations for Integral Action with Migrants*);
- promoting reading among immigrants living in Spain: the writing contest around the topic *Immigration, intercultural integration and peaceful coexistence* within the framework of a general agreement signed by the CEPAIM Foundation and the Ministry of Education, Culture and Sport to promote reading among the immigrant population;
- increasing visibility through public celebrations and cultural events: the annual festival *Murcia: three cultures (Arab, Jewish and Christian)* organised by the Murcia City Council; *Venagua*, organised since 1991 by the *Columbares Association* in Beniajan (Murcia);
- increasing visibility through the media: the *Columbares Association* has run various film and TV projects;
- contributing to inclusive and intercultural education: the *Columbares Association* in Murcia organises the *Diversity Educates* project to promote diversity and mutual respect in the classroom and at home;
- raising the skills of the minority communities: the ETANE Association is a working group from Sub-Saharan Africa which, since 1989, has organised teaching programmes for teachers and pupils in Barcelona (Spain); since 2002, *La Formiga*, a non-profit organisation, organises the *School of Language and Citizenship*, which offers language training in the host language to new immigrants; and
- promoting intercultural coexistence and mutual respect for all cultures: since 1992, the *Socio-Cultural Association for Cooperation and Development in Colombia and Latin America* (ACULCO), coordinates different cultural projects (such as festivals, workshops, art exhibitions, etc.) which allow interaction between the autochthonous and immigrants; and *Foundation Tot Raval* (Barcelona) organises, since 2003, the *Cultural Festival Raval*, which shows the various "Ravals" living in the neighbourhood.

More recently, the Ministry of Education, Culture and Sport has carried out initiatives aimed at the inclusion of other disadvantaged groups such as the disabled. Thus, in July 2011, the Ministry of Culture and the Ministry of Health, Social Policy and Equality presented the document [*A Comprehensive Strategy of Culture for All*](#), that seeks to provide full accessibility to spaces, cultural activities and services managed by the Ministry of Culture and *National Heritage*; to encourage artistic creation of people with disabilities, as well as their activity as direct cultural managers; and to promote research on technologies that facilitate accessibility to cultural content and spaces. In November 2011, an inter-ministerial body (*Inclusive Culture Forum*) was created for the follow-up of this initiative, which is composed of both Ministries, along with *National Heritage*, the largest organisation representing people with disabilities, public and private referral centres and various experts.

More specific institutional initiatives in this area include the participation of the [*National Institute of Performing Arts and Music*](#) in several projects, such as *Accessible Theatre*, which includes audio description for people with disabilities, the organisation of the *A different look* Festival by the *National Drama Centre* that programmes shows made by artists with

disabilities, and the organisation of the [Conference on Social Inclusion and Education in Performing Arts](#). In the heritage and museum sector, in 2014, the *II International Conference on Education and Accessibility: Museums and Heritage* and the [First Forum on Young Accessible Cultural Heritage](#) have been held. In the near future, the programme "Plan + Social Museums", aimed at deepening the social dimension of museums, will be presented.

4.2.5 Language issues and policies

The language issue is an important one in Spain by virtue of the recognition both in the Constitution of 1978 and in the regional charters of 6 communities with own languages: Catalonia, the Basque Country, Galicia, the Balearics, Valencia and Navarre. In these regions, the local language and Castilian coexist as official languages and a system of bilingual education operates (see also chapter 5). This recognition is the cornerstone of Spanish cultural diversity.

The challenges experienced since the initial recognition of "other Spanish languages" (*Article 3.2 of the Spanish Constitution of 1978*) fall into three broad categories. The first is in defining the borderline between linguistic and cultural policy, particularly with respect to intervention by the authorities in the culture industries of bilingual communities. The second challenge has arisen from the influx of immigrants, when deciding which language should be used to integrate them socially in the host country (see also chapter 8.3.3). A third challenge relates to exchange among the different cultures within the state and the thin line between protection of the regional language by regional authorities and intervention to the detriment of the national official language. With regard to this last point the intention of the Popular Party to extend Castilian as a vehicular language in the Catalan educational system which is included in the *Organic Law for the Improvement of Educational Quality* has clashed with the strong opposition of the Catalan government and society. Instead, the latter two defend the language immersion system implemented in the Catalan schools and, therefore, the centrality of the Catalan language and literature in the school curriculum.

To promote linguistic diversity, a pioneer initiative in Spain was the establishment, in 2011, of a committee of experts from different fields (education, audiovisual industry, culture, politics, consumers and users, social communication, etc.) with the task of giving advice to the government on measures to promote the original version both in cinema and television. At that time, the Senate passed, with the support of all the parliamentary groups, except the Popular Party (that abstained), a motion urging the government to adopt specific measures to guarantee the right of access to audiovisual content in its original language. This proposal sought to promote cultural diversity, to disseminate the official languages in Autonomous Communities and to ensure the right of citizens to access film and audiovisual content in its original language. At the end of 2011, the [conclusions, recommendations and proposals](#) of the committee were made public. Since then, the government has not carried out any action in this direction, nor does it seem to be among its priorities. However, one of the priorities is that Spanish becomes the second most used language on the Internet (it is currently third).

4.2.6 Media pluralism and content diversity

Ever since 1977, when the Ministry of Information and Tourism was replaced by that of Culture, the government's responsibility for the media was separated from its responsibilities for culture. As of 2000, the media comes under the responsibilities of the [Secretariat of Telecommunications and Information Society](#) of the current Ministry of Industry, Energy and Tourism. However, the [Film and Audio-visual Arts Institute \(ICAA\)](#) of the current Ministry of Education, Culture and Sport continues to develop strategies to foster the cinema and audiovisual industries by subsidising certain production and distribution costs, as well as the construction and renovation of cinemas.

The *Act 4/1980* allowed the Autonomous Communities to set up their own publicly funded radio and television broadcasting operations, which many of them proceeded to do, such as:

- *Euskal Irrati Telebista / Basque Radio Television* (1982);
- *Catalan Broadcasting Corporation* (1983);
- *Galician Broadcasting Company* (1984);
- *Valencian Broadcasting Entity* (1984), abolished at the end of 2013;
- *Radio Television Entity of Madrid* (1984);
- *Radio Television Entity of the Canary Islands* (created in 1984 and beginning of emissions in 1999);
- *Radio Television Entity of the Balearic Islands* (created in 1984, but it was not established as such until 2004);
- *Aragon Broadcasting Corporation* (1987);
- *Public Enterprise Agency of Radio and Television of Andalusia* (1987);
- *Radio Television Entity of Castile-La Mancha* (2000);
- *Radio and Television Entity of Asturias* (2003); and
- *Radio and Television Entity of Murcia* (2004).

At the same time, at the national level, the second TV channel of the *Spanish Radio & Television Corporation* (RTVE) broadcasts some of its programmes in the languages of the different bilingual regions.

The radio and television broadcasters owned and funded by the autonomous regions, though not always structurally linked to the regional departments of culture and language, have been one of the pillars of cultural policy, particularly in the bilingual regions. Growing immigration, especially since the beginning of the 2000s, led the public media to seek new formulas through which to make this new social reality more visible in broadcasting and to make television available and accessible to new citizens as a means of facilitating their integration. State-funded Catalan television was the first Spanish broadcaster to create a *Diversity Committee*. Its main aims include the multilingual subtitling of emblematic programmes, the adaptation of its broadcasting language, coverage of the daily lives of new citizens on Catalan channels and the broadcasting of programmes that are of particular interest to new citizens. In 2005, also in Catalonia, the *Table for Diversity in the Audiovisual Sphere* was created to foster coexistence, respect and interchanges among people with different cultural affiliations, and to share the experience of recreation and renovation of Catalan culture.

Since the beginning of the 1990s, national and regional state-funded TV broadcasting coexists alongside private television. The proliferation of public and private channels, at national, regional and, more recently, local level, has generated fierce competition for available advertising revenue. The massive deficits accumulated by government -and Autonomous Community controlled broadcasting, together with the deterioration of their cultural content, have fuelled an ongoing debate on how publicly-owned broadcasting should be funded and about the privatisation of their management. An example of this is the abolition, in November 2013, of the radio and television broadcasters owned and funded by the Valencian Community. In the case of RTVE, the intense restructuring carried out in 2007 to address the economic problems of the entity finished in early 2010 with the abolition of advertising and the limitation of spending on programming. As a consequence of the economic crisis, the government of the Popular Party has launched a series of measures aimed at achieving greater efficiency and cost savings for the entity. These measures include the reduction of in members of the Board of Directors, as well as its remuneration regime (see also chapter 5.3.7).

From a content perspective, the media owned and run by the government are deemed to be public services that are obliged to respect the "political, religious, social, cultural and linguistic diversity [of Spain]". Among the aspirations of RTVE, the main "social media", are quality, plurality and cultural diversity. With the support of the Ministry of Culture, in April 2009, RTVE launched the *Cultura.es* channel to disseminate Spanish culture in Spain and worldwide. Budget cuts led to the disappearance of the cultural channel, although its contents became integrated into the programming of the second channel RTVE, which has now basically become a cultural channel.

Within RTVE, the radio side of the organisation has remained on the side-lines; not dependent on advertising revenues, the public service offered by its various channels (RNE, Classical Radio, Radio 3, Radio 4 and Radio 5) is of a good quality.

See also chapter 4.2.5 and chapter 5.3.7.

4.2.7 Intercultural dialogue: actors, strategies, programmes

The Ministry of Education, Culture and Sport, has promoted intercultural dialogue and the defence of diversity in many international forums. In April 2006, the Ministry of Culture held the meeting "Europe for intercultural dialogue", with the aim of making intercultural dialogue a permanent process in Europe and an element present at all levels of action of the European Union. This meeting followed in the spirit of the *Alliance of Civilisations* concluded with a *Declaration of the Presidency*, which expressed the reference points to bear in mind in this permanent process of intercultural dialogue, which must have the support of civil society and a flexible focus able to respond to the needs of cities that are becoming increasingly heterogeneous. Spain led this process with the *I National Plan for the Alliance of Civilisations* which was approved in January 2008. From the experience of this Plan, the *II National Plan for the Alliance of Civilisations for the period 2010-2014* continues with the task of driving towards the development of projects and actions aimed at favouring mutual knowledge and respect for cultural diversity, at promoting understanding, and the acquisition of civic values and of a culture of peace. The goals of the II Plan are implemented in the following priority spheres: education, youth, migration and the media. Moreover, the Plan advances projects and actions oriented towards full equality between men and women. In cultural terms, the Plan seeks to reinforce mutual understanding between different cultures, reaffirming a paradigm of mutual respect and reciprocal recognition between them, and to facilitate the involvement of cultural industries in achieving the *Alliance of Civilisation's* goals.

The commitment of the government to the principles of the Alliance is reflected in university and training agreements, cultural heritage preservation projects, the promotion of intercultural dialogue, and partnerships with international institutions that foster cultural diversity. The current government, which had strongly criticised the initiative when it was the major opposition party, has assumed the institutional position of the previous government, although it has reduced the budget by half to the project.

With the aim of preparing the *European Year of Inter Cultural Dialogue 2008(ICD)*, in March 2007 the central government approved the creation of a *National Commission for the Promotion of ICD (367/2007 Royal Decree)*. In late January 2008, the *National Commission for the Promotion of Intercultural Dialogue* adopted the programme of activities to celebrate during the 2008 *European Year of ICD*. The various actions that took place around the country include: the "Biblio-Dialogue Project in Europe" in collaboration with the *Three Cultures Foundation*; the Festival "They create" in collaboration with the *Institute for Women*; the "International Festival on Diversity and Intercultural Dialogue" in collaboration with the *Interarts Foundation*; and the launch of the "2008 Culturas" project, through the *State Corporation for Cultural Commemorations*, developed entirely via the

Internet, with the objective of facilitating communication, exchange of experiences and dialogue between different cultures.

At the local level, Barcelona (Catalonia) celebrated the *Universal Forum of Cultures* in 2004. This vast international event, organised jointly by Barcelona City Council, the Autonomous government of Catalonia and the Spanish government, was structured around three central themes approved by UNESCO: cultural diversity, sustainable development and conditions for peace.

At present, and especially at the local level, the third sector and the public sector (through cultural houses and civic centres) run numerous activities and projects designed to promote cultural dialogue and understanding, especially in those territories with many immigrants.

4.2.8 Social cohesion and cultural policies

The consideration of culture as a tool for social cohesion has been one of the central objectives of the former Socialist government and of the current government led by the Popular Party. With regard to the latter, the *General Strategic Plan 2012-2015* of the State Secretariat for Culture includes the establishment of a state policy that ensures the right of access to culture, and underpins citizenship and social cohesion as one of the five general goals for the next four years. Although the public projects launched in this area until now have been mainly addressed at cultural minority groups (see chapter 4.2.4), the new government, in its strategy of collaboration and cultural cooperation with private and public actors, particularly with Autonomous Communities, seeks to create a favourable environment for the development of a culture of excellence that contributes to social and territorial cohesion. The evaluation of the *Annual Working Plan 2013*, presented in April 2014, assessed a degree of accomplishment of 51% for the projects related to this objective of social cohesion.

Given their greater proximity to citizens, local governments run most of the programmes aimed at promoting the social inclusion of immigrant groups: increasing their access to libraries or civic centres; organising festivals, cultural workshops, etc., or participating in folk and traditional arts.

For example, In Barcelona in 2006, the process of updating the first *Strategic Plan for Culture* (approved in 1999) evaluated the implementation of one of its strategic lines: making culture a key element in social cohesion. This evaluation revealed the important role played by libraries, as they provide access to culture and can help to break down the digital divide. Among the areas in which progress had been only partial, and in which further work was required, were the role of the civic centres, the relation between education and culture, and the role of cultural associations. Other positive aspects which should be mentioned are the approval of the *Agenda 21 for Culture*, the debates of Forum 2004, and the on-going process of approval of a *Letter of Cultural Rights and Duties*. More recently, the *Municipal Action Plan 2012-2015* has established social cohesion as an objective to be achieved in several of its strategic lines, highlighting the role of education and culture. Among the programmes of the Plan, there is the promotion of popular and traditional culture manifestations of Catalonia.

4.2.9 Employment policies for the cultural sector

The weight of the cultural sector in the Spanish economy is measured in terms of its contribution to GDP (2.5% or 3.4%, in 2012, depending on whether one takes into account all activities related to intellectual property) and in terms of employment. According to the *Cultural Statistics Yearbook 2014*, the number of jobs in the cultural field rose from 478 800 in 2012 to 485 300 in 2013, an increase of approximately 1.4%. In relative terms, i.e. considering the proportion of cultural employment to total employment, this has also

remained pretty stable (2.7% in 2012, and 2.8% in 2013). Employment grew significantly throughout the 2000s as a result of the development of cultural companies, producers of added value with the capacity to absorb new technologies and qualified workers. However, during the past few years there has been some job destruction, though the data for the year 2013 may indicate a trend change.

The most significant differences between cultural and total employment are observed in the education level, as employees in the cultural sector have above-average training and there is a higher rate of part-time workers. The Autonomous Communities of Madrid and Catalonia have the highest number of employees in culture: 4.6% and 3.9% respectively of total employment in these communities. Approximately 73.1% of workers in culture were employees in 2013, a smaller proportion than the average in the whole economy (82.1%): 77% of these had indefinite contracts, and 23% had temporary contracts. It is equally true, however, that cultural employment, particularly in the entertainment field, is made up of a high proportion of unregistered workers who exist on the fringes of the mainstream economic system.

As for civil service employment in this field, the main traditional challenge has been to re-train local and regional officials and bring them up to speed on current trends in cultural policy-making. The economic crisis has also affected cultural administration, with the consequent reductions in jobs. This trend diverges from that in times of economic expansion, in which the cultural administration had significantly increased their structures.

In recent years, as a result of the economic crisis and cutbacks in the field of culture, there have been different protests by audiovisual professionals, members of the *National Choir* and dancers from public companies.

4.2.10 Gender equality and cultural policies

The issue of gender equality is clearly a major challenge for Spanish society, addressed in the *3/2007 Act for effective equality between women and men*. It establishes special recommendations for cultural policy making, in recognising the duty of the authorities to implement the right of equal treatment and opportunities for women and men in all aspects related to the creation, the artistic and intellectual production, and their dissemination. The Act also provides for the implementation of active policies, translated into economic incentives, and for the promotion of balanced participation of men and women in artistic and cultural public offering. To this end, the *Institute for Women* established during 2010 and 2011 a new line of funding specifically aimed at promoting equal opportunities between men and women in the field of art and culture. With this strategic commitment, the government sought to provide all citizens with equal access to culture and to establish positive actions that raise public awareness, make women more visible and correct situations of inequality in the artistic creation and production of women. Despite the cancellation of this line of funding, the *Institute for Women* has continued to sponsor various cultural initiatives, such as the celebration, in 2013, of the sixth edition of the section "Affirming the rights of women", in the framework of the *Malaga Film Festival 2013*. Also in the audiovisual field, the *Film and Audiovisual Arts Institute* recently launched affirmative action measures for women's productions. Thus, projects with a woman author or director receive more points in the evaluation process. Moreover, the category "Especially recommended for the promotion of gender equality" has been established for films and other audiovisual works. In the same vein, the *7/2010 Act on Audiovisual Communication* aims to prevent and eliminate gender discrimination in the context of the provisions on advertising and media included in the *1/2004 Act on Integrated Protection Measures against Gender Violence* and the *3/2007 Act*.

In March 2010, the Ministry of Culture launched an initiative in the field of culture and

equality called *Pioneers in Europe* based on museum itineraries around women and art in the 17 state museums, together with the edition of the on-line catalogue *Heritage of Femininity*. In 2011, the Ministry published the book "[Women and culture. Equality policies](#)" that reflects the development of equality policies in its areas of responsibility. In 2014, the Ministry of Health, Social Services and Equality launched the tenth edition of *Ellas Crean / They Create*. With the launch of this festival, the creative potential of women has become more visible, increasing year by year both the number of creative participants and the public. The festival has crossed the Spanish border through the *Cervantes Institute*, developing its activities in thirty cities from five continents.

Nevertheless, we can claim that, with the new government and the extension of powers to the fields of education and sport, equality policies of the Ministry in the cultural field have been drastically reduced. According to the assessment of the Ministry, the programmes of the last years have achieved some positive results, as there is greater presence and visibility of the female contribution, though there are still some places in the industry where it is very difficult to penetrate and that require additional efforts to achieve normalisation.

According to the *Cultural Statistics Yearbook 2014*, in 2013, 39.6% of people employed in the cultural sector in Spain were women; this is smaller than the previous year (41.8%), and smaller than the average proportion in the economy (45.6%). By economic activity, there is a clear predominance of women in libraries, archives, museums and other cultural institutions, and editing (representing 59.5% of the total). This is a longstanding trend resulting from the strong female presence in arts education and in specific training in cultural administration. Several studies carried out by associations of women in the fields of the audiovisual sector and the visual arts have highlighted that this majority of women in university degrees gets translated into the occupation of intermediate positions, but does not reach the boards of directors of institutions, the stages of creation and production, exhibitions or in granting of awards (for more details see [Spanish Association of Women Filmmakers and Audiovisual Media Professionals](#) and [Women Observatory in the Visual Arts](#)).

4.2.11 New technologies and digitalisation in the arts and culture

In order to deal with the Spanish economic crisis, the Socialist government implemented the *National Reform Programme 2011* as part of the EU's new growth strategy *Europe 2020*. The government's reform agenda for 2011 included, inter alia, advancing the [Strategy 2011-2015 of the Plan Avanza 2](#), adopted in July 2010, and in a new Telecommunications Act. The new government that emerged from the 2011 elections, as a strategy to get out of the crisis, has continued with the *Plan Avanza 2* (that seeks to place Spain in a position of leadership in the development and use of advanced ICT products and also services). It has also passed the new *9/2014 Act on Telecommunications* (aimed at strengthening coordination between different levels of government, encouraging a more efficient and flexible use of the radio spectrum and improving the protection of users).

With a greater impact on the cultural field, and within the framework of the *2011-2015 Strategy of the Plan Avanza 2*, as well as of the *Digital Agenda for Europe*, in 2011, the government launched the [Plan for the Promotion of the Digital Content Industry](#). With the aim of benefiting from the creative potential of the sector and promoting innovation in all areas, the plan covers six areas of action: the growth of the sector; the impulse for the creation of new companies and businesses; education and training in digital content; the dissemination of the digital content industry; the protection of intellectual property and the internationalisation of the digital content industry. [The Digital Agenda for Spain 2013-2015](#) is the umbrella of all the government's actions in terms of telecommunications and the information society.

Regarding the use of technologies in Spain, according to the *Survey on Equipment and Use of Information and Communication Technologies in Households 2014*, 74.4% of Spanish households have access to the Internet, nearly five percentage points more than in 2013. 11.9 million households have access to the Internet. Broadband Internet connections are available in 73% of households (nearly 11.7 million households), which represents an increase of approximately 800 000 households over the previous year. Madrid (83.1%) and The Balearics (78.4%) have the highest percentage of households with access to the Internet. Frequent users (those who connect to the network at least once a week) account for approximately 71.2% of the population, which means an increase of more than five percentage points compared to the previous year.

Despite all the progress made in recent years, some challenges remain to be addressed:

- achieving a better geographical balance for development by using specialised plans, in accordance with those adopted by the European Council in Lisbon in March 2000;
- increasing the level of cultural content within the new applications, which will require additional and targeted support; and
- improving coordination between the national strategies designed by the various ministries involved and those drawn up by regional communities and local councils.

In the strictly cultural field, the *General Strategic Plan 2012-2015* of the State Secretary for Culture includes as one of its main objectives to facilitate creation, innovation and knowledge production, as well as to promote culture on the Internet, safeguarding the rights derived from intellectual property. With this aim, the government designed eighteen strategies aimed at promoting the digitisation of cultural content and the legal supply of cultural content on the Internet. In the assessment of the *Working Plan 2013*, presented in April 2014, the government reported an achievement of 45%.

Within the framework of the *Plan for the Promotion of the Cultural and Creative Industries*, the government continues with a system of capital grants to increase the legal supply of cultural content on the Internet. In June 2011, with the aim of supporting the legal supply of cultural content on the internet, the Ministry of Culture presented the Label *Cultura en Positivo / Culture in Positive*, which aims to identify companies and institutions in the fields of music, films, books, visual arts and video games that provide digital content, either paid or free, that respect intellectual property rights. This initiative is part of an awareness campaign, which includes a micro-site with a series of online advertising spots aiming to reduce the high levels of piracy in Spain. In the cinematography sector, with the aim of supporting the process of digitisation of cinemas, at the end of 2012, *Film and Audiovisual Arts Institute*(ICAA), in collaboration with the *Official Credit Institute* (ICO), launched a new line of funding through which companies can access credit with a subsidised interest rate, which is assumed by the ICAA. More recently, the government has launched a new version of the portal *Filmotech.com*, as a new model for commercialising cultural products. With this initiative the government seeks to take full advantage of digital realities in creating new economic and social models and disseminating cultural products.

Important public and private initiatives for artists working with new technologies are:

- *ArtFutura*, the Festival of Digital Culture and Creativity was founded in 1990. The festival has become a point of reference in Spain for art, technology and digital culture, and offers an extensive programme of activities in museums and cultural centres in more than twelve different Spanish cities. Each year, *ArtFutura* presents the most outstanding and innovative international projects of the previous twelve months in digital art, interactive design, computer animation and video games;

- *OFFF* started in Barcelona in 2001 as a festival of post-digital culture, and today combines art, design and technology through different activities such as conferences, workshops and exhibitions;
- *Arts Santa Mònica Creativity Centre*, under the Catalan government's Department of Culture, is a space for convergence and crossover between the different disciplines of contemporary artistic creation and science aimed at the diffusion of Catalan creativity, innovation, and reflection;
- *Meeting-Show Zinc Shower*, held for the first time in 2013, is an international meeting point for channelling investment, promotion, training and collaboration among the most innovative companies and projects in the sector.

There are two outstanding initiatives to support creators and artists working with new technologies. On the one hand, *Hangar* is a centre for arts production and research, set up by the *Association of Visual Arts of Catalonia* (AAVC) in 1997. It provides support facilities for artists and designers and offers services adapted to production needs associated with the arts world. The centre is subsidised mainly by the Catalan government and Barcelona City Council, and is managed by the AAVC Foundation. On the other hand, *LABoral, Centre for Art and Industrial Creation*, opened in 2007 in Gijón (Asturias) as an exhibition centre for art, science, technology and advanced visual industries. But it is also a venue for artistic and technological production, research investigation and training; and for the dissemination of new forms of art and industrial creation.

In the last years, new creative centres have opened their doors to the participation of social communities and citizen initiatives. For example, *Medialab Prado* in Madrid is conceived as a citizen lab for production, research and dissemination of cultural projects that explores new forms of experimentation and collaborative learning in digital networks. *Hirikalabs* in Donostia / San Sebastián (Basque Country) create activities that combine the digital world with citizen empowerment.

The Spanish Public Agency for Cultural Action (AC/E) publishes an *Annual Report on Digital Culture*. The first issue (2014) collects the influence of digitisation on performing arts and the second, to be published in 2015, will refer to the impact on museums.

4.3 Other relevant issues and debates

Responsibility for Bullfighting was transferred from the Ministry of Interior to the Ministry of Culture by the Socialist government in 2011 (*Royal Decree 1151/2011*). The encouragement of bullfighting by the Popular government led to the approval, firstly, of the *18/2013 Act for the regulation of bullfighting* as cultural heritage and, secondly, in December 2013, of the *PENTAURO*, the first *National Strategic Plan on Bullfighting*. The Plan, which is the result of a comprehensive analysis, aims to "promote and guarantee the free exercising of bullfighting, updating and transmitting to society the significance of its values and the timeliness of its culture". The government's interest in bullfighting has clashed with the strong opposition from a part of the civil society that sees in it a threat to the rights of animals and of some regions, as Catalonia that has abolished bullfighting in its territory (see chapter 8.4.3). From Catalan politics, the revitalisation of bullfighting by the Popular government is mainly seen as an attempt to reaffirm Spanish identity throughout the territory.

See also chapter 5.3.3.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The 1978 Constitution, which restored parliamentary democracy in Spain, gave considerable prominence to cultural affairs. As can be seen in other Constitutions of its generation (those of Greece, Portugal, Brazil, Colombia and Ecuador), the "constitutional culture" of the Magna Carta of 1978 is the result of a process lasting throughout the twentieth century in which cultural concerns gained wider and wider acceptance as matters susceptible to constitutional regulation. An obvious precedent was the Constitution introduced by the Second Republic (1931-1939), the first Spanish Constitution to include culture as one of the realms of government intervention and, as such, as a legitimate field in which to establish public and citizen rights.

Culture appears in the 1978 Constitution as one of the main spheres of government action. The importance attached to culture is made clear in the way various tasks are entrusted to the constituted authorities in guaranteeing cultural processes, i.e., the creation, transmission and protection of culture. The Constitution states that culture is a right of all citizens and is to form part of the presiding principles of social and economic policy. To that end, the Constitution entrusts the public authorities with specific tasks in the field of culture. In addition to access to culture (*Articles 9 and 44*), cultural democracy, that is, freedom of expression and creativity (*Article 20*), and protection of the historic, cultural and artistic heritage (*Article 46*) are other important mandates of the Constitution.

Linguistic and cultural plurality is expressly protected by the Constitution, both in the preamble and in its articles (*Article 3.2*). It is equally guaranteed in the charters of the Autonomous Communities.

5.1.2 Division of jurisdiction

The 1978 Constitution adopted a decentralised model of national administration which is neither regional nor federal, but a mixture of the two. It outlines the "State of the Autonomies", and establishes seventeen Autonomous Communities (plus two cities having autonomous status, Ceuta and Melilla) as intermediate territorial political entities on which the Constitution confers ample power of self-government.

Culture is depicted as a major defining element having a quasi-structural importance in the territorial division of the state. The Autonomous Communities are defined as adjacent provinces sharing "common historic, cultural and economic characteristics" (*Article 143*). According to this definition, culture makes up the nucleus of the powers of the autonomous governments. However, the state "shall consider the promotion of culture a duty and an essential function and shall facilitate cultural communication between the Autonomous Communities, in collaboration with them" (*Article 149.2*). Local authorities are regarded as territorial entities governed by the principle of common goals (*Article 137*); their interests, too, are deemed to have a "cultural" dimension.

The allocation of roles and responsibilities for culture among the different territorial public authorities is based on a singular principle, in the sense that it contains rules differing from those applied in other constitutional areas. The main difference resides in that the fulfilment of obligations can be made on a concurrent, parallel or, as it has also been called, "twinned" basis. Instead of the *inclusus unius, exclusus alterius* principle that normally governs the allocation of administrative responsibilities, in this case, the fact that one authority is given a task by no means prevents another authority, at a different level, from taking upon itself precisely the same task. The Constitutional Court made this

abundantly clear in a ruling (STC 49) in 1984: "...any consideration of culture leads us to the conclusion that it falls within the competence of both central and regional governments and possibly at other levels; wherever a community exists, it has a culture over which representative public authorities may exercise their authority beyond purely technical administrative matters to enter the realm of what may broadly be described as fostering culture".

This so-called "concurrent" principle, as far as fostering culture is concerned, does not prevent the existence of demarcation lines with respect to specific cultural institutions. The Constitution defines which areas are the exclusive terrain of the central government (*Article 149.1*): the defence of Spanish cultural, artistic and architectural heritage against export or wanton removal; state-owned museums, archives and libraries, whether or not their administration is delegated to the Autonomous Communities; legislation on intellectual property and copyright; the principles to be applied by the press, radio and television and, in general, all means of communication owned by public authorities not resulting from initiatives taken by the regional communities in the exercise of their powers. *Article 148* establishes which cultural responsibilities the regions may assume: handicrafts, museums, libraries, archives, conservatories for music of special interest to the region and architectural heritage, also of special interest to the community.

In July 2011, the Council of Ministers approved a *Royal Decree (1151/2011)* that recognises the responsibility of the Ministry of Culture for bullfighting activities, which still remained under the responsibility of the Ministry of the Interior. In response to demand from supporters of bullfighting, the Ministry of Education, Culture and Sport is now responsible for the promotion and encouragement of this artistic discipline, studies, statistics and analysis on the matter and also for registration of its professionals. However, it should be noted that Autonomous Communities are still responsible for matters related to public shows and the policing activity of bullfighting.

See also chapter 3.2.

5.1.3 Allocation of public funds

There is no legislation for the allocation of public funds for culture. This is a matter decided by the current Ministry of Education, Culture and Sport.

The *257/2012 Royal Decree* establishes that the Sub-Secretariat of Education, Culture and Sport is responsible for producing and processing the annual draft report of the departmental budget, determining the structure of the programmes and sub-programmes that specify the department's activities, coordinating the preparation of the budgets of public institutions and their consolidation with those of the department, analysing and processing modifications, and monitoring the budget. *6/1997 Act* lays down that the General Administration of the State, and therefore the Ministry of Education, Culture and Sport, is responsible for the effective allocation and use of public resources, and for the control of management and the results.

5.1.4 Social security frameworks

Initially artists and creative workers were classified under a special category for the purposes of social security (*2133/1975 Decree*). Ten years later, by virtue of *Decree 26/1985*, they obtained the same rights and obligations as all other workers. Performing artists and bullfighters were then grouped together under a special heading within the general social security system. Another *Royal Decree (2621/1986)* made specific provisions for income averaging in view of the considerable monthly fluctuations in artists' income as well as a provision regarding the possibility of early retirement for performing artists in an effort to compensate them when they reached an age when they could no longer perform.

All these particular provisions were included in the *40/2007 Act on Social Security related measures* which stipulated that in one year the government would update the regulations governing the special employment relationship of artists in public shows. In addition, it would modify the Social Security system that is applicable to these artists, in order to facilitate schemes for making contributions with as few breaks as possible and to adapt these regulations to new forms of service provision. This legislation is still pending.

The scheme for authors is different as they were considered self-employed workers (*2621/1986 Royal Decree*). Again, efforts were made to establish a fair level of disability insurance and a retirement plan, considering the fluctuations in the annual income of this group. The self-employed workers statute (*20/2007 Act*) indicates that competent public administrations can sign agreements with Social Security to reduce the contributions of individuals who are self-employed in craft or arts areas (chapter 5.1.5 provides information on the various ways of providing tax relief for authors).

See also chapter 5.1.6.

5.1.5 Tax laws

There are tax exemptions available for institutions from the "third sector", i.e., foundations, associations considered to be of public interest, international development and aid agencies, and non-profit making bodies falling within the terms of the *49/2002 Act on Tax Exemptions for Non-profit making Organisations and on Sponsorship*. This piece of legislation establishes detailed exemptions on national and local taxes including rates, local duties levied on businesses, and the municipal tax charged on capital gains from the sale of urban property (the latter refers to non-profit making bodies). Individuals and companies can also claim an income tax exemption on the amount of money donated to certain organisations such as those mentioned above and public administrations (this refers to individuals and companies which invest and donate to non-profit making bodies and public administrations). Regional cultural institutions, public universities and university colleges, the *Cervantes Institute*, the *Ramon Llull Institute* and other bodies set up to promote regional languages have similar tax breaks and can benefit from donations.

One of the great challenges and normative projects of the current government of the Popular Party is a new *Sponsorship Act* that promotes greater participation both from individuals and companies in the financing and promotion of culture. The economic situation of the country, with a strong impact on the role of public administrations in culture, has generated a growing debate in Spanish society about the urgent need to increase sponsorship. Beyond the social debate, previous governments of the Popular Party (1996-2004) had included this strategic change in their programmes and today it is still one of the main objectives of the *General Strategic Plan 2012-2015*. After several years of announcements and discussions on a draft of a possible *Act on Patronage and Sponsorship*, during which the lack of coordination with the Ministry of Finance and Public Administration was remarkable, the government approved at the end of 2014 a fiscal reform that included some measures to foster patronage and other fiscal incentives for culture. Those measures, that will have a transitory application in 2015, will be fully implemented in 2016.

More precisely, fiscal benefits for patronage and sponsorship will be adopted in *Personal Income Tax (IRPF)*, and in *Corporation Tax (IS)*. In the IRPF, the percentages of general fiscal benefits will increase from 25% to 30% in 2016 (with a transitory increase to 27.5% in 2015). In the IS, the loyalty of private investors is to be acknowledged with an additional fiscal bonus of 5 points (up to 40% from the ordinary tax rate of 35%) if the contributions to the same beneficiaries increase or remain the same for at least 3 years (for 2016, the bonus will be 2.5 points). All those fiscal benefits will be increased by 5

additional points if the expenditure is allocated to an activity that is a *priority patronage activity*, as defined each year in the *Act of the General State Budget*. For the year 2015, the *General State Budget* includes performing arts and music in the list of priority activities for patronage ([LPGE 2015](#)).

For crowd-funding, the Spanish fiscal reform of 2014 establishes a special regime and defines two tiers for deductions in *Personal Income Tax* (IRPF): the first EUR 150 are to receive a deduction of 75%, and the additional contribution a deduction of 30%. For contributors that fund the same beneficiary for three or more years with constant or increased funding, there is an additional bonus of 5 points (reaching a rate of 35% deduction to be applied to any quantity above EUR 150). In 2015, the transitory deduction will be 2.5 points smaller.

Apart from the fiscal benefits for patronage, the fiscal reform also establishes some additional benefits for performing arts, music, and for the audiovisual sector. Performing arts and music will enjoy a 20% deduction in expenditures on production and exhibition of life performances. For audiovisual and cinema, there is an increase on deductions of 20% for the first invested million EUR, and 18% for quantities above that threshold (with a limit of three million EUR). In an attempt to attract shooting of films in Spain, there is a new deduction of 15% of the expenditure in Spain by great foreign productions, with a minimum and a maximum expenditure of 1 and 2.5 million EUR per production, respectively.

As the central government appeared to be unable to design and pass the patronage and sponsorship national act, several Autonomous Communities took up the challenge, and started debating or passing their own acts. Navarre approved the Act on 2014 (*8/2014 Act*), and other communities have started the process (Andalusia, Asturias, Balearics and Valencia).

In the field of culture, the *Historical Heritage Act (16/1985 Act)* establishes some exemptions for the temporary importation of certain cultural products, in particular, movable assets that are included in inventories or recognised as being of cultural interest.

The severe economic crisis that affects the country led, in July 2012, to the establishment of a series of measures aimed at ensuring budgetary stability and promoting competitiveness (*20/2012 Royal Decree Act* that modifies the *37/1992 Value Added Tax Act*). Among the measures is the increase in "general" and "reduced" VAT rates, from 18% and 8% to 21% and 10%, respectively. Thus, cultural goods, such as music CDs and movies DVDs attract the "general" levy of 21%, while tickets to libraries, archives and documentation centres and museums and art galleries continue being taxed at the "reduced" rate (10%). The rise in rates was accompanied by other additional measures by which certain cultural products and services pay a different tax rate: such is the case of the entry to theatres, circuses and other shows, the services produced by individual artists, digital television services and the acquisition of works of art that pay a VAT rate of 21% (previously it was 8%). Goods such as books, newspapers and magazines continue paying a "super-reduced" VAT rate of 4%, whilst the services of writers, composers or visual artists, which are linked to copyright, continue to be exempt from VAT. All these measures that deter cultural consumption have been produced with strong opposition from the cultural sector, already heavily affected by public cuts. Several reports commissioned by cultural actors and institutions anticipated and have discussed and tried to evaluate the negative effects of the cultural VAT regime on the cultural sector (*ICC Consultants, 2012, 2013; Observatorio Vasco de la Cultura, 2014*).

In an attempt to bring greater dynamism to the market of art, antiquities and collection items, and to enhance the production of national artists, the government approved the *1/2014 Royal Decree Act, for the modification of infrastructures and transport, and other*

economic measures, in which it approved the reduction of VAT rates for the acquisition of works of art from 21% to 10%, following constant pressure from the representatives of art galleries in Spain.

These last reforms have not affected the artists who continue benefiting from a tax exemption on important literary, artistic or scientific prizes (*Article 7.1 of the 35/2006 Income Taxes Act* and *Article 3 of the 439/2007 Royal Decree* approving the *Income Tax Regulations*).

At regional level, the Catalan Parliament has recently passed a new Act (*15/2014 Act*) to establish a tax on the provision of content by providers of electronic communications services. With this regional tax, the government aims to foster production and improve competitiveness in the Catalan audiovisual sector. The tax, which has been discussed with strong opposition from telecommunications companies, is now under discussion by the Spanish Ministry of Finance and Public Administration, which will present appeals to the *Constitutional Court* if the Catalan government does not accept opening a process to modify the Act.

5.1.6 Labour laws

Spanish law has not a specific general labour law covering artists or cultural workers. There are, however, a number of regulations affecting artists as producers of culture. These include, for example, labour regulations covering people working in public entertainment. The consolidated text of the *Workers Charter* passed in 1995 (*1/1995 Royal Legislative Decree*) contains special provisions for performing artists (*Article 2.e*), expanded upon in greater detail in a *Decree of 1985 (1435/1985 Royal Decree)*. This Decree establishes a non-exhaustive regulation of the content of labour relations, considering only those aspects that can be treated in the same way in all artistic sectors and leaving the development of the rights and obligations to collective negotiation between the parties to this special relation. At the state level, there are also collective agreements referring to actors and film producers (since 1990), graphic arts and publishing-houses (since 1997), film distributors (since 1997), and audiovisual production. At the level of the Autonomous Communities, collective agreements have been signed in Catalonia, Madrid, Galicia, the Balearics, La Rioja and Navarre.

The 56/2003 Act on Employment (its more recent update being published in December 2014) is also applicable to artists and cultural creators.

There is no specific legislation for self-employed artists in Spain. There are, however, a few tax provisions available for self-employed artists related to income tax deductions, income averaging, company tax benefits and reduced levels of value-added tax (see chapter 5.1.5 and chapter 5.1.7).

5.1.7 Copyright provisions

Rules governing intellectual property in Spain were based for many years on the *1879 Act*, and the jurisprudence it generated over the following 100 years. In 1987, it was superseded by a new *22/1987 Act*, designed to bring copyright legislation up to date, improve the rights it covers and close the loop-holes left open by the nineteenth-century legislation, particularly the difficulties arising from the lack of reference to an author's ongoing property rights over an original work ("droit de suite"). Ten years later, the *1/1996 Legislative Decree* had to undergo numerous amendments to bring it into line with European Union legislation. This 1996 *Decree* assembled all current rules on intellectual property, applied to both artistic and scientific works, and included authors' economic rights, moral rights and "droit de suite". The new social and economic situation (especially, the challenge of providing more effective protection to creators, permitting the

peaceful dissemination of their creations by culture industries, and guaranteeing the whole of society's access to a plural cultural offer), led to the approval of the *23/2006 Act* that amends the text of the *Intellectual Property Act* of 1996.

The growing discomfort by artists, authors and publishers over the high rates of Internet piracy led the government, after a broad political and social debate, to the adoption of the *2/2011 Act on Sustainable Economy*. The forty-third final provision of the Act establishes the amendment of the *Act on Services of the Information Society* and the *Intellectual Property Act*. In the first, safeguarding intellectual property rights becomes a principle justifying the withdrawal of illegal content or the interruption of certain services provided in web pages. The second refers to the *Commission on Intellectual Property*, under the Ministry of Education, Culture and Sport, as the competent authority in mediation, arbitration and safeguarding intellectual property. Among the measures already adopted by the Council of Ministers is the establishment of a combined procedure, administrative and judicial, for the protection of intellectual property rights on the Internet (see also chapter 4.2.3).

In December 2011, the *1889/2011 Royal Decree* that regulates the functioning of the Commission on Intellectual Property was approved. The text enhances negotiated, extrajudicial and voluntary solution for conflicts, as well as protects the rights of both creators and citizens to have a legal, diverse and affordable supply of cultural products.

In November 2012, with the collaboration of private companies, industry associations and public organisms, the Ministry of Education, Culture and Sport launched the *International Observatory on Intellectual Property* to explore points of convergence in matters of businesses of cultural, content and creative industries, as well as in the search for solutions to conflicts and in national and international regulatory developments.

Another controversial aspect of the *Intellectual Property Act* has been, until recently, the establishment of a lump sum payment on analogue, first, and digital support, later, on behalf of rights holders. This fee was intended to compensate authors for private copying of work that had already been disclosed. The heated debate on the Spanish "digital canon" finished, in December 2011, when it was abolished by the government (*20/2011 Royal Decree Act*). A year later, the government adopted the *1657/2012 Royal Decree* that regulates the procedure for payment of fair compensation to the rights holders for private copying with a charge to the *General State Budget*. Thus, the government considered that citizens could benefit from the limit of private copying as compensation for a part of the taxes that they satisfy. However, collecting societies saw in this measure a double taxation for those citizens who buy these devices, as their prices have not decreased, and an unfair measure for those who do not buy them and have to pay the fee via taxes.

In order to deal with the most urgent matters, in 2014, a new partial reform was approved by the *21/2014 Act* that modifies the refunded text of the *Intellectual Property Act*, approved by the *1/1996 Legislative Decree Act*, and the *1/2000 Act on Civil Procedure*. The three main novelties are: new mechanisms for the supervision of copyright management societies, stronger instruments to react against intellectual property right infringements aimed at encouraging the legal supply of cultural contents in the digital environment, and a transitory revision of the concept of private copying (waiting for a European harmonisation of the issue). Moreover, the Act introduces into the Spanish legal system two European Directives: the [2011/77/UE Directive](#), by which the period of protection of the rights of performers and sound recordings is extended in 20 years (thus, adopting the 70 years limit), and the [2012/28/UE Directive](#) on orphan works that allow certain uses to cultural institutions and public service broadcasting organisations in the European Union.

The Act also adapts the limit of citation or reference to the realm of content aggregators on the Internet, recognising the right of the editing companies and of the authors of news to be economically compensated for the exploitation of their contents. With these measures, the compensation system currently applicable to the "press-clippings" or newsletters is extended to the Internet, so there is a legal basis that permits agreements between the two concerned parties (editors of news and Internet content aggregators).

The reform was passed with the votes of the majority party and it still generates a lot of controversy. Other parties are filing appeals to the Constitutional Court, and the Supreme Court of Spain has itself presented questions to the European Union Justice Court regarding the compatibility of the *1657/2012 Royal Decree*, that regulates the compensation for the private copying to be paid by the General Public Budgets, with the *European Directive 2001* that regulates copyright.

Regarding collecting societies in Spain, there are currently eight which are authorised by the Ministry of Education, Culture and Sport: the *Spanish Society of Authors Composers and Publishers* (SGAE), the *Spanish Reproduction Rights Centre* (CEDRO), the *Association for the Management of Intellectual Rights* (AGEDI), the *Artists and Performers Society of Spain* (AIE), the *Visual Management Entity of Plastic Artists* (VEGAP), the *Audio-visual Producers' Rights Management Association* (EGEDA), the *Artists, Interprets, Management Society* (AISGE), and the *Audiovisual Media Author's Rights* (DAMA).

The *23/2006 Act*, which amends the text of the *Intellectual Property Act* of 1996, obliges these societies to set up welfare and support services for "authors, performing artists or cultural workers", either themselves or through third parties. Societies are to spend 20% of their copyright fees on such services. Some companies, such as the SGAE, the VEGAP and AISGE have set up special foundations to fulfil these obligations. These are the *SGAE Foundation*, the *Foundation Art and Law* and the *AISGE Foundation*, respectively. The *1657/2012 Royal Decree* that regulates the procedure for payment of fair compensation to the rights holders for private copying has established that the copyright societies will have to spend 40% of the amount of this compensation on health care and training activities, as well as on the promotion of authors, performing artists and cultural workers.

The allegations of irregularities in the financial management of one of these collecting societies (SGAE), in July 2011, led to a heated political and social debate around the transparency, control, accountability and effective supervision of these entities. In the new *Intellectual Property Act (21/2014 Act)*, new tools to reinforce control and effective supervision are implemented, as well as a single instance for invoicing and payment.

Also in matters of copyright and with the aim of introducing the *2001/84/CE Directive* into the Spanish legal system, the *3/2008 Act on resale rights for the benefit of the author of an original work of art* was passed in December 2008. This Act includes some modifications to the previous regulation, such as the calculation of a remuneration system, the shared responsibility of sellers and the professional art market to pay duties, and the collection of this payment through collecting societies. In addition, the Act includes a series of measures that address specific problems: the fight against professional intrusion, the operation of the Internet trade in works of art and the obligation of the *Fund for Fine Arts* to deliver an annual report on the effectiveness of the Act. More recently, the [624/2014 Royal Decree](#) has developed the right for authors to get paid for lending their works in certain public establishments. The main novelty lies in the procedure to pay and in the objective criteria to calculate the remuneration, as the obligation to remunerate had already been introduced in the reform of the amended text of the *Intellectual Property Act* carried out by the *10/2007 Act for Reading, Books and Libraries*, that approved a transitory system to

calculate the remunerations, and is waiting for a royal decree that should regulate it definitely.

Although copyright legislation is the exclusive domain of the central government, the Autonomous Communities of Andalusia, Aragon, Asturias, Catalonia, Extremadura, Galicia, La Rioja, Madrid, Murcia and Valencia have some local administrative powers to run their own registries under the aegis of the state-run coordinating committee of the central copyright register (*Intellectual Property Register*).

See also chapter 8.1.2.

5.1.8 Data protection laws

Personal data protection is currently regulated by the *15/1999 Act on Personal Data Protection*, which has been partially amended by the *2/2011 Act on a Sustainable Economy*. The [Spanish Data Protection Agency](#) was created in 1993 to guarantee citizens the right to know who may have access to their personal data and for what purpose and to provide a platform for exercising the rights of access, alteration, cancellation and opposition. A decision of 13 May 2014 by the *European Union Court* relates to the so-called "right to be forgotten".

The regional data protection agencies for Madrid, Catalonia and the Basque Country were created in 1997, 2002 and 2003 respectively, and institutional collaboration now takes place between the *General Data Protection Register* and the regional registers. Regulations concerning data protection have a clear impact on the way cultural services (libraries, museums, theatres, etc.) market themselves to potential users / audiences through the type of data requested for membership or information about activities, etc.

In the opposite sense, in 2013 the *Act of transparency, access to public information and good government* recognised and guaranteed access to public information. In 2014, the [Transparency Website](#) of the Spanish government was opened.

5.1.9 Language laws

Attempts to regulate multilingualism in Spain have generated many rules and regulations in the regional government level and on occasion in central government. The cornerstone of the entire structure rests on the 1978 Constitutional dictum (*Article 3.1*) that Castilian is the official language of the state but that the "other Spanish languages" share the same official status in their respective communities, as stated in their Charters (*Article 3.2*). This legal construct was designed based on the idea that Spain's linguistic diversity is a manifestation of "wealth" and an item of "cultural heritage" as a value in its entirety. This means that the 1978 Constitution was designed to respect and protect the diversity of the system as a whole, not merely its constituent parts.

The language in the 1978 Constitution and the various regional charters has opened the door to a flood of regional legislation on language, including that of the *Basque Country (10/1982 Act)*, *Galicia (3/1983 Act)*, *Valencia (1/1983 Act)*, *Catalonia (1/1998 Act)*, *Navarre (18/1998 Act)*, *Asturias (1/1998 Act)* and *Aragon (3/2013 Act)*. However, this has not prevented the central government, in the exercise of its powers, from regulating how the co-official status of regional languages works in such practical spheres as education and schools, access to public services, local administration, the courts, the health authorities and road signs.

These legal provisions and their implementation have generated numerous disputes taken first to the ordinary courts and then to the *Constitutional Court* which, by its jurisprudence, has slowly established a framework for how two languages co-exist as official. The relevant Constitutional jurisprudence (more than 25 sentences) are *the Sentences 82, 83*

and 84 of 26 June 1986, passed in response to Bills submitted to the central government on the normalisation of the Basque, Catalan and Galician languages. According to these Sentences, Castilian, as the official language of the country as a whole, cannot be cast as a rival to the regional languages given that both the regional and central governments are equally obliged to respect and protect the multiple languages of Spain. More recently and due to the *Sentence 31/2010* of the *Constitutional Court* that considers Castilian, together with Catalan, the languages of teaching in Catalonia, a legal battle has initiated around the language model at Catalan schools. Thus, several sentences of the *Superior Court of Justice of Catalonia* require compliance with previous rulings of the *Supreme Court*, which state that Castilian cannot desist from also being a vehicular language in education. This statement opens, therefore, a question about what should be the rate at which Castilian has to be used in the Catalan education system. This debate has been recently revived with the draft and approval of the *Organic Law for the Improvement of Educational Quality* of the central government that extends Castilian as the vehicular language in the Catalan educational system (see also chapter 4.2.5).

In the specific case of the cultural sector, Catalan legislation (*Act 1/1998 on Linguistic Policy*), for example, establishes language quotas for licensed radio and television broadcasting. In order to promote the composition, performance and production of Catalan music, radio and television broadcasting, companies also have to guarantee that music programmes will provide adequate exposure to songs performed by Catalan artists, which must account for at least 25% of the broadcasted material.

5.1.10 Other areas of general legislation

One of the latest trends in cultural legislation relates to the growing attention being placed on the "protection of culture from criminals". This derives from the Constitution of 1978, which states (*Article 46*) that, "Offences committed against this [historic, cultural and artistic] heritage shall be punished under criminal law". Spain's *Criminal Code*, approved in 1995, regulates against crimes committed to the nation's cultural heritage (*Articles 321 to 324*) as well as violations to the *Intellectual Property Act* (*Articles 270 to 272*). It also stipulates that any wanton destruction or cause of destruction of property of social or cultural value to the community is considered a crime (*Article 289*).

Recently, the new *Act 14/2011 of Science* has recognised the central role of institutions of the current Ministry of Education, Culture and Sport in the dissemination of science. This consideration allows them to participate in research projects funded by state funds, which seek to promote scientific activity. The Act also attributes a main role to these agents in "public science communication" and, therefore, in the dissemination of scientific knowledge, a mission that fits with the social vocation of these cultural institutions.

5.2 Legislation on culture

There is no overall legislation for culture in Spain. The only Act establishing the scope, operation and governing structure is the *257/2012 Royal Decree* on the Basic Structure of the Ministry of Education, Culture and Sport (see chapter 1).

Table 1: International legal instruments implemented by Spain in the cultural field

| <i>Title of the international legal instrument</i> | <i>Year of adoption</i> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------|
| <i>Berne Convention for the Protection of Literary and Artistic Works</i> | 1887 (Spain became Member) |
| <i>Constitution of the United Nations Educational, Scientific and Cultural Organisation (UNESCO)</i> | Signed in 1945 |
| <i>Universal Copyright Convention</i> | Ratified in 1954 |
| <i>Agreement on the Importation of Educational, Scientific and Cultural Materials</i> | Acceded in 1955 |
| <i>European Cultural Convention</i> | Ratified in 1957 |
| <i>Convention for the Protection of Cultural Property in the Event of Armed Conflict</i> | Ratified in 1960 |
| <i>Convention concerning the international exchange of publications</i> | Ratified in 1963 |
| <i>European Agreement on the Protection of Television Broadcasts</i> | Acceded and entry into force in 1971 |
| <i>Agreement concerning Programme Exchanges by means of Television Films</i> | Acceded in 1973 and entry into force in 1974 |
| <i>Convention for the Protection of Producers of Phonograms Against Unauthorised Duplication of Their Phonograms</i> | Ratified in 1974 |
| <i>Universal Copyright Convention as revised at Paris on 24 July 1971</i> | Ratified in 1974 |
| <i>European Convention on the Protection of the Archaeological Heritage</i> | Acceded in 1975 |
| <i>Convention concerning the Protection of the World Cultural and Natural Heritage</i> | Accepted in 1982 |
| <i>Convention for the Protection of the Architectural Heritage of Europe</i> | Signed in 1985. Ratified and entry into force in 1989. |
| <i>Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property</i> | Ratified in 1986 |
| <i>Ibero-American Film Integration Agreement</i> | Signed in 1989 and entry into force in 1991 |
| <i>Latin American Film Coproduction Agreement</i> | Signed in 1989 and entry into force in 1992 |
| <i>European Convention on Transfrontier Television</i> | Signed in 1989. Ratified and entry into force in 1998. |
| <i>International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations</i> | Acceded in 1991 |
| <i>European Charter for Regional or Minority Languages</i> | Signed in 1992. Ratified and entry into force in 2001 |
| <i>European Convention on Cinematographic Co-Production</i> | Signed in 1994. Ratified in 1996 and entry into force in 1997 |
| <i>European Convention relating to Questions on Copyright Law and Neighbouring Rights in the Framework of Transfrontier Broadcasting by Satellite</i> | Signed in 1994 |
| <i>WIPO Performances and Phonograms Treaty</i> | Signed in 1996. Ratified in 2009 and entry into force in 2010 |
| <i>European Landscape Convention</i> | Signed in 2000. Ratified in 2007 and entry into force in 2008 |
| <i>Convention on Cybercrime</i> | Signed in 2001. Ratified and entry into force in 2010 |
| <i>Convention on the Protection of the Underwater Cultural Heritage</i> | Signed in 2011. Ratified in 2005 and entry into force in 2009 |
| <i>Convention for the Safeguarding of the Intangible Cultural Heritage</i> | Ratified in 2006 |
| <i>Convention on the Protection and Promotion of the Diversity of Cultural Expressions</i> | Ratified in 2006 |
| <i>WIPO Copyright Treaty</i> | Ratified in 2009 and entry into force in 2010 |
| <i>Beijing Treaty on Audiovisual Performances</i> | Spain became a Member in 2012 |

5.3 Sector specific legislation

5.3.1 Visual and applied arts

The *Historical Heritage Act of 1985 (16/1985 Act)* introduced two significant means of supporting the visual arts. One was handing over artworks to the Treasury in lieu of taxes, a form of taxpaying which has since gained some popularity. Although regional cultural institutions did not initially benefit from this measure, the same system of tax collection is being slowly introduced at the regional and municipal levels. The second measure is the so-called "cultural one per cent", a reference to the one per cent of all public works budgets to be paid to the state to finance the conservation and enhancement of the country's heritage or to "foster artistic creativity". So far, however, the bulk of this money has been spent on the heritage and very little on artistic creation. With the aim of giving further impetus to the preservation and enrichment of historical heritage, in October 2013, the Ministry of Development decided to expand the contribution to the scheme from 1% to 1.5%.

5.3.2 Performing arts and music

Music and the performing arts comprise a cultural sector that has long been the subject of official sponsorship (funding and intervention) of one sort or another. Responsibility for this support is now held by a self-governing public body set up in 1984 on an arm's-length basis, the *National Institute of Performing Arts and Music (INAEM)*, whose activities are governed by a *Decree* issued in 1996. It is responsible for fostering the performing arts and the activities of the following institutions: the *Zarzuela Theatre*, the *National Ballet*, the *National Dance Company*, the *National Music Dissemination Centre*, the *National Concert Hall* in Madrid, the *Spanish National Orchestra and Choir*, the *Spanish National Youth Orchestra*, the *Documentation Centre of Music and Dance*, the *National Classical Theatre Company*, the *Centre of Theatre Documentation*, the *National Drama Centre* and the *Technological Centre of Performing Arts*.

In the context of the *Cultural Institution Modernisation Plan*, which was approved in September 2007, the *State Council of the Performing Arts and Music (814/2008 Order)* was created, as a ministerial advisory body, which seeks to channel the participation of music, dance, theatre and circus sectors, and their coordination with the Central Administration of the State. In 2010, this policy was replaced by the *497/2010 Royal Decree* that regulates the new structure and functions of the *State Council of the Performing Arts and Music* and the *Sectoral Councils of Music, Dance, Theatre and Circus*. With the new provision, the State Council becomes a system, organisationally and structurally, more operational and coherent, which integrates in its structure the Sectoral Councils. These analyse and appraise the INAEM's activities in the field of music, dance, theatre and circus; evaluate and monitor the centres of artistic production; and advise in the procedure for appointing directors of the centres of artistic creation. With this new regulation, the INAEM has sought greater involvement of the performing arts and music sectors in the analysis of artistic creation in Spain, through an active role in advising the management and production centres.

In addition, the Artistic Council of the *National Music Auditorium (64/2008 Order)* has also been established to advise the INAEM and to propose candidates for the post of Artistic Director of the Auditorium. This body also provides a major channel for civil society participation in the management of the Auditorium.

Also to complete the package of measures to modernise the INAEM, the Ministry of Culture approved the *Code of Good Practices for INAEM (3520/2008 Order)*. The measures provided for in the Code are based on a series of basic principles of performance, such as the protection, promotion and dissemination at national and international level of

music, dance, theatre and circus, and the development and dissemination of culture as a tool for social cohesion and integration. The Code also focuses on dialogue with cultural institutions and explicitly regulates the management procedures of this public body. In addition, it promotes other aspects, such as the creation and research of new trends in the performing arts and music, the incorporation of new information technologies into creative processes, access to culture for disabled people, implementation of an adequate environmental policy and cultural and management processes in the regional balance of INAEM artistic offerings.

In the field of artistic creation, the INAEM has promoted the approval of the new statutes of the *National Dance Company (CUL/1993/2010 Order)*, the *National Ballet (CUL/3065/2010 Order)*, the *National Classical Theatre Company (CUL/3355/2010 Order)*, the *Zarzuela Theatre (CUL/451/2011Order)*, the *National Drama Centre (CUL/2039/2011Order)* and the *National Music Dissemination Centre (CUL/3359/2011 Order)*. All represent a profound change in the performing arts and music sectors, as well as their adaptation to the *497/2010 Royal Decree*.

The Autonomous Communities also pursue policies designed to foster music and theatre. They include the *2/1998 Valencian Act of Music* aimed at the promotion, protection, coordination, and dissemination of music in Valencia, which led to the creation of the *Valencian Institute*, and the *4/2008 Act* that created the *Galician Agency of Cultural Industries*, which replaced the former *Galician Institute of Performing Arts and Music*.

5.3.3 Cultural heritage

Article 46 of the 1978 Constitution directs the authorities to "guarantee the preservation and to promote the enrichment of the historic, cultural and artistic heritage of the peoples of Spain and of the assets of which that heritage consists". The text goes beyond "conservation" to include the "enrichment" of cultural heritage. Acting upon this principle, the Parliament approved the [*Historical Heritage Act of 1985*](#), a piece of legislation that broke new ground in heritage protection policy. Later on, the *111/1986 Royal Decree*, of partial development of the *Historical Heritage Act* (modified by the *162/2002 Royal Decree*) was adopted.

The dual purpose of the *1985 Historical Heritage Act* was to ensure compliance by the central government with the 1978 Constitutional mandate and enable the Autonomous Communities to pass their own regional laws on the same subject, as mandated by their own Charters. However, the *1985 Historical Heritage Act* was challenged by various regions on the grounds that the central government also had responsibilities in this field. The *Constitutional Court*, while dismissing the anti-constitutional claim, admitted that assets of which heritage consist were surely part of the culture of the whole country and therefore the two levels of government should work together. In practice, this meant that all [Autonomous Communities](#) introduced their own legislation anyway: Basque Country (*7/1990 Act and 2/2007 Legislative Decree*); Castile-La Mancha (*4/1990 Act*); Catalonia (*9/1993 Act*); Galicia (*8/1995 Act*); Valencian Community (*4/1998 Act*); Madrid (*10/1998 Act*); Cantabria (*11/1998 Act*); Balearic Islands (*12/1998 Act*); Canary Islands (*11/2002 Act that modifies the 4/1999 Act*); Extremadura (*2/1999 Act*); Aragon (*3/1999 Act*); Asturias (*1/2011 Act that modifies the 1/2001 Act*); Castile-Leon (*12/2002 Act*); La Rioja (*7/2004 Act*); Murcia (*4/2007 Act*); Navarre (*14/2007 Act*) and Andalusia (*14/2007 Act*). Currently, some communities have already modified their acts or are in the process of reforming the existing ones in order to adapt them to new times. Thus, in 2013, the communities of Castile-La Mancha (*4/2013 Act*) and Madrid (*3/2013 Act*) passed their new heritage acts.

These laws follow a more "anthropological" interpretation of cultural heritage, leaving the traditional architectural canons employed in the nineteenth and part of the twentieth centuries behind. The protective system employed by these laws is implemented via a series of administrative measures (prohibitions, fines, conservation orders, bans on sale or export, etc.), combined with incentives, such as the so-called "cultural one per cent", a levy on the cost of all public works which is used to help defray the cost of conservation. Legislation of both the central government and the regional authorities establishes various ways of defining heritage, usually based on two categories. On the one hand, this includes the assets of cultural interest, and on the other hand, those properties included on a general inventory list of national interest. An important element of both the national and regional laws is the link made between cultural heritage Acts and legislation for urban development.

Cultural institutions such as museums and archives are regulated by the *1985 Historical Heritage Act*, which gives a brief definition of such bodies and the terms under which they are set up, administered and coordinated, together with how people can use their services. The *1985 Historical Heritage Act* is complemented by a series of nationwide enabling regulations governing such matters as specialist arm's length institutions. It also includes a series of rules, applying to specific institutions such as the *Prado Museum*, the *Archaeological National Museum*, the *Museum of America*, the *Museum of the Alhambra*, the *Reina Sofia National Museum and Art Centre*, the *National Museum of Anthropology*, the *Museum of Roman Art*, the *National Museum of Decorative Arts*, the *National Museum of Ceramics and Sumptuary Arts*, the *National Sculpture Museum*, the *National Museum of Science and Technology*, as well as the state-run archives (*National Historical Archive*, the *General Archive of Simancas*, the *Archive of the Indies*, and the *Archive of the Kingdom of Aragon*). Only recently, and with the main objective of overcoming an eminently historical perspective in the treatment of public archives, the government has approved the *1708/2011 Royal Decree* that establishes the *Spanish Archives System* and regulates the *Archives System of the General Administration of the State* and its public organisms, as well as its access regime. The new regulation also seeks to give local authorities management tools sufficiently flexible to permit archival communication within a dynamic framework of inter-administrative cooperation.

In the museum sector, the recently created *Network of Museums in Spain (1305/2009 Royal Decree)* incorporates various public authorities and institutions that have responsibility for museums into a cooperative organisation. The Network seeks to improve the national and international projection, excellence and best practices of museums. National, regional and local museums may join the network, as well as private entities. With the aim of providing greater autonomy to the main museums of the country, at the end of 2011, the government approved the new *Statute of the Prado Museum (1713/2011 Royal Decree)*, as well as the *Act on the Reina Sofia Museum and Art Centre (34/2011 Act)*. More recently, the government has approved the *Statute of the Reina Sofia Museum and National Art Centre (Royal Decree 188/2013 modified by the 933/2013 Royal Decree)*.

The radical changes in the field of cultural heritage in the last 20 years have highlighted the need to reform the *1985 Historical Heritage Act*. Therefore, in 2008, the Ministry of Culture established a commission to work on a draft *Act on Cultural Heritage*. Among the objectives for the reform are the incorporation into domestic legislation of international conventions ratified by Spain, the search for solutions to new challenges that have arisen in the protection of national heritage, and the strengthening of mechanisms for coordination and cooperation with other authorities involved in national heritage protection. In this line, in October 2014, the government approved the project of the *Act on Protection of Intangible Cultural Heritage* that aims to provide the central administration with tools to protect manifestations constituting the common intangible cultural heritage in different Autonomous Communities. The new act, still in parliamentary debate, will comply with

the *Convention for the Safeguarding of Intangible Cultural Heritage* passed by UNESCO in 2003. It shall entail the inclusion of intangible cultural heritage in the conceptualisation of historical Spanish heritage contained in the *16/1985 Act*.

Also in the field of intangible cultural heritage, and as a result of a popular legislative initiative, in 2013, the government approved the *18/2013 Act for the Regulation of Bullfighting as Cultural Heritage*. Thus public authorities must guarantee the preservation of bullfighting and promote its valorisation. The approval of this act, at the national level, took place after the Catalan government, also as a result of a popular legislative initiative, abolished bullfighting in Catalonia (see also chapter 4.3).

Regarding natural heritage, in December 2007, the *42/2007 Act on Natural Heritage and Biodiversity* was passed with the aim of establishing the legal regime of conservation, sustainable use and improvement of Spanish natural heritage and biodiversity.

As far as regional legislation is concerned, the dominant trend is to approve individual laws for museums and archives independently of national heritage legislation. Regions which have their own museum legislation include: *Andalusia (2/1984 Act* repealed by the *8/2007 Act*), *Aragon (7/1986 Act)*, *Catalonia (17/1990 Act)*, *Castile-Leon (10/1994 Act)*, *Murcia (5/1996 Act)*, *Madrid (9/1999 Act)*, *Cantabria (5/2001 Act)*, *Balearic Islands (4/2003 Act)*; *Basque Country (7/2006 Act)* and *Navarre (10/2009 Act)*. Regions with their own laws for public archives are: *Andalusia (3/1984 Act* repealed by the *7/2011 Act*, later on modified by the *6/2013 Act*), *Aragon (6/1986 Act)*, *Canary Islands (3/1990 Act)*, *Murcia (6/1990 Act)*, *Castile-Leon (6/1991 Act* modified by the *7/2004 Act*), *Madrid (4/1993 Act)*, *La Rioja (4/1994 Act)*, *Catalonia (10/2001 Act)*, *Cantabria (3/2002 Act)*, *Castile-La Mancha (19/2002 Act)*, the *Valencian Community (3/2005 Act)*, *Balearic Islands (15/2006 Act)*, *Extremadura (2/2007 Act)* and *Navarre (12/2007 Act)*.

5.3.4 Literature and libraries

Libraries are regulated by the *1985 Historical Heritage Act*, which gives a brief definition of these bodies and the terms under which they are set up, administered and coordinated, together with indications on how people can use their services. The *1985 Historical Heritage Act* is complemented by a series of nationwide regulations governing such matters as specialist arm's length institutions, with specific details on, for example, state-owned libraries and how books are to be loaned. With the objective of providing the *National Library of Spain* with the financial autonomy and the capacity to generate revenues that the *Prado Museum* and the *Reina Sofía National Museum and Art Centre* enjoy, a [project of an act to regulate](#) this institution was approved in July 2014. The project also gives back to the *National Library of Spain* its former status of Directorate-General (lost in May 2010).

As far as regional legislation is concerned, the dominant trend is to approve individual laws for libraries independently of national heritage legislation. The Communities with their own library laws are: *Andalusia (8/1983 Act* repealed by the *16/2003 Act*), the *Valencian Community (10/1986 Act* annulled by the *4/2011 Act*), *Aragon (8/1986 Act)*, *Castile-Leon (9/1989 Act)*, *Castile-La Mancha (1/1989 Act* repealed by the *3/2011 Act*), *Galicia (14/1989 Act* repealed by the *5/2012 Act*), *Madrid (10/1989 Act)* *La Rioja (Act 4/1990 Act)*, *Murcia (7/1990 Act)*, *Catalonia (4/1993 Act)*, *Extremadura (6/1997 Act)*, *Cantabria (3/2001 Act)*, *Navarre (32/2002)*, *Balearic Islands (19/2006 Act)* and *Basque Country (11/2007 Act)*.

Book publishing had been the subject of a specific piece of legislation in 1975, the so-called *Book Act*. Among other things it introduced the fixed book price. This was partly relaxed in 1998, when booksellers were entitled to offer a discount of as much as 12% on the official retail price of primary and secondary schoolbooks and related teaching aids. In

2000, all price controls on schoolbooks were lifted. This double system of fixing book prices and making schoolbooks free of charge has been included in the *Act for Reading, Books and Libraries* passed in June 2007. Besides the establishment of this double system of prices, the Act, which replaced all previous regulations, created a *Reading and Book Observatory* and included royalties for library loans, following the rules of the European Union. The aims of the Act are threefold: to promote reading, to defend cultural diversity in order to provide mechanisms which guarantee a plural supply of publishing companies and bookshops, and to adapt the book concept to changes facilitated by new technological changes (see also chapter 4.2.3).

Subsequently, *Royal Decree 2063/2008* adapted the ISBN rules to the new concept of books established in the *10/2007 Act*. For the first time, this *Decree* enabled editors, through their associations and appropriate agreement with the Ministry of Culture, to make an ISBN allocation by adopting the management model used in almost all European countries. More recently, the government approved the *23/2011 Legal Deposit Act* aimed to adapt the current legislation to the reality of the state of autonomies, the emergence of new media, as well as to the changes in the publishing sector.

Various schemes for encouraging book reading have been explored at both central and regional government levels, such as the *Maria Moliner Campaign* to promote reading in towns of under 50000 inhabitants, which has been organised by the Ministry of Education, Culture and Sport) since 1998, or the Plans to encourage reading that have been implemented by the regional governments in Andalusia (2000-2004, 2005-2010, 2012-2013), Extremadura (2002), Castile-La Mancha (2005), Murcia (2005), Madrid (2006) and Catalonia (2008, 2011), among others. Some Autonomous Communities also have their own laws for books and reading. This is the case in Madrid (*5/1999 Act*), Valencia (*3/2002 Act*), Galicia (*17/2006 Act*) and Castile-La Mancha (*3/2011 Act*).

5.3.5 Architecture and spatial planning

Within the Spanish urban law, the *2/2008 Royal Decree Act*, which approves the revised text of the *Land Act*, regulates the conditions that guarantee equality in constitutional rights and obligations related to land. It also establishes the economic and environmental basis of its legal status, its valuation and the responsibility of public authorities in this field (*Article1*). According to this *Royal Decree Act* and under the principle of sustainable development, public policies should promote the rational use of natural resources concerning the regulation, management, occupation, transformation and land use, ensuring the effectiveness of conservation measures and enhancing the cultural heritage and landscape (*Article2*). Regarding the duties of citizens, this *Royal Decree Act* states the obligation to respect and help preserve the environment, historical heritage and the natural and urban landscape, refraining from any action or activity not allowed by law (*Article5*).

At regional level, there are several communities that have their own laws for protection and landscape management. This is the case in the Valencian Community (*5/2014 Act* that substitutes and repeals the *4/2004 Act*), *Catalonia (8/2005 Act)*, *Galicia (7/2008 Act)*, Basque Country (*20/2014 Decree*), and Cantabria (*4/2006 Act* and *4/2014 Act*).

5.3.6 Film, video and photography

A new *Cinema Act* was produced at the end of 2007 (*Act 55/2007*) with the aims of promoting and developing the production, distribution and exhibition of cinematographic and audiovisual works, establishing the conditions that favour creation and dissemination and implementing measures for the preservation of film and audiovisual heritage, all in a context of the defence and promotion of cultural identity and diversity.

The Act also introduced the concept of integration of cinematography in the audiovisual sector, considering it as a whole, with its specificities, and by designing film and audiovisual production as the core content of television and this as an important element for disseminating, promoting and financing the cinema industry.

Latter, the 2062/2008 *Royal Decree* developed many aspects that are listed in the *Cinema Act*. In particular, the text simplifies the administrative procedures that are required of film companies; describes general regulations for subsidies in the sector; encourages the creation of economic interest groupings for film production; fosters co-productions with foreign companies; provides various measures to combat piracy; opens up a space for consensus among television operators and film production companies; and strongly embraces collaboration with the Autonomous Communities in promoting cinemas and co-official language films. This new regulation aims to provide the basis for strengthening the film industry and enhancing the presence of Spanish films in the market.

After months of debate with film industry representatives, the government approved the 2834/2009 *Ministerial Order* on subsidies for the film sector. While the *Order* came into force in October 2009, its application was subject to approval by the European Commission. Finally, in January 2010, the European Commission gave the green light to the Spanish system of aid to the cinematographic and audiovisual sector. Despite its adoption and entry into force, an important part of the industry, led by the group "Filmmakers against the Order", still believed that certain aspects of the *Order* had not been sufficiently studied and could have negative consequences in film production. However, the recent adoption, in November 2013, of the new rules on aid to film production by the European Commission compels the Spanish government to adapt the existing system in the field of financing to the European communication in the following two years.

Following a proposal of the Ministry of Education, Culture and Sport, in July 2014, the 8/2014 *Royal Decree Act of urgent measures for growth, competitiveness and efficiency* suppressed the mandate to be registered in the *Administrative Register of Cinema and Audiovisual Companies* of the *Film and Audiovisual Arts Institute* (ICAA), or in the equivalent institutions of the Autonomous Communities, reforming the *Cinema Act* (55/2007 Act).

Central government cultural policy on film is the responsibility of the ICAA, a body set up in 1984 and governed by a *Decree* passed in 1997. Some of the regions have adopted legislation of their own designed to encourage the film industry. This is the case in Catalonia (20/2010 Act), which has a law governing the film and audiovisual industry in terms of production, distribution, marketing, promotion, international dissemination and exhibition of films and audiovisual material besides regulating aspects related to the preservation of film heritage. The *Catalan Linguistic Policy Act of 1998*, for its part, sets out measures designed to promote Catalan-language films, and provides the possibility for the regional government to introduce screen and distribution quotas to ensure such films are exhibited to the public. Another piece of regional legislation established the *Catalan Institute of Cultural Industries*, a body designed to develop and monitor compliance with initiatives introduced to foster the Catalan language and culture (*Article 3.j of the 20/2000 Act*). To the same end, the *Galician Audiovisual Act* was passed in 1999 (6/1999 Act) and the *Galician Audiovisual Consortium* was created. The Valencian community has also its own *Audiovisual Act* (1/2006 Act) and the "*Ricardo Muñoz Suay*" *Valencian Audiovisual and Cinema Institute* (58/1998 Act), today integrated in *CulturArts Generalitat* (5/2013 *Decree*). In 2000, the Andalusian government adopted a programme to encourage and protect the audiovisual arts and created the *Andalusian Audiovisual Council* (52/2000 Act). In 2011, as a result of the economic crisis and the need to rationalise public administration, the 15/2011 Act abolished the *Navarre Audiovisual Council* that was created by the

18/2001 Act on audiovisual activities in Navarre. More recently, the Balearic Islands have passed the *5/2013 Act* aimed at promoting the audiovisual sector in its community.

With a broader spectrum, which includes the media, Catalonia and Andalusia have their Audiovisual Councils (the *Catalan Audiovisual Council* is regulated by the *2/2000 Act* and the *Andalusian Audiovisual Council* by the *1/2004 Act*), which seek to encourage and protect the audiovisual arts. More recently, the Balearic Islands have created the *Balearic Audiovisual Council (2/2010 Act)* and the *9/2011 Act on Public Media of Galicia* foresees the creation of the *Galician Audiovisual Council* that will establish the main lines of the Galician audiovisual policy and will function as an advisory body.

One of the objectives announced by the government for the present term is to reinforce the relationship between cinema and television, through the review and harmonisation of the *Cinema Act* and the *General Act Audiovisual Communication*, as well as the design of a new funding model for the film and audiovisual sector (see also chapter 5.3.7).

5.3.7 Mass media

In 1980, the *Radio and Television Statute (4/1980 Act)* was passed, which defined the fundamental role of the State Radio and Television networks and the presence of Spanish Television with its two channels. Legislation passed in 1983 (*46/1983 Third Channel Act*), allowed the Autonomous Communities to set up their own publicly funded radio and television broadcasting operations (see also chapter 4.2.6). Later on, in 1988, through the *10/1988 Private Television Act*, the audiovisual spectrum was opened up to private initiative with a basically commercial aim.

With respect to the organisation of state media, under the *State Radio and Television Act (17/2006 Act)*, the RTVE public institution was replaced by the *RTVE Corporation*, a state corporation with special autonomy. The new Act aimed, on the one hand, to provide a legal framework for public radio and television that guarantees their independence, neutrality and objectivity, and establishes organisational structures and a model of funding that enables them to carry out their mission as a public service. On the other, it aimed to reinforce the role of Parliament and foresaw the supervision of the Corporation's activity by an independent audiovisual authority. The Corporation must promote territorial cohesion and Spain's linguistic and cultural diversity; broadcast international radio and TV channels that disseminate the languages and cultures of Spain in other countries; support the social integration of minorities and cater for social groups with specific needs; promote knowledge of the arts, science, history and culture; and produce audiovisual digital and multimedia material in the languages of Spain, as a contribution to the development of Spanish and European culture industries. In order to ensure a more effective and efficient functioning of the Board of Directors of the *RTVE Corporation*, in April 2012, the Parliament approved a modification of the *RTVE Corporation's Regime (15/2012 Royal Decree-Law)*, included in the *17/2006 Act*. In addition to introducing some changes in the composition and the appointment of its members, the new regulation removed the fixed compensation of the members of the Board, with the exception of its President (see also chapter 4.2.6).

In March 2010, a *General Act on Audiovisual Communication (7/2010 Act)* was approved in order to satisfy a longstanding demand of the audiovisual sector and consumers. The Act regulates the state audiovisual media and establishes the basic rules in this field, summarising the current regulations still in force, updating those aspects which have changed and regulating new situations lacking legal framework. The main points of the Act are, on the one hand, the recognition and guarantee of the citizens' rights to receive audiovisual communication that reflects cultural and linguistic diversity (*Article 5*), which implies the protection of the European and Spanish works in their various languages. To

this end, television service providers shall reserve at least 51% of their annual broadcasting time for European works, and at least 50% of these works shall be in any of the Spanish languages. On the other hand, it obliges television service providers to allocate at least 5% (if the provider is private) or 6% (if the provider is public) of the total revenue obtained in the previous financial year to pre-financing the production of European feature films and shorts, television films, films by new producers, experimental films, documentaries, pilot programmes and animation series. Finally, another relevant aspect of the Act is the creation of the *State Council of Audiovisual Media*, an independent authority, with regulatory and sanctioning powers over content in the audiovisual sector under state competence. However, in line with the restructuring of the regulatory agencies, the current government has announced its willingness to set aside the creation of this Council.

With the aim of making more flexible the management of media in the Autonomous Communities, the Popular government approved, in mid-2012, the *6/2012 Act* that modifies the *General Act on Audiovisual Communication (7/2010 Act)*. The new act also introduced changes in the financing of autonomous media corporations. Thus, according to the austerity policies claimed by the central government, the Act prohibited public bodies from the possibility of going into debt, so that any deficit generated should be incorporated in next year's budget as a reduction of the available capital. As a result of the economic situation, at the end of 2013, the Valencian Community abolished the regional provision of radio and television broadcasting services (*4/2013 Act*).

Since the adoption of the *365/2010 Royal Decree*, that regulates the allocation of *Digital Terrestrial Television (DTT)* multiplexes after the cessation of the analogue terrestrial transmissions, and the *691/2010 Royal Decree*, that develops the DTT in high definition, there have been technological advancements that produce greater effectiveness of the compression systems of audio and video signals. With the aim of taking advantage of this increased efficiency in the use of the radio-electric resources, in February 2011, the government carried out the modification of the previous decrees by means of the *169/2011 Royal Decree*.

5.3.8 Other areas of culture specific legislation

On the one hand, it should be noted that the role of associations and foundations have long been involved in cultural activities. Regarding associations, *Article 22* of the Constitution upholds the right to associate as a fundamental right. The approach of the current legislation (*1/2002*), which amended the former *Association Act of 1964*, is to cover both the right to associate and the outcome of such association, i.e., the resulting organisation. The aim was to create a new "umbrella law" covering all those organisations lacking specific regulation. Therefore bodies such as political parties, trade unions, management associations, religious bodies, sports federations and consumers' organisations were excluded.

Almost all associations have cultural aims of one description or another, occasionally of a private nature, but mostly public. In fact, the Act makes a commitment to culture one of the main requirements for an association to be allowed to call itself "publicly useful", an essential requisite for several advantages, notably tax breaks. The regions are allowed to give this status to associations operating mainly within their boundaries, whenever they are registered in a database which is co-ordinated by the national register of associations. Some regions have approved their own laws of association: Catalonia (*7/1997 Act*); the Canary Islands (*4/2003 Act*), Andalusia (*4/2006 Act*), the Basque Country (*7/2007 Act*) and Valencian Community (*14/2008 Act*).

With respect to foundations, following the restoration of democracy, they were initially regulated by the *30/1994 Act on Foundations and fiscal incentives for private participation*

in activities of general interest, an Act that finally abolished the limitations on such bodies. It was superseded by the *Foundations Act (50/2002)*, which simplified the procedures and removed the controls imposed by the state on foundations via the "protectorates".

The *Act 50/2002* lists the kind of cultural objectives required by a foundation seeking to acquire a general interest status. This represents a significant departure from the traditional ban in Spain on personal or family trusts, i.e., settlements designed to benefit individuals or their descendants. This legal prohibition is waived when parties to the foundation undertake to conserve cultural property and, in particular, open it to the public under the terms of the *1985 Historical Heritage Act*. Again, the powers to approve the status of such foundations are also given to the regions, resulting in the creation of both a central foundation register and regional foundation registers. Various regions have introduced their own legislation: Basque Country (*12/1994 Act*, to be replaced in 2015 by a new *Act*), Navarre (*10/1996 Act*), the Canary Islands (*2/1998 Act*), Madrid (*1/1998 Act*), Valencian Community (*8/1998 Act*), Catalonia (*5/2001 Act*), Castile-Leon (*13/2002 Act*), Andalusia (*10/2005 Act*), Galicia (*12/2006 Act*), and La Rioja (*1/2007 Act*).

The central government is also preparing a new *Act on Foundations*, with the aim of revising the general legal regime of foundations, and to create a register that can manage effectively and according to the needs of publicity and transparency.

On the other hand, in 2007, the so-called *Act on Historical Memory (52/2007 Act)* was approved with the aim of establishing measures in favour of those who suffered persecution or violence during the civil war and dictatorship period. With this act, the government seeks to foster values and democratic principles, disseminate knowledge of the facts and circumstances that occurred during the civil war and the dictatorship, as well as to ensure the preservation of the historical documents deposited in public archives.

6. Financing of culture

6.1 Short overview

The majority of public cultural expenditure in Spain comes from regional and local governments, which together represent 85% of public cultural spending (see chapter 6.2). This shows the decentralised nature of the Spanish model in which territorial authorities assume most of the responsibility for culture.

The economic crisis has affected cultural budgets on all levels of government. Strong adjustment measures taken by the central government to reduce the public deficit have particularly affected the former Ministry of Culture and the current Ministry of Education, Culture and Sport. Thus, the cultural budget for 2012 (the last year for which data are available) suffered a 19% reduction over the previous year. According to the government, cultural budget for the last two years basically has responded to two premises: on the one hand, to ensure the functioning of "core" institutions and cultural services and, on the other hand, to progress the construction of complementary models of financing, with the greater participation of civil society. The situation is equally worrying in regional and local administrations, with high debt levels; for instance, in 2012, cultural spending by Autonomous Communities suffered a 14% reduction with respect to the previous year. The reduction was nearly 20% for the local administrations.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

Total public culture expenditure per capita in 2012 was EUR 101.9, which represents a decrease of 19.4% over the previous year. By levels of government, the per capita expenditure of the central government (in 2012) amounted to EUR 16.5, and that of the Autonomous Communities and local governments was EUR 27.2 and EUR 58.2 respectively. The per capita figure varies widely from region to region. Using the liquidated regional expenditure on culture for 2012, the highest amount per capita allocated by an Autonomous Community was Navarre, at EUR 56.8, followed by the Basque Country (EUR 49.4), and Catalonia (EUR 37.7). At the lower extreme were the Canary Islands (EUR 8.7), the Balearic Islands (EUR 8.9), and Aragón (EUR 15.1).

In the period 2006-2012, for which comparable data are available, the evolution of per capita public expenditure on culture was negative. Overall, the expenditure decreased in nominal terms by 25% (and 34.5% at constant prices for 2011). By levels of government, Autonomous Communities had the highest decrease (34.1% in nominal terms, which represents a decrease of 42.6% in real terms), followed by the local government (21.5% and 31.7%, respectively) and finally by the central government (17.9% and 28.5%, respectively). Traditionally, the greater proximity of citizens to local governments has led the latter to invest more resources in this sector, showing the high degree of territorial decentralisation of the Spanish cultural policy (see also Table 2).

Public expenditure on culture accounted for approximately 0.46% of Spanish GDP and 0.9% of the total public expenditure in 2012. Both indicators have had a negative evolution during the period 2006-2012: while public spending on culture in relation to GDP has decreased by 0.14 percentage points compared to 2006 (in which public spending on culture accounted for 0.6% of GDP), public spending on culture has decreased by 0.6 percentage points (1.5% in 2006), compared to total public expenditure.

6.2.2 Public cultural expenditure broken down by level of government

Table 2: Public cultural expenditure: by level of government, in thousand EUR, 2006-2012

| Level of government | 2006 | | | 2012 | | |
|---------------------|------------------|---------------|--------------|------------------|---------------|--------------|
| | Total | % | Per capita | Total | % | Per capita |
| Central government | 879 918 | 14.83 | 20.1 | 772 443 | 16.90 | 16.5 |
| Autonomous regions | 1 807 454 | 30.47 | 41.3 | 1 273 763 | 26.69 | 27.2 |
| Local government | 3 244 712 | 54.70 | 74.2 | 2 725 907 | 57.12 | 58.2 |
| TOTAL | 5 932 084 | 100.00 | 135.6 | 4 772 113 | 100.00 | 101.9 |

Source: Ministry of Education, Culture and Sport (several years) *Cultural Statistics Yearbook*.

The data in Table 2 show a high level of decentralisation in public spending on culture. As we saw in chapter 6.1, the territorial governments (autonomous and local) account for approximately 85% of government spending in the sector. In 2012, regional and municipal authorities spent a total of EUR 3 999 670 000, of which two thirds was spent by the municipal authorities and one third by the regional powers. The regions spending the highest percentage on culture with respect to the Spanish total were Catalonia (22.2%), Andalusia (15.2%), the Valencian Community (11.9%) and Madrid (9.1%).

The evolution of public cultural expenditure over the period 2006-2012 shows a decrease of 19.6% in nominal terms, and 29.9% at constant prices for 2011. This negative trend can be explained by the decline in regional cultural expenditure that amounted to 29.5%, in nominal terms, and 38.6%, in real terms. This is followed by the reduction of local funding, which suffered a decrease of 16% (26.8% in real terms), and in central funding that decreased by 12.2% (23.5% in real terms).

However, the analysis for the 2008-2012 periods shows a more critical situation for the Spanish cultural sector. Overall public spending on culture decreased by 34.3% in nominal terms (37.3% in real terms). By levels of government, autonomous and local governments had the highest decrease, 41.6% and 31.5% in nominal terms (and 44.2% and 34.6% in real terms) respectively. The central administration experienced a decline of 29.9%, in nominal terms, and 33.1% in real terms.

6.2.3 Sector breakdown

Table 3: Direct state cultural expenditure and transfers: by sector, in thousand EUR, in %, 2012

| Field / Domain / Sub-domain* | Total expenditure | % share of total | Direct expenditure | Transfers** |
|--------------------------------------------|-------------------|------------------|--------------------|----------------|
| I. Cultural Heritage | 405 728 | 52.5 | 370 248 | 35 480 |
| <i>Historical Monuments</i> | 146 285 | 18.9 | 127 056 | 19 229 |
| <i>Museums</i> | 163 320 | 21.1 | 151 993 | 11 327 |
| <i>Archives</i> | 33 290 | 4.3 | 32 527 | 763 |
| <i>Libraries</i> | 51 005 | 6.6 | 50 466 | 539 |
| <i>Others</i> | 11 828 | 1.5 | 8 206 | 3 622 |
| II. Visual Arts | 3 033 | 0.4 | 2 031 | 1 002 |
| <i>Exhibitions</i> | 3 033 | 14.1 | 2 031 | 1 002 |
| III. Performing Arts | 121 722 | 15.8 | 69 091 | 52 631 |
| <i>Music and dance</i> | 81 188 | 10.5 | 40 992 | 40 196 |
| <i>Others</i> | 40 534 | 5.2 | 28 099 | 12 435 |
| IV. Books and Press | 9 567 | 1.2 | 2 850 | 6 717 |
| <i>Books</i> | 9 567 | 1.2 | 2 850 | 6 717 |
| V. Audiovisual and Multimedia | 64 950 | 8.4 | 17 910 | 47 040 |
| <i>Cinema</i> | 64 950 | 8.4 | 17 910 | 47 040 |
| VI. Interdisciplinary | 167 443 | 21.7 | 132 877 | 34 566 |
| <i>Cultural promotion and cooperation</i> | 21 535 | 2.8 | 2 139 | 19 396 |
| <i>Cultural dissemination abroad</i> | 109 051 | 14.1 | 97 518 | 11 533 |
| <i>General administration and services</i> | 35 957 | 4.7 | 32 320 | 3 637 |
| <i>Others</i> | 900 | 0.1 | 900 | 0 |
| TOTAL | 772 443 | 100.0 | 595 007 | 177 436 |

Source: Ministry of Education, Culture and Sport (2014) *Cultural Statistics Yearbook 2014*.

* The Domain / Subdomains are those included in the *Cultural Statistics Yearbook 2014*.

** Current and capital transfers.

In 2012, the central government spent EUR 772 443 000 on culture, of which 23% corresponded to current and capital transfers to other levels of government and private actors. This percentage has decreased by 6.2 percentage points compared to 2011. In both years, programmes addressing cultural diffusion and cooperation (90.1% in 2012), cinema (72.4% in 2012) and books (70.2% in 2012) concentrated the highest levels of transfers on total cultural spending, contributing the most to the artistic and cultural activities of other levels of government and private actors.

By sectors, the central government in 2012 spent approximately 50% of its resources for culture on the historic and artistic heritage sector, since its area of competence covers mainly the large museums and national monuments. In second place are the resources allocated to cultural diffusion and cooperation at home and abroad, which are particularly important in a country with a high level of internal decentralisation and a firm international commitment to Latin America. With 16.9% of cultural spending in 2012, both programmes are becoming increasingly important in the cultural action of the central administration. The third largest area of spending was performing arts and music, with 15.8%, and with a clear predominance of music, since the central government is responsible for the national and lyric orchestras. Finally, cinema production (8.4%) concentrates a large part of the resources allocated to the culture industries. The allocation of central government resources among different cultural sectors has remained more or less equal during the last five years.

Table 4: Direct regional cultural expenditure and transfers: by sector, in thousands of EUR, in %, 2012

| Field / Domain / Sub-domain | Total expenditure | % share of total | Direct expenditure | Transfers** |
|--------------------------------------------|-------------------|------------------|--------------------|----------------|
| I. Cultural Heritage | 430 757 | 33.8 | 336 002 | 94 755 |
| <i>Historical Monuments</i> | 120 113 | 9.4 | 98 268 | 21 845 |
| <i>Museums</i> | 123 503 | 9.7 | 88 675 | 34 828 |
| <i>Archaeological sites</i> | 11 353 | 0.9 | 10 353 | 1 000 |
| <i>Archives</i> | 44 854 | 3.5 | 38 099 | 6 755 |
| <i>Libraries</i> | 98 284 | 7.7 | 78 936 | 19 348 |
| <i>Others</i> | 32 649 | 2.6 | 21 670 | 10 979 |
| II. Visual Arts | 46 405 | 3.6 | 15 953 | 30 452 |
| <i>Exhibitions</i> | 30 808 | 2.4 | 11 018 | 19 790 |
| <i>Photography</i> | 1 563 | 0.1 | 1 256 | 307 |
| <i>Others</i> | 14 034 | 1.1 | 3 680 | 10 354 |
| III. Performing Arts | 258 590 | 20.3 | 133 680 | 124 910 |
| <i>Music</i> | 96 411 | 7.6 | 34 234 | 62 177 |
| <i>Dance</i> | 20 138 | 1.6 | 14 174 | 5 964 |
| <i>Theatre and Musical Theatre</i> | 122 695 | 9.6 | 70 631 | 52 064 |
| <i>Others</i> | 19 345 | 1.5 | 14 639 | 4 706 |
| IV. Books and Press | 36 030 | 2.8 | 29 070 | 6 960 |
| <i>Book</i> | 36 030 | 2.8 | 29 070 | 6 960 |
| V. Audiovisual and Multimedia | 50 311 | 3.9 | 23 639 | 26 672 |
| <i>Cinema</i> | 47 406 | 3.7 | 21 440 | 25 966 |
| <i>Video</i> | 102 | 0.0 | 0 | 102 |
| <i>Sound recordings</i> | 29 | 0.0 | 0 | 29 |
| <i>Others</i> | 2 774 | 0.2 | 2 199 | 575 |
| VI. Interdisciplinary | 434 427 | 34.1 | 271 119 | 163 308 |
| <i>Cultural promotion and cooperation</i> | 131 108 | 10.3 | 47 635 | 83 473 |
| <i>Cultural dissemination abroad</i> | 3 160 | 0.2 | 716 | 2 444 |
| <i>General administration and services</i> | 171 689 | 13.5 | 148 357 | 23 332 |
| <i>Language policy</i> | 118 951 | 9.3 | 66 561 | 52 390 |
| <i>Others</i> | 9 518 | 0.7 | 7 849 | 1 669 |
| VII. Not covered by domain I-VI | 17 244 | 1.4 | 17 240 | 4 |
| TOTAL | 1 273 763 | 100.0 | 826 703 | 447 061 |

Source: Ministry of Education, Culture and Sport (2014) *Cultural Statistics Yearbook 2014*.

* The Domain / Subdomain are those included in the *Cultural Statistics Yearbook 2014*.

** Current and capital transfers.

In 2012, the autonomous governments spent EUR 1 273 763 000 on culture, of which approximately 35% corresponded to current and capital transfers to other levels of government and private actors, a higher rate (12 points) than that spent by the central government on the same items of expenditure.

The sectors in which the autonomous governments are most active are historical and artistic heritage (33.8%) and interdisciplinary spending (34.1%), which together receives approximately 70% of public spending on culture. The volume of spending on heritage is due to its high symbolic value and its importance as a public asset in the development of cultural tourism. In the case of interdisciplinary spending, significant sums are allocated to cultural promotion, diffusion and cooperation and to language policy. In any case, there are

large divergences between the various Autonomous Communities. As for the rest of the sectors, performance arts and music spending predominates (20.3%), given their local importance.

6.3 Trends and indicators for private cultural financing

Aside from household expenditure on cultural goods and services (see chapter 8.2.1) there are very few figures available on private-sector capital funding of culture. A study on contributions of the large Spanish companies shows that, in 2005, culture was the third recipient of sponsorship (after care and educational activities) (for details see: http://www.hdmelsubmarino.com/~hdmelsub/aulavirtual/cursos/1GC/work/assig_5/patrocinio_mecenazgo_informe_2005-1-1.pdf).

An important and interesting phenomenon in Spain is that of the *Cajas de Ahorro* or savings banks, non-profit making financial institutions which have been involved in funding cultural activities for a long time. The significant legal reform of the savings banks held in 2010, which has affected all aspects of the activity of these entities, as well as the severe economic crisis, had a dramatic negative impact on social and cultural projects. According to 2013 figures, savings banks allocated 18.86% of the investment, i.e. 122.17 million EUR to cultural initiatives and heritage. This is a reduction of 49.74% with respect to the previous year, and of 87.15% with respect to 2008.

Agents have been requesting a new legal framework for the private funding of culture in Spain. This was also announced at the beginning of the legislature of the Popular Party that started in November 2011. However, there will not be a new regulation on patronage and sponsorship; the reforms will be introduced by means of changes in the fiscal benefits included in the fiscal reform of 2014 (see also chapter 5.1.5).

In recent years, some private and social platforms and initiatives of collective funding for cultural projects, such as *La Tahona Cultural* or *Verkami*, have emerged. *Hispania Nostra*, a private association aimed at heritage protection, has launched *Todos a Una* (a platform of "crowdfunding" devoted exclusively to projects related to the historic, cultural and natural heritage). In October 2014, the project of the *Act for the Promotion of Enterprise Funding* went to the Parliament with the aim of regulating crowdfunding platforms.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

In recent years, the outsourcing of public services has spread to the direction and management of cultural organisations. Thus, the management of both new cultural services and existing services that had been under direct governmental control has now been passed into the hands of external companies or groups. This gradual process is part of a wider trend towards the delegation of public management of a variety of services to external organisations.

In the specific area of culture, the process began with the creation of public contractors (public culture foundations or committees, as well as specialised public companies) to accelerate management processes and provide greater flexibility in subcontracting and management of income. At the same time, many secondary services with little cultural impact were outsourced (catering, security, cleaning and even the marketing of goods or services). As a result of the limits placed on staff costs, the interest in obtaining specialised services at competitive rates, or the erosion of internal structures linking public ownership and public management, more and more services forming part of the cultural administration have been outsourced. During the first phase of this process, publicly owned cultural organisations subcontracted secondary services with a high degree of cultural content to external providers (almost all museums and exhibition centres now have external educational and monitoring services). This was followed by the definitive transfer of all management tasks. The process now extends as far as community centres, municipal arts centres, galleries and exhibition halls, archaeological sites, concert halls, theatres and even museums (Bonet, 2008).

7.2 Basic data about selected public institutions in the cultural sector

Data on cultural institutions have been taken from the "*Cultural Statistics Yearbook*" published by the Ministry of Education, Culture and Sport. As shown in Table 5, the general trend in recent years has been the increase in publicly owned cultural institutions. The most significant growth has occurred in moveable cultural assets which increased by 184% in the period 2006-2013 (from 4 346 to 12 347). They were followed by symphonic orchestras which grew by 38% (from 123 to 170), and dance companies (both public and private ones) which grew by 34% (from 683 to 913), over the same period.

At the lower extreme, theatre companies (public and private companies) and public music schools experienced a decrease of 4.5% and 0.6% respectively between 2006 and 2013.

The analysis for the 2008-2013 period shows the effects of the economic crisis in all public institutions, that either intensify their decline (this would be the case for theatre companies and public music schools), experience a negative evolution (public scenic spaces) or decrease their paths of growth (in all other cases).

Table 5: Cultural institutions financed by public authorities, by domain

| Domain | Cultural institutions (subdomains) | Number (Year) | Trend (++ to --) |
|----------------------------|----------------------------------------------------------------------|---------------|------------------|
| Cultural heritage | Real state assets (recognised) | 14 870 (2013) | ++ |
| | Moveable cultural assets (recognised) | 12 347 (2013) | ++ |
| | Public museums and museographic collections | 992 (2012) | ++ |
| | Archives (of public authorities)** | 841 (2012) | |
| Visual arts | public art galleries / exhibition halls | Na | |
| | Art academies (or universities) | Na | |
| Performing arts | Symphonic orchestras | 170 (2013) | ++ |
| | Music schools | 1 043 (2013) | - |
| | Music / theatre academies (or universities) | Na | |
| | Public and stable scenic spaces for theatre | 1 110 (2013) | - |
| | Public concert halls | 375 (2013) | ++ |
| | Public dance schools | 188 (2013) | ++ |
| | Dance and ballet companies (no distinction among public and private) | 913 (2013) | ++ |
| | Theatre companies (no distinction among public and private) | 3 227 (2012) | - |
| Books and Libraries | Libraries (public local, regional, national) | 5 622 (2012) | ++ |
| Audiovisual | Broadcasting organisations | Na | |
| Interdisciplinary | Socio-cultural centres / cultural houses | Na | |

Source: Ministry of Education, Culture and Sport (several years) *Cultural Statistics Yearbook*.

Notes: na: not available.

* + Growth of less than 5% / ++ Growth equal and over 5% for the period 2006-2012, or 2006-2013, according to last data available.

** State-owned archives, extracted from the Census-Guide of Spanish and Latin American archives.

7.3 Status and partnerships of public cultural institutions

From a historical perspective, Spain's leading cultural institutions can be divided into three groups depending on their origins: national institutions, institutions set up by civil society, and institutions that emerged during the period of restored democracy. National institutions have been linked to the state from the outset and most of them are in Madrid (*Prado Museum, Royal Theatre, National Library of Spain*, etc.). The second type can usually be traced to the cultural aspirations of the bourgeoisie at specific moments in history, particularly in those cities having a strong industrial base, for example, Barcelona, Bilbao, Oviedo, etc. Typical illustrations would be the *Liceu Opera House* in Barcelona, the *Campoamor Theatre* in Oviedo or the season of the *Bilbao Opera Friends Association* (ABAO). Lastly, there are numerous initiatives undertaken over the last 20 years at various levels of government, such as the construction of several major cultural spaces, the majority outside Madrid, thereby promoting cultural decentralisation. Some of these cultural facilities, built in the middle of the Spanish housing boom, remain inconclusive or without cultural activity as a consequence of the economic crisis and also due to the lack of previous studies about their economic, social and even cultural viability.

National institutions depend entirely on the central government for funding, although boards of governors are allowed considerable leeway in decision making. A significant number of the other cultural institutions in the country are financed and self-managed under agreements between different levels of government. This inter-institutional co-

operation seeks to promote coherence in regional development strategies and, indirectly, encourages greater self-management in day-to-day running of the institutions.

Examples of cooperation between large cultural institutions are the joint collaborative projects, agreed in October 2008, between the *Prado Museum* and the *National Museum of Catalan Art* in the fields of training, conservation, and the organisation and production of temporary exhibitions. In December 2008, the *Royal Theatre Opera House* in Madrid and the *Liceu Opera House* in Barcelona signed a new framework agreement in which they commit to a joint policy of development and dissemination of opera in their respective territories. In November 2012, the *Reina Sofia National Museum and Art Centre Foundation* was founded to promote the idea of networking with other museums and art centres or universities and to open the museum to civil society with the creation of an international community of friends. A year later, with the aim of reinforcing collaboration between the Museum and the Foundation, both organisms signed an agreement that will strengthen network programmes led by the Museum, for example, "L'Internationale", which involves six important museums: *Moderna Galerija*, Ljubljana (Slovenia); *Museu d'Art Contemporani de Barcelona* (MACBA), Barcelona; *Van Abbemuseum*, Eindhoven (the Netherlands); *Museum van Hedendaagse Kunst* (MHKA), Antwerp (Belgium); *SALT*, Istanbul and Ankara (Turkey) and *Reina Sofia National Museum and Art Centre*. Beyond these specific initiatives, one of the priorities of the Ministry for the current term is the strengthening of the strategic and management abilities of the public sector in cultural institutions. To this end, the government plans professional and cultural exchanges, as well as the shared use of infrastructures and resources. Initiatives for the year 2015 within this framework include a new cultural programme, "Context", which will organise programming around the cultural events of major interest. Its purpose will be to encourage participation by citizens.

In recent years, various national and regional institutions have introduced changes in the procedure for appointing directors. With these changes the government hopes to improve the objectivity, professionalism and transparency of candidate selection. At the central level, the pilot experience of the *Prado Museum* has been extended to other institutions, such as the *National Library of Spain* and the *Reina Sofia National Museum and Art Centre*. Firstly, under the framework of the *Cultural Institution Modernisation Plan*, approved in September 2007, and, at present, within the [*General Strategic Plan 2012-2015*](#) of the State Secretariat for Culture, this process of greater autonomy in the management of the country's principal cultural institutions also seeks to promote their financial sustainability through a greater public-private collaboration.

Two illustrative examples of this approach can be found in the new administrative status of the *Prado Museum* and the *Reina Sofia National Museum and Art Centre*. The museums are now "special" public institutions, meaning that, under Spain's continental legal system, it can engage in transactions governed by "private law", i.e., it is no longer solely bound by the dictates of the "public law" under which government and government-funded bodies are normally administered (*46/2003 Act on the Prado Museum* and *1713/2011 Royal Decree* that modifies the *Prado Museum's* statute approved by the *433/2004 Royal Decree*). This has aimed to make it much easier for the *Prado Museum* to adapt to changing times and changing practices in the art world. In particular, it has allowed it to raise its own funds, including 50% of its running costs (before it was allowed to raise funds for only up to 27% of its running costs). In 2011, the government approved the *34/2011 Act* that regulates the *Reina Sofia National Museum and Art Centre* and provides the museum with a more flexible legal framework for the acquisition of works of art, fundraising, administrative contracts, and budget and human resources management. Also, to modernise the Museum's management mechanisms, furthering the extent of self-financing, in March 2013, the statute of the *Reina Sofia* was approved (*188/2013 Royal*

Decree). It regulates the procedure for appointing the director and reinforces the Board, encouraging greater participation by society in its composition and guiding its activity to increase revenues. A few months later, in November 2013, the *188/2013 Royal Decree* was adopted with the aim of extending the *ex officio* members of the Board, including the President of the *Royal Association of Friends of the Reina Sofia National Museum and Art Centre*, and modifying the Permanent Committee of the Board. Especially relevant is the entry into the Board of Trustees of the so-called corporate members, that is, representatives of the most important Spanish companies that have made a commitment of sponsorship with the Museum. At present, the government has approved a project for the regulation of the *National Library of Spain*, so that, in the near future, the library will enjoy more autonomy and the same status as the other large cultural institutions of the state (see also chapter 5.3.4).

Fundraising, linked to the greater autonomy of cultural institutions, also encourages a much greater degree of co-operation with local business circles, and enables local administrators to gain experience with innovative and modern management techniques. A good example in this regard is the *Barcelona Contemporary Art Museum (MACBA)*. It is now run by a public consortium comprising the Barcelona City Council, the government of Catalonia, and the *MACBA Foundation* which is made up of private-sector companies and its purpose is to raise funds to buy works for the museum; works which the Foundation will own. The incorporation of seven new members in the Board of Trustees of the Reina Sofia, all of them representatives of important companies in the country, is aimed at increasing the extent of self-financing, through commitments of sponsorship with these large companies. The INAEM started a loyalty programme in 2012, with the introduction of circles of friends and benefactors.

Regarding the role of the "third sector", traditionally in Spain there has been a general consensus that participation of the third sector in funding culture and cultural activities would increase with time. This idea, which has gained special relevance in recent years as a consequence of the economic crisis, is included in various key government documents. On the one hand, the *Plan for the Promotion of the Cultural and Creative Industries* includes support to non-profit entities engaged in cultural projects and, on the other, the *General Strategic Plan 2012-2015* of the Secretary of State for culture is aimed at encouraging participation and the role of civil society in the support and promotion of culture.

The bodies that best represent the spirit of the third sector are, without doubt, the associations. According to a study by the University of Deusto and the *Author Foundation*, cultural associations, which were strong at the end of Francoism and the beginning of democracy, are currently in crisis. The causes are not attributed to the size of the movement, since there are 42107 associations registered in the Autonomous Communities, but rather to factors such as the limited impact of their activities on society, excessive reliance on public subsidies, a lack of generational exchange and changing social habits. The study indicates that 46.3% of cultural associations have a generic scope, while the remaining 53.7% are specialised in a cultural sector. The largest sector is music, followed by heritage and the performing arts. Regarding regional distribution, Catalonia has the highest number of cultural associations (19% of the total) followed by Valencia (17%). Andalusia and Madrid have the lowest rates (VVAA, 2008).

In recent years, volunteerism has spread to all sorts of cultural facilities, using formulas such as associations and foundations of Friends of Museums, which are grouped in the *Spanish Federation of Friends of Museums*, a non-profit institution established in 1983 to promote initiatives that emerge in society connected with museums and cultural heritage. Other examples are the *Foundation of Friends of the National Library*, a private and non-profit institution created in November 2009, and the *Foundation of Friends of the Prado*

Museum with more than 21000 members. The *National Institute of Performing Arts and Music* has also created the *Circle of Friends* with the aim of establishing strategic alliances to provide stable financial resources and greater visibility to the institution and the collaborating institutions. In this line, the benefactors' programme of the *Prado Museum* currently provides around 30% of its internal financing.

In short, the cultural sector is characterised by its complexity, in which it is hard to define exactly the role played by each of the operators: public, private or "third-sector". At the same time, some common definition is necessary if agreement on policy objectives at different levels of administration is to be reached. Suffice to say that in Spain there is an expanding common ground for a meeting of minds between public and private operators, as evidenced by the following examples:

- Towns of varying sizes –Barcelona, Burgos, Calvià, Gerona, Sant Boi de Llobregat, Seville, Sabadell– have drawn up "Culture strategy plans". This exercise in itself generates serious discussion on the current cultural condition of the town, identifying the available active operators and formulating a programme which extends beyond the horizon of the next elections. Such plans also help to position culture at the heart of local authority planning as the driving force of the town's economic and social development.
- More and more forward-looking strategies are being drawn up in consultation with key players. Examples at the national level are the *Anti-Piracy Plan*, passed in 2005; the *General Theatre Plan*, passed in 2007 and revised in 2011; the *General Dance Plan*, passed in 2009, and the *General Circus Plan*, passed in 2011. Most of these initiatives are governed by some sort of mixed-membership committee to monitor their progress.
- Grants for profit making cultural activities are being reviewed in an effort to establish a solid base for the audiovisual industry, with distribution and marketing as the key priorities. Co-operation between the public and private sectors holds much more promise of increased funding than the previous model of subsidies to the industry. Sharing risks and profits from co-productions and joint risk capital funds are seen as future funding models.
- Examples of collaboration between foundations and the central government include the agreement signed in 2008 between the Ministry of Culture, the *BBVA Foundation* and the *National Institute of Performing Arts and Music* (INAEM) to sponsor and develop the *National Music Auditorium International Composition Competition*. Moreover, within the proposed acquisition of new originals and reproductions for the *Historical Memory Documentation Centre*, the Ministry of Culture (today Ministry of Education, Culture and Sport) develops partnerships with other foundations: *María Zambrano*, *Max Aub*, *Rafael Alberti*, *Azaña* and *Antonio Machado* foundations. Furthermore, in July 2009 the Ministry signed a collaboration agreement for the description and digital reproduction of documents in the archive of the *Francisco Ayala Foundation*. The Campaign *Maria Moliner* promotes reading and is organised by the Ministry of Education, Culture and Sport, with the collaboration of the *Coca-Cola Foundation* and the *Spanish Federation of Municipalities and Provinces*.

The economic crisis, particularly important in Spain, led the government to the adoption of a series of measures to reduce the public deficit. These measures include the approval in April 2010 of an *Agreement on rationalisation of administrative structures in the central government*, with the reduction of senior officials and the restructuring of public companies. As a result of this reform, the rank of the General Director of the *National Library of Spain* was replaced by the rank of Sub General Director, a situation to be reverted in the new project of act.

Another strategy to contain public spending on culture has been the creation of the *National Centre for Musical Diffusion* (CNDM), with the objective of centralising the competences for programming and music management of the *National Auditorium of Music*, the *Centre for the Dissemination of Contemporary Music*, and the *Centre of Historic Performing Arts and Music* of León (Castile-Leon). This seeks to rationalise INAEM's policy in the fields of promotion and dissemination of music, integrating the human resources of each centre in the new CNDM, and unifying artistic budgets currently allocated to each of them.

The crisis has also meant a significant reduction of resources that the different public administrations channelled to major cultural institutions, most of them run by a public Consortium. These budget difficulties have jeopardised the viability of many flagship projects, as for example, the *Liceu Opera House* in Barcelona. The great debt run up by the Liceu with private credit institutions and the severe cuts in public funding led this institution to approve a "Strategic and Feasibility Plan" for the period 2014-2017. The Ministry of Education, Culture and Sport has assumed 45% of the total cost of that plan.

Faced with a situation of generalised crisis in the flagship cultural institutions of Spain, the Ministry has proposed that cultural institutions under its responsibility cooperate, promoting the circulation of content and the distribution of efforts in projects likely to be shared.

The implementation of these reforms, together with the reduction of the budget allocated to culture and the cessation of specific legislative initiatives in areas such as music, theatre, archives or heritage, led the Popular Party (at that time, the major opposition party) to require a cultural change in government policy.

The Spanish economic situation led, in November 2010, to the approval by the *Sectoral Conference on Culture* of a working group on a new model for managing cultural facilities. As a result of this work, the Ministry developed a first paper (March 2011) for reflection and debate on the sustainability of programmes and rationalisation of cultural facilities. After the General Elections, the new government of the Popular Party announced the establishment of a new working group, within the framework of the *Sectoral Conference of Culture*, whose main objective would be to work on the integral sustainability of cultural infrastructures. Despite its opposition to the cuts in cultural budgets undertaken by the former administration of Socialist Party, the economic crisis has also led the government of the Popular Party to make drastic reductions in the cultural sector (see also chapter 6).

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

The visual arts have traditionally been one of the main recipients of specific measures to support creativity. Resources are available for exhibitions and for the acquisition of artworks through funds made available to public museums. Regional and local authorities celebrate competitions and provide prize money, sometimes retaining the ownership of the winning entries (see also chapter 5.3.1). The Ministry of Education, Culture and Sport, in co-operation with the Ministry of Foreign Affairs and Cooperation, also develops various programmes designed to promote contemporary Spanish artists and their artworks worldwide (see also chapter 3.4). They provide, for example, support for up-and-coming artists to participate in major international biennials. More recently, within the framework of the *General Strategic Plan 2012-2015* of the State Secretary for Culture, the Ministry of Education, Culture and Sport, through the Sub Directorate-General for the Promotion of Fine Arts, has launched several projects to promote and disseminate the work of emerging Spanish artists, such as the "on-line" platform *Oral Memories*, the contest "on-line" of architecture *Transitarte*, the exhibition programme "A 3 bandas" or the projects "Café Dossier", "Open Studio", or "Arttextum-Network of Contemporary Art". Moreover, in 2014, the Ministry launched the *Virtual Office of the Artist* with the aim of fostering conditions that facilitate creative activity, improving the training of their agents, and promoting the dissemination of their work, both nationally and internationally.

There are also subsidies for symphony orchestras and for the performing arts, for both national and overseas tours, distributed by the *National Institute of Performing Arts and Music* (INAEM). Aids to this sector, traditionally addressed to theatre, have spread to dance (through the programmes *Dance Tour on Stage* and *Theatre and Dance Circuit* by the Network of Alternative Theatres) and, more recently, to circus and the popular music sector. With the project *GPS - Turn by Halls*, the INAEM aims to give artists (about 50 emerging artists in popular music) access to a concert tour (about 200) beyond their Autonomous Community. This programme, organised by the INAEM, together with the most representative entities of the sector, seeks to improve their level of professionalism and encourage the field of live music. In 2011, the Ministry of Culture launched new funding mechanisms in support of theatre and circus programming and cultural communication. It was mainly aimed at facilitating new creation, the mobility of artists and cultural operators, and the state character of projects. In 2014, the INAEM, in collaboration with the *Spanish Federation of Municipalities and Provinces*, launched the first edition of the "Platea" programme. This is the state programme for the circulation of performing arts events in spaces owned by local entities. In its first edition the programme attracted around 190.090 people, the participation of 173 local venues, and a catalogue of 435 performances. According to the Ministry, the programme contributed to the professionalisation of the management of local venues, and has brought quality and stable programmes to local spaces all around Spain. It has been renewed for the year 2015 (see also chapter 4.2.1).

Beyond the Ministry of Education, Culture and Sport, other central government institution which plays a significant role in providing support to emerging visual artists and creative workers is the *Youth Institute*, which reports to the current Ministry of Health, Social Services and Equality. The Institute holds a number of annual exhibitions and administers international tours, festivals and programmes with travel and work grants. There are various subsidies available from other government departments such as the Directorate-General for Fine Arts and Cultural Assets and for Archives and Libraries (Ministry of

Education, Culture and Sport), the Spanish Agency of International Cooperation and Development (Ministry of Foreign Affairs and Cooperation), and the Carolina Foundation, among others.

At the regional and local levels, support for artists comes from the culture departments of regional governments, provincial assemblies and town councils. In the bilingual regions, support for artists is seen as an integral part of promoting the regional language. The cultural programmes of these Autonomous Communities are frequently based on generic policies for encouraging local culture industries. One-off events, such as the *European Cultural Capital in Salamanca 2002*, the "Design Year" 2003 in Catalonia, the *Universal Forum of Cultures 2004* in Barcelona, and the commemoration of the *Quixote Year 2005* in the Castile-La Mancha community, along with the *VI Century of the Second Part of the Quixote* in 2015, do much in the way of promoting and disseminating local creativity.

As for the training of professionals in the cultural sector by public administrations, the Andalusian community has created a public school of cultural formation aimed at training in the performing arts and techniques, as well as in cultural management. For its part, the Catalan community has the *Business Development Service* aimed at the managerial training of cultural companies.

8.1.2 Special artists' funds

There are very few specific funds for artists in Spain. One important example is the *Cinematographic Protection Fund*, administered by the *Film and Audiovisual Arts Institute* to protect and support the Spanish film industry. The state budget for 2015 will provide the Fund with EUR 36.58 million, 8.5% more than in 2014. It changes the negative trend over the previous years in which the Fund has decreased from EUR 76 million in 2011 to EUR 49 million in 2012, EUR 39.13 million in 2013 and EUR 33.7 in 2014. Although the Fund subsidises primarily companies, aid for scripts or shorts can be considered aid to individual artists.

The so-called "digital canon", aimed at compensating authors for private copies of their work, was abolished in 2011 (*20/2011 Royal Decree*). At present, it is the government who pays this compensation from the General State Budget. The new reform of the *Intellectual Property Act* in 2014 has implied a deep revision of the system of private copying that has raised serious legal concerns (see also chapter 5.1.7).

After a long litigation with the Court of Justice of the European Union and with a strong opposition, the *Act for Reading, Books and Libraries*, passed in 2007, modified some aspects of the *Intellectual Property Act (23/2006)* in establishing a levy on the loans made by cultural organisations (such as libraries, museums, archives, etc.). Thus, libraries have to pay EUR 0.2 for each book copy acquired for loan, with an exemption solely for public libraries of municipalities of less than 5000 inhabitants (52% of the total of public libraries in Spain) and those integrated in educational institutions. Payment to the authors will be completed through the copyright societies.

See also chapter 8.1.1.

8.1.3 Grants, awards, scholarships

The most common tools for providing support to artists and creators in Spain are prizes and grants. At the national level, the main body responsible for these awards is the Ministry of Education, Culture and Sport, via its Directorate for Fine Arts and Cultural Assets and for Archives and Libraries, Directorate for Cultural Industries and Book Policy and the *National Institute of Performing Arts and Music* and the *National Institute of Film and Audiovisual Arts*.

The website of the Ministry of Education, Culture and Sport includes a section with information about the latest [calls for scholarships, grants and subsidies](#) made by the directorates and agencies of the Ministry. There are also various online media that contain extensive information on scholarships and awards for artists, such as the portals *Masdearte*, *Arteinformado*, *El Cultural*, *Fábrica Cultural* or *Arte y Mercado*.

Regarding awards, in recent years, the Ministry of Culture has established a more rational policy in the awarding of prizes in all areas of creation: "National Awards" (e.g. Fine Arts, Film and Audiovisual, Books Reading and Writing, Performing Arts and Music, Historic Heritage, Cultural Industries and Bullfighting) aimed at recognising the work of Spanish artists for a year; "Gold Medals for Merit in Fine Arts" in recognition of an outstanding professional career; the *Order of Arts and Letters*, in recognition of those who contribute substantially to the international dissemination of Spanish culture; the "Miguel de Cervantes Award" for literature in the Castilian Language is the highest recognition granted to a creative work of Spanish and Latin American writers whose work has contributed to the notable enrichment of the literary heritage of the Spanish language; or the "Velázquez Visual Arts Prize" that awards institutional recognition to a creator whose work stands out and holds special significance in the field of visual arts. In addition to these, the State Secretariat for Culture awards other prizes in the areas of Promotion of Art, Books, Reading and Letters and Performing Arts and Music. In 2014, two of the winners have renounced the distinction granted by the Ministry arguing the enormous disinterest and serious incompetence of the government in the defence and promotion of art and its creators.

Regarding scholarships, in addition to the traditional ones aimed at broadening professional experience (see chapter 3.4.2 and chapter 4.2.3), in 2010, the Ministry of Culture joined the *Halma Network*, a network of European literary institutions that helps to connect European cultural and literary scenes. With the aim of spreading Spanish Literature abroad and supporting Spanish writers, the Ministry provides a residency of two-months in European literary centres to Spanish writers.

See also chapter 8.1.1.

8.1.4 Support to professional artists associations or unions

Although there is no stable government support for artist associations or unions, they can apply for annual subsidies channelled through sector-specific aid programmes. Thus, many professional associations apply for aid from the State Secretariat for Culture aimed at encouraging cultural action and promotion (support to non-profit entities). This is the case, for example, of the recent aids by the National Institute of Performing Arts and Music to national associations, federations and confederations to develop theatre and circus activities with national or international projection.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

Figures on cultural consumption are taken from the *Household Budget Survey, 2006 Basis (Census 2011)*, which is carried out by the *National Statistics Institute*. Figures on participation are from the *Survey of Cultural Habits and Practices in Spain*, which is undertaken by the Ministry of Education, Culture and Sport.

Cultural consumption

In 2013, Spanish households spent EUR 12 261.7 million on cultural goods and services, which represents a decrease of 8.3% over the previous year, and 2.5% of their total expenditure on goods and services. This figure has decreased significantly since 2006, when it amounted to EUR 15 545.9 million and its share in total spending was 3.2%. Overall cultural spending between 2006 and 2013 has decreased by 21%, in nominal terms. Cultural spending amounted to EUR 265.7 per capita in 2013, which is a decrease of around 8% over the previous year. By categories, home-based activities dominated cultural spending, especially home entertainment (EUR 146.4 per capita) and reading (EUR 42.1), which together accounted for 71% of cultural spending. In the home entertainment category, Internet related services (EUR 61.7 per capita) ranked highest, followed by expenditure on computers (EUR 26.5), the rental of cable and satellite services (EUR 25.4), and TV and video equipment (EUR 20.6). Other cultural spending categories include attendance at cultural events such as cinema, theatre, opera, dance, and so on, which accounted for 12.6% (EUR 33.4) of cultural spending.

Between 2006 and 2013, spending related to communication goods and services made significant gains in the total spending on culture. Categories showing an upward trend are Internet connection fees (from 9.9% in 2006 to 23.2% in 2013), and the rental of cable and satellite services (from 7.3% in 2006 to 9.5% in 2013). On the contrary, "core" cultural activities experienced a slight decrease over the 2006-2013 period – e.g. spending on the press (down from 13% in 2006 to 8.7% in 2013), as well as books (down from 8.5% in 2006 to 7.1%). Attendance at museums, libraries and parks (from 0.9% to 1%) and at performing art events (from 11.1% to 11.6%) remains more or less stable over the period.

The analysis of the evolution of the total and per capita spending on culture between 2008 and 2013 shows clearly the negative impact of the economic crisis. Both magnitudes have decreased around 28% during those years.

Table 6: Household and per capita expenditure for private cultural participation and consumption, by domains, 2006 and 2013

| Items (Field / Domain) | Household expenditure (in million EUR and percentages) | | | | Average per capita expenditure (EUR) | |
|--------------------------------------------------|-----------------------------------------------------------|-------------|----------------|-------------|--------------------------------------|-------------|
| | 2006 | % | 2013 | % | 2006 | 2013 |
| I. Books and Press | 3 326.2 | 21.4 | 1 941.0 | 15.8 | 75.6 | 42.1 |
| Books (textbooks not included) | 1 324.0 | 8.5 | 874.9 | 7.1 | 30.1 | 19.0 |
| Press | 2 002.2 | 12.9 | 1 066.1 | 8.7 | 45.5 | 23.1 |
| II. Cultural Services | 4 590.1 | 29.5 | 4 117.8 | 33.6 | 104.3 | 89.2 |
| Cinema, theatre and others | 1 731.5 | 11.1 | 1 416.5 | 11.6 | 39.3 | 30.7 |
| Museums, libraries, parks and similar | 145.4 | 0.9 | 126.8 | 1.0 | 3.3 | 2.7 |
| Rental and subscriptions of radio and television | 1 316.5 | 8.5 | 1 204.8 | 9.8 | 29.9 | 26.1 |
| <i>Subscriptions of radio and television</i> | <i>1 133.4</i> | <i>7.3</i> | <i>1 169.8</i> | <i>9.5</i> | <i>25.7</i> | <i>25.4</i> |
| <i>Rental of radio and television</i> | <i>183.2</i> | <i>1.2</i> | <i>35.0</i> | <i>0.3</i> | <i>4.2</i> | <i>0.8</i> |
| Other cultural services | 1 396.7 | 9.0 | 1 369.7 | 11.2 | 31.7 | 29.7 |

| | | | | | | |
|-------------------------------------------------------------------------------------------|-----------------|--------------|-----------------|--------------|--------------|--------------|
| III. Audiovisual and Information Processing Equipment and accessories and Internet | 5 845.0 | 37.6 | 5 380.7 | 43.9 | 132.8 | 116.6 |
| Image, sound and television equipment | 1 754.5 | 11.3 | 1 063.9 | 8.7 | 39.9 | 23.1 |
| <i>Sound equipment</i> | 273.2 | 1.8 | 112.5 | 0.9 | 6.2 | 2.4 |
| <i>Television and video</i> | 1 481.4 | 9.5 | 951.4 | 7.8 | 33.6 | 20.6 |
| Audiovisual, Photographic and Optical Equipment | 623.7 | 4.0 | 245.2 | 2.0 | 14.2 | 5.3 |
| Information Processing and Internet | 3 466.8 | 22.3 | 4 071.6 | 33.2 | 78.7 | 88.2 |
| <i>Material for information processing</i> | 1 932.9 | 12.4 | 1 222.2 | 10.0 | 43.9 | 26.5 |
| <i>Internet services</i> | 1 534.0 | 9.9 | 2 849.4 | 23.2 | 34.8 | 61.7 |
| IV. Other goods and services | 1 784.6 | 11.5 | 822.2 | 6.7 | 40.5 | 17.8 |
| Support for recording audio, video and data | 1 169.6 | 7.5 | 415.2 | 3.4 | 26.6 | 9.0 |
| Musical instruments and others | 151.8 | 1.0 | 153.1 | 1.2 | 3.4 | 3.3 |
| Reparations | 463.2 | 3.0 | 253.9 | 2.1 | 10.5 | 5.5 |
| TOTAL | 15 545.9 | 100.0 | 12 261.7 | 100.0 | 353.2 | 265.7 |

Source: National Statistics Institute (several years) *Household Budget Survey, 2006 Basis (Census 2011)*.

Participation rates

According to the *Survey of Cultural Habits and Practices in Spain* – which involves 16 000 interviews with adults aged 15 or over – by far the biggest audiences for cultural content are television viewers (approximately 98% in all periods considered in Table 7: 1990, 1997-1998, 2002-2003, 2006-2007 and 2010-2011), followed by newspaper readers (71.5% in the last period, 2010-2011) and radio listeners (63.7% in the last period, 2010-2011). More than a half of Spaniards surveyed in 2002-2003 and 2006-2007 reported going to the cinema in the last year, although this percentage decreased slightly in the last period (49.1%). Cultural activities ranked lower in overall participation rates include: attendance at dance, opera and lyrical opera (zarzuela), which remain among the interests of a minority. In 2010-2011, only 6.1% of the population indicated that they attended a dance performance at least once a year; 2.6% went to the opera and 1.6% to a zarzuela performance.

Broadly speaking, given the difficulty in comparing the various surveys, certain trends can be discerned between 1990 and 2010-2011:

- Attendance at performing arts events (dance, opera, classical music, and theatre) remains a minority interest. The biggest audiences for this type of events are still concentrated in theatre events, which in the last two periods stood at around 19% of respondents (5 percentage points more than in 1990). The figure for dance is the only one that shows a continuous positive evolution throughout the whole period 1990-2011 (whereas in 1990 1.7% of the population went to dance events, this figure has risen to 6.1% in the last period 2010-2011). Finally, data on the share of visitors to opera and classical music performances show some growth over the last twenty years (1.4% in 1990 and 2.6% in 2010-2011; 6.8% in 1990 and 7.7% in 2010-2011 respectively).
- Cinema attendance, which entered a new phase of growth at the end of the 1990s, has experienced a decline since the second half of the 2000s that ends in the last period

(2010-2011) with 61% of the population reporting never going to the cinema. According to 2011 figures, Spanish films were seen by 15.8% of cinemagoers and US films, by 69% (data from 1st January to 31st December 2011). While the market quota for Spanish cinema has remained more or less stable around 12%-13% since 2002, but with an important increase throughout 2011 (more as a result of the films released in that year than as a result of a trend of appreciation of Spanish films), the market share of US films has experienced a growth of almost 3 percentage points over the same period.

- Library visits have grown spectacularly. The proportion of people who have visited a library at least once in the past 12 months rose from 11.2% in 1990 to 20.5% in the last period 2010-2011. Readership figures also show a slight upward trend. In spite of greater accessibility to books and improvements in education, in 2010-2011 over 48% of Spaniards stated that they had not read a book in the preceding 12 months. In spite of possibilities for improvement, these results show the positive action of the campaigns to encourage reading carried out by different levels of government.
- Visits to major national galleries and museums have experienced a moderate growth in the last two periods, in which at around 31% of the total population had visited a museum or national gallery.
- Finally, the activities with a greater growth throughout the period are the proportion of people with access to a personal computer (from 28.3% in 2002-2003 to 55.3% in 2010-2011) and the Internet (from 19.6% to 53.6%). Moreover, the latest survey results confirm the use of new technologies as a means of disseminating culture. Thus, 22.8% of the population listened to music on the computer, 55.2% had a mobile phone equipped with a music player (compared to 28.9% in the previous survey), or 25.2% of the population used a computer, or other device connected to it, to watch videos.

Table 7: People who in the last year made or attended certain cultural activities in Spain, in % of total population, 1990-2011

| Field | 1990 | 1997-1998 | 2002-2003 | 2006-2007 | 2010-2011 |
|--------------------------------------------------------|------|-----------|-----------|-----------|-----------|
| Activities heavily subsidised by the state | | | | | |
| Theatre | 13.9 | 18.4 | 23.4 | 19.1 | 19.0 |
| Opera performances | 1.4 | 1.8 | 3.0 | 2.7 | 2.6 |
| Zarzuela | 2.7 | 2.2 | 2.6 | 1.9 | 1.6 |
| Dance | 1.7 | 2.0 | 4.6 | 5.1 | 6.1 |
| Concerts of classic music | 6.8 | 6.8 | 8.4 | 8.4 | 7.7 |
| Libraries | 11.2 | 12.0 | 20.0 | 17.6 | 20.5 |
| Museums | 27.8 | 29.3 | 27.5 | 31.2 | 30.6 |
| Monuments | 35.6 | 37.1 | 28.8 | 34.1 | 39.5 |
| Cultural centres | 12.4 | 10.0 | 14.1 | 22.9 | 19.2 |
| Activities without large public subsidies | | | | | |
| Cinema | 39.0 | 46.7 | 55.6 | 52.1 | 49.1 |
| To read books not related to the profession or studies | - | 47.8 | 49.1 | 52.5 | 52.3 |
| To read press (at least once monthly) | 65.9 | 69.2 | 69.7 | 73.8 | 71.5 |
| To watch videos (at least once a week) | 3.2 | - | 31.8 | 31.7 | 31.8 |
| To watch television | 97.6 | 98.9 | 98.0 | 98.2 | 96.9 |
| To listen to the radio daily | 56.2 | - | 59.6 | 60.1 | 63.7 |
| Personal computer (at least once a week) | 5.9 | - | 28.3 | 43.1 | 55.3 |
| Internet (at least once a week) | - | - | 19.6 | 37.6 | 53.6 |

Source: Ministry of Culture (several years) *Survey of Cultural Habits and Practices in Spain*.

With respect to consumer characteristics, the latest survey confirms participation patterns already observed in previous periods. Thus, indicators offer significant differences by gender. Women read more than men, except for professional and digital reading and newspapers, activities that are more frequent among men. Women visit libraries more often, although Internet access to them is higher among males. Women also have higher rates of visits to exhibitions or art galleries, while men visit museums, monuments and archaeological sites more often.

Young people have the highest rates of cultural participation in almost all areas: they visit more museums, monuments, etc.; they attend more performing arts or music events; they read more; they go to libraries more often, and they buy more. However, this high rate decreases, with greater or lesser extent, when age increases.

Educational level is the most decisive variable in cultural participation, rising significantly when the level of education increases.

Although the exploitation of the *Survey of Cultural Habits and Practices in Spain* that makes the Ministry does not provide data by place of origin of the consumer, in 2005, the *Permanent Immigration Observatory*, attached to the current Ministry for Employment and Social Security, published a study entitled "Consumption and leisure of Latin American immigrants in Spain". Dividing the population by groups, the main leisure activities of adult women were cinema, the circus (with their children) and local institutional events. They also watch Spanish television dramas and series, news programmes and debates. Among young adults, those who are studying buy books and music and make the most of free events such as exhibitions, debates, book presentations, etc. In general, they listen to a great deal of music on the radio, read the news on the Internet, and young women buy women's magazines. Adolescents have clearly defined cultural interests: they listen to "top forty" type radio programmes and listen to music with MP3s; those who have the Internet download music and films; they know the TV programme schedules and they go to the cinema to see the latest US film releases. To conclude: the study shows that once they have gained a minimal level of stability, immigrants participate actively in consumption and leisure, and also their desire for integration is fundamentally a desire to raise their consumption, in terms of both quantity and quality. More recently, an exploratory study on cultural consumption also of Latin American immigrants in Spain highlights the low level of intra-ethnic association; patterns of cultural and media consumption similar to the country of origin; the survival of traditional mass media, with a clear preference for the use of television and radio listening (and especially for music stations); a higher consumption of free print media; low attendance at the cinema and informal channels of video distribution; the growing use of new technologies; and the observation of the effects of the crisis on the living standards of Latin American immigrants in Spain. The qualitative study also points out how respondents, particularly those living in rural areas, demand changes in the ways of understanding, for example, festivals and youth activities, as well as social and cultural programmes. In this sense, most of them request more openness in the design and promotion of festivals and events, as well as certain political will to promote the dissemination of information in circuits closer to immigrants (Retis, 2011). In 2013, a first approach to the participation of Moroccan residents in cultural and media activities has been published. Television (91.6% are television viewers), music (54.6% listen to the radio daily) and literature (44.5%) are the most common activities among Moroccan residents. Moreover, the study points out a tendency towards intra-ethnic consumption and reveals gender differences in both the youth and adult group (Huertas et al., 2013).

8.2.2 Policies and programmes

One of the main objectives of the Ministry of Education, Culture and Sport, included in the [General Strategic Plan 2012-2015](#) of the State Secretariat for Culture, is to encourage cultural participation, which it hopes to achieve through initiatives such as the plans to encourage reading; Christmas programming of state-owned museums and also the promotion of their visit through social networks; the loan of artworks among museums and art centres; concert, theatre and dance tours; the programme of subsidies for promoting the performing arts and live music performances and online accessibility of many cultural resources, among others. The evaluation of some of these programmes shows how they have contributed to the increase in cultural consumption levels, as indicated in chapter 8.2.1.

Among the initiatives of the Ministry of Culture (today Ministry of Education, Culture and Sport) to inform the public about cultural activities are the Ministry's Portal and the *canal Cultura* (Culture Channel) that, through *Youtube*, allows access to audiovisual content on the cultural activity carried out by the current State Secretariat for Culture and its institutions.

Traditionally the main initiatives to foster participation in culture at the regional level are those based on the building or restoration of performing arts institutions, mainly as part of the *National Plan of Rehabilitation of Theatres and Concert Halls*, or the establishment of networks for the performing arts and music circulation. Contemporary arts centres built in recent times and some symphonic orchestras and auditoriums also carry out activities aimed at generating new concert- or exhibition-goers by means of introductory programmes for potential enthusiasts. There are numerous initiatives to promote cultural participation and consumption at the regional level. This is the case of the "Abecedaria Programme", an initiative of the Andalusian Department of Education, Culture and Sport that started in 2001, and that in September 2009 received the award for the most effective action to create audiences in Spain, given by the International Fair of Theatre and Dance in Huesca (Aragon, 23rd Edition). "Abecedaria" is a circuit of performing arts, music and audiovisual performances for students in the Andalusian municipalities that adhere to the programme. With the aim of promoting the market for artistic and cultural production, the Department of Culture of the Basque Country launched until 2012 the so-called "Culture Bonus" which subsidised the purchase of cultural products. With this initiative, the user paid for a culture bonus of EUR 25 and got a purchase value of EUR 40. It could be used to purchase books and music media, as well as tickets for museums, theatre and other cultural events. In 2013 and 2014, the Provincial Council of Bizkaia (in the Basque Country) launched a similar programme, the "Kultur Txartela", with a purchase value of EUR 40. It aims at promoting cultural consumption and establishes different amounts of the bonus depending on the product or service to be purchased: products in the Basque language (EUR 24), followed by shows and museums (EUR 28), and any cultural product (EUR 32). In 2014, Extremadura gave out a "[Cultural Bonus](#)" of EUR 32 for young people (18-30 years old European Citizens, holders of a European Young Card issued by Extremadura) to be spent on cultural goods and services. Also targeted at young people, the second edition of "[Escena 25](#)" was developed in Catalonia, offering a subsidy of EUR 25 per head to increase attendance at performing arts of people 18-25 years.

To increase cultural consumption among young people, the *Youth Institute* and its replicas at the regional level distribute the "Euro<26 Card", which gives youth discounts of between 10% and 100% on tickets for museums, theatres, cinemas and music festivals. There are also discounts available for pensioners and students, usually provided by local authorities, including free entrance to museums and discounts on cinema and theatre tickets. For example, the *National Drama Centre* has launched the campaign "Young

Minute", by which young people under the age of 30 can purchase tickets at reduced prices (75% discount) during the 30 minutes prior to the performances.

With the aim of encouraging attendance at movie theatres, two recent private initiatives have been launched by the most representative associations of the film industry. The first edition of the "Festival of Cinema" was launched during three days at the end of 2013, in which the tickets had a price of EUR 2.90. Following the success of this initiative, in 2014, the campaign "Wednesdays at Cinema" was launched allowing viewers to go to the cinema on Wednesdays, from January 15 until April 15, at a special price. Both initiatives aimed at promoting film culture and facilitating attendance to cinemas, in a context of economic crisis and increase of the VAT entries, have been very successful. In collaboration with the *National Institute of Film and Audiovisual Arts (ICAA)*, both initiatives have scheduled new editions.

In terms of preserving audiovisual heritage, the *Spanish Film Archive*, established in 1953, is entrusted with the custody of the Spanish film heritage. Dependent on the ICAA, its mission is to recover, research, preserve and promote awareness of Spain's film heritage. Among the initiatives carried out by the Spanish Film Archive there is the signature of agreements with universities for the training of students through internship programmes and participation in postgraduate courses. Although the dissemination of film heritage is primarily carried out by the *DoréCinema*, the *Spanish Film Archive*, jointly with *rtve.es*, have launched the largest [Spanish Audiovisual Archive](#) on the Internet. Moreover, at the end of 2013, the new *Centre for the Conservation of Film Collections* of the *Spanish Film Archive* has opened its doors in Madrid to collect the films that were dispersed in various spaces of the Autonomous Community.

At regional level there are *Film Archives* in Andalusia, Aragon, Balearic Islands, the Basque Country, Canarias, Cantabria, Castile-La Mancha, Castile-Leon, Catalonia, Extremadura, Galicia, Murcia, and the Valencian Community. The *Francisco Rabal Film Archive* (Murcia) is leading the *International Film and Heritage Festival*, organised by the Department of Culture and Tourism of Murcia. This is an annual event dedicated to both the recovery of film heritage and the presentation of films that address the recovery, restoration, creation, awareness, interpretation and dissemination of cultural assets related to human activity. Also of note are the existence of the *Museum of the Cinema* in Gerona (Catalonia) and the *Madrid Film Museum*.

8.3 Arts and cultural education

8.3.1 Institutional overview

With the rise to power of the Popular Party in late 2011, education, culture and sport became the responsibility of a single ministry. Thus, at present, arts education in Spain is the responsibility of the Ministry of Education, Culture and Sport without prejudice to the development of basic legislation and implementation by the Autonomous Communities.

One of the traditional problems in Spain has been the lack of integration of arts education into the general education system, which has affected the training of professionals and also the general population, as potential audience. The *Education Act (2/2006 Act)*, currently in force until the gradual implementation of the new act from the academic year 2014-2015, attempted to rectify this situation by introducing arts education at primary level, music and visual arts at junior cycle in secondary school, and the possibility of specialising in the arts at senior level. Nevertheless, the effectiveness of these regulations depends on how such plans are put into practice in terms of time allocation, permeability between academic subjects and artistic disciplines, progress between the various cycles, and on the specific

regulations implemented by the Autonomous Communities beyond the minimum national core curriculum.

The approval, at the end of November 2013, of the new *Organic Law for the Improvement of Educational Quality (8/2013 Organic Act)* has involved changes in the organisation of artistic education in the academic year 2014-2015, initially at primary level. On the one hand, the act introduces a differentiation between core subjects (common to the whole territory, with a minimum weight in terms of teaching hours of 50%, and with contents set by the central administration) and specific subjects - whereby Autonomous Communities and educational administrations and schools will have greater autonomy to set schedules, content and final programming of artistic disciplines. The act introduces audiovisual education at the levels of compulsory secondary and upper secondary education and removes the possibility of studying performing arts at upper secondary education.

For an updated vision of the Spanish education system, read the [*OECD Education Policy Outlook for Spain, 2014*](#).

See also chapter 8.3.2 and chapter 8.3.4.

8.3.2 Arts in schools (curricula etc.)

Arts education in Spain is a complex field. At compulsory education level, students come into contact with arts education through areas of the curriculum or through projects that involve different levels of government (see the Spanish profile in http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf).

Until the implementation of the new *8/2013 Organic Act* in the academic year 2014-2015, at primary education level, arts education covered mainly two areas: visual arts and music, but also incorporates dance and theatre. The contents were divided into four areas: "Visual Arts Observation", "Expression and Artistic Creation", "Listening; and Interpretation" and "Musical Creation". The compulsory time to be spent on arts education accounted for, approximately, 105 hours per each of the three cycles that constitute primary education (two years each). However, the new act considers arts education as a specific subject and its implementation will depend on the regulation and programming of educational administrations and schools.

In *Compulsory Secondary Education (ESO)*, until the implementation in the academic year 2015-2016 of the new *8/2013 Organic Act*, the subjects "Visual Arts Education" and "Music" are compulsory in the first three grades (105 hours per each) and are optional in the 4th grade (70 hours per each). In the first three grades, the contents of the subject "Visual Arts Education" are divided into five areas: Observation; Exploration and Discovery; Audiovisual and Multimedia Environment; Expression and Creation; and Reading and Appreciation of Artistic References. In the fourth grade, the contents are also divided into five areas: Common Processes of Artistic Creation; Fine Arts Expression; Graphic Arts and Design; Image and Sound; and Objective Description of Forms. With respect to the subject "Music", during the first three years the content is divided into the following four areas: Listening; Interpreting; Creating; and Musical Contexts. In the fourth year, three areas are covered: Listening and Musical References; Musical Practice; and Music and Technology. The new act, which considers all artistic subjects as specific, includes in the first three courses, the following topics: Music; Visual Arts and Audiovisual Education and Classical Culture, to which is added Performing Arts and Dance, in the fourth course.

At upper secondary level, until the academic year 2015-2016, there is a course in arts and humanities, which is a prerequisite for higher education courses. In this secondary school course, the arts are divided into two branches: "Fine Arts, Design and Image" and

"Performing Arts, Music and Dance". The first area includes the following subjects: Audiovisual Culture; Artistic Drawing I and II; Technical Drawing I and II; Design; History of Art; Graphic and Fine Art Expression Techniques; and Volume. And the second area: Music Analysis I and II, Applied Anatomy; Performing Arts; Audiovisual Culture; History of Music and Dance; Universal Literature; and Musical Language and Practice. With the new act, the first course of the modality of arts includes two core subjects (Arts Fundamentals I and Spanish Language and Literature I) that are compulsory for all pupils; three core subjects (Contemporary World History; Universal Literature and Audiovisual Culture I), that are optional, and six specific optional subjects (Technical Drawing I; Artistic Drawing I; Volume; Applied Anatomy; Musical Analysis I; Music Language and Practice). The second course has three core subjects (Arts Fundamentals II; Spanish Language and Literature II and History of Spain), that are compulsory; three core optional subjects (Audiovisual Culture II; Performing Arts and Design) and, finally, six specific optional subjects (Technical Drawing II; Artistic Drawing II; Musical Analysis II; History of Music and Dance; Picture and Sound and Techniques of Visual Expression).

Vocational education prepares students to work in a professional field, such as arts and crafts, graphic arts or glass and ceramics. Such courses tend to be organised into intermediate and higher training cycles.

With respect to arts education (special scheme), which comes between secondary school and university level training, varies in terms of qualifications, the organisation, the type of system and the educational centres that teach the courses. Such courses tend to be organised into intermediate and higher training cycles and include areas such as dramatic arts, visual arts and design, dance, music, and the conservation and restoration of cultural goods.

According to the [*Cultural Statistics Yearbook 2014*](#) published by the Ministry of Education, Culture and Sport, in the academic year 2012-2013, a total of 377 360 students were enrolled in arts education (special schemes). This figure represents an increase of 0.9% over the previous year. By sector, 82.8% of students were enrolled in music, 8.8% in dance, 7.8% in visual arts and design, and the remaining 0.6% in drama. With respect to the general scheme, in the academic year 2012-2013, a total of 31 597 students were enrolled in the arts in upper secondary education and 23 521 were involved in the cultural field of vocational training. These figures account for approximately 5% and 3.8% of upper secondary education and vocational training respectively.

Beyond the curriculum framework there exist diverse institutional initiatives aimed at promoting artistic activity in the education system. Thus, the *National Plan of Education and Heritage* was approved in April 2013 by the *Council of Cultural Heritage*. It promotes programmes in the area of formal education through the implementation of contents of cultural heritage in the curricula, the improvement of learning material related to students' competences in heritage matters and the promotion of teacher training on the social, cultural, economic and identity values of cultural assets. In 2014, the *International Network of Heritage Education* (RIEP / INHE) was created with the participation of members from 15 countries.

Among the initiatives carried out by the Ministry of Education, Culture and Sport in 2014, the contest "Tú eres la llave / You are the Key" was launched with the aims of encouraging students in the last two years of compulsory secondary education to discover, share and create in relation to European cultural heritage through *Europeana*, as well as approaching teachers to its possibilities as a tool for innovation and educational creativity in the 21st century. On the other hand, the Ministry collaborates with the *Spanish Agency for International Co-operation and Development*, and the National University of Distance Education, in "Open_ed", an educational and free programme with activities throughout

the year, which is addressed to students (from primary to University), and educational professionals, and all those interested in contemporary art.

For its part, the *Documentation Centre on Theatre* of the Ministry maintains the site *teatro.es*, where there are several microsites intended to be active learning resources. For instance, there is the section "Teatro para ti / Theatre for you" that displays learning material for secondary education, and there are 3 microsites for young people and theatre: "Ver, hacer teatro / Watch, do theatre", "Leer, escribir teatro / Read, write theatre" and "Teatro infantil / Theatre for children".

In 2014, the *Coca-Cola Foundation* has celebrated the 54th Edition of the "Coca-Cola Contest Jóvenes talentos – Premio de Relato Corto" and since 2004 awards the "Buero Prize of Young Theatre", together with the Spanish Ministry. In 2013, an agreement between the *National Institute of Performing Arts and Music* and the *Universia Foundation* to promote access and progress in the academic and professional training of students with disabilities created the programme "Hefesto Scholarships", now in its second edition. In addition, there are a number of school programmes undertaken by the main cultural institutions, many of them set up by the current *National Centre of Innovation and Educative Research* (formerly the *National Centre of Information and Educative Communication*). Most of the co-operation between schools, cultural institutions and the third sector, however, is facilitated by the regional authorities.

8.3.3 Intercultural education

From the academic year 2007-2008 to the year 2014-2015, the subject "Education for citizenship and human rights" was part of the general school curricula. There was strong opposition from families with children in religious schools and from the Catholic Church, with the argument that the state should not introduce a compulsory subject aimed at the moral upbringing of students. The subject, taught at the primary and secondary levels, focused on the improvement of reciprocal understanding and the promotion of tolerance. The new *Organic Law for the Improvement of Educational Quality (8/2013 Organic Act)* replaced this subject with courses on "Social and Civic Values" and "Ethical Values" at primary level from the academic year 2014-2015 on. Both subjects will be an alternative to the compulsory subject of "Religion" in primary and secondary levels, and are aimed at transmitting values that promote personal freedom, responsibility, democratic citizenship, solidarity, tolerance, equality, respect and justice, as well as help to overcome any kind of discrimination. The development of that Act in 2014 has detailed the contents of the basic curriculum of primary education, and the basic competences to be acquired in compulsory secondary education and upper secondary level.

Beyond the curricular framework, there are intercultural education programmes at the national and regional levels. At the national level, the [*Resource Centre for Attention to Cultural Diversity in Education*](#) (CREADE) is a Ministry of Education, Culture and Sport project, which is designed to respond to the concerns of professionals in the educational and social spheres with regard to cultural diversity and all its implications. It aims to provide a place for dialogue and reflection, where people involved in education in its broadest sense can find reference material, educational material, ICT tools, bibliographies, experiences, research and, in general, resources for educational action or social intervention from an intercultural perspective. Along with its work collecting and processing information and resources on intercultural information, and maintaining and updating its portal, CREADE organises other important lines of action: supporting research into intercultural education through the organisation of prizes and grants for research; creating a *Study Committee* to identify and analyse good educational practices; carrying out case studies; analysing legislation and educational policies; formulating initiatives and developing projects; providing guidance and training for educational centres and working

teams; and publishing materials and resources of interest to the educational, social and cultural spheres (for more details see: <https://www.educacion.gob.es/creade/index.do>). As well as this general programme, the Ministry run or has run other intercultural education projects such as:

- "The Portuguese Language and Culture Programme" aims to maintain the linguistic and cultural reference points of the children of Portuguese workers and immigrants, as well as promoting interest and respect among Spanish pupils for other cultures. In kindergarten and primary school, the teaching of Portuguese is a part of the normal curriculum, via "integrated classes" in which Portuguese and Spanish teachers teach the whole class together, or in "simultaneous classes" (in which the Portuguese teacher teaches the members of the group who have chosen to participate in the programme). Furthermore, these schools organise other complementary activities such as exchanges and study visits, cultural weeks and *Portuguese Clubs*. In Secondary Education, Portuguese is an optional subject and is taught by Spanish teachers. The programme only runs in several Autonomous Communities (those with large numbers of Portuguese students).
- The *International Foundation Yehudi Menuhin*, cooperating with public institutions, promotes a number of programmes. For instance, the "MUS-E Programme" aims to promote the arts, especially music, song, theatre, dance and the visual arts at school, to favour the social and cultural integration of disadvantaged children, to prevent violence and racism, and to promote tolerance and harmony between different cultures. In 2013, the foundation worked with more than 18 000 people (most of them, 15 610 people, under 18 years old), 128 centres, 43 entities, 82 artists, 1 246 teachers, and 89 volunteers. Other programmes are "Art for Living Together" and "Show me Africa!".

At the regional level, there also exist numerous initiatives related to the intercultural focus of education, the reception of immigrant pupils, the implementation of organisational and curricular measures, linguistic and cultural support, attention to immigrant families and training of teaching staff (for more details about regional initiatives see: <https://www.educacion.gob.es/creade/IrASeccionFront.do?id=131>).

8.3.4 Higher arts education and professional training

With respect to higher education, arts courses are offered within and outside of universities, as university qualifications or higher level arts education (see also chapter 8.3.2). Almost all of the students who take arts courses at university level studied arts at secondary school. In this respect, the fine arts degree is the only one in the Spanish university sector that has a specific secondary school qualification.

University studies are organised into undergraduate courses (bachelor's degrees) and postgraduate courses (master's degrees, postgraduate programmes, doctoral programmes, etc.). The qualifications that are obtained may be official and homologated, with official recognition in the entire Spanish state, or University-specific degrees, which are only recognised by the universities that issue them. The so-called "Bologna Process" that started in 2005 with pilot schemes in some areas and in both cycles is official since 2010 in undergraduate and postgraduate courses. In terms of fine arts courses, the Spanish universities offer degrees in fine arts, design and conservation and restoration.

Recently, the Ministry of Education has approved the *Royal Decree 707/2011* that creates the specialty of Flamenco in the higher training cycle of Music, within the scheme of arts education. With this new specialty, the Ministry sought to ensure the preservation of an art traditionally linked to oral transmission.

According to the *Cultural Statistics Yearbook 2014*, the number of students enrolled in university education, diplomas or degrees related to the cultural professions amounted to

106 425 in the academic year 2012-2013, which represents a decrease of 2.9% over the previous academic year and 6.9% of university students.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

Decisions around the provision of extra-curricular arts activities are made at a local level, often by schools themselves. They design the content of their own extra-curricular activities although the education authorities may give financial aid. In addition, many municipalities provide artistic and cultural activities for children and young people through schools of music, theatre or dance, which cover a part of the extracurricular activities of these groups. In general terms, Spain views extra-curricular arts activities as an informal method of contributing to the development of pupils, rather than as making a direct contribution to their curriculum studies.

At national level, in 2009 the Ministry of Culture announced the implementation of a comprehensive programme of actions designed to promote and facilitate access to culture for children and young people. This would include increased access for these groups and their families to museum activities and to theatrical and musical productions; the design of new measures in conjunction with the Ministry of Education and the Autonomous Communities; and the launch of a web portal aimed at children and adolescents, so they could come into contact from an early age with traditions and cultural heritage. In this context, in October 2009, the Ministry of Culture launched the *Cultural Games* website, with questions on topics of interest of Spanish culture, and in April 2010, it published "The Game of Questions and Answers", especially addressed to young audiences. Since 2009, a group of state-owned museums organise activities within the "Cultural Christmas for Families Programme" with the aim of linking culture to leisure time and making it accessible from an early age. In 2013, the Ministry also launched children's workshops ("I have a plan") in several museums of the capital aimed at educating children between 8 and 12 years on the importance of taking care of cultural heritage.

In general terms, the initiatives carried out by the Ministry in this area have been rather modest, being mostly held in their own cultural facilities (museums, auditoriums, theatres, libraries, etc.) throughout the Spanish territory which offer educational activities for children and young people or families to disseminate cultural heritage and bring culture closer to this strategic segment of the population. These initiatives are aimed at completing their training and contributing to increase the number of future consumers of culture.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

The *Survey of Cultural Habits and Practices in Spain*, which is undertaken by the current Ministry of Education, Culture and Sport, provides data on active cultural practices. As shown in Table 8, the most popular activities are photography (29.1% in 2010-2011), drawing or painting (13.2%), writing (7.1%) and activities associated with music (8% plays an instrument and 2.4% sings in a choir) and those related to the performing arts (2.1% perform theatre and ballet 3.9%).

As in passive cultural practices, there are significant differences in cultural behaviour by gender and age. By gender, women have a greater preference for writing, painting or drawing, as well as theatre or dance; while playing a musical instrument, taking photographs or making videos are the most popular hobbies for males. Regarding age, active participation is more prevalent amongst young people.

With respect to changes between 2006-2007 and 2010-2011, almost all activities experience a positive growth, this being especially noteworthy in the case of photography (with an increase of 12.5 percentage points), video (with 7 percentage points more) and painting or drawing (with 4 percentage points more).

The involvement of government occurs mainly at the local level and the vast majority of amateur activity is offered free of charge and is promoted by town councils or non-profit making associations or clubs. Thus, for example, the *First Amateur Performing Arts Circuit* was organised, at the end of 2010, in Vitoria-Gasteiz (Basque Country) by the artistic-cultural *Association Korrontx* and, in Catalonia, the regional government launched, in early 2012, the *Espai A, Xarxa d'Arts Escèniques Amateurs de Catalunya / Space A, Net on Amateur Performing Arts of Catalonia*. Promoted by representative associations and federations of the country, the project seeks to create new audiences for amateur performances and to increase the profitability of their productions through a stable programming of amateur performances.

As for cultural volunteering, the *Volunteer State Strategy 2010-2014* was drawn up by the Minister of Health, Social Policy and Equality and approved by the government in early 2011. The strategy continues the work done in previous plans and responds to new challenges and future trends in volunteering. It includes several references to cultural activities. On the one hand, and with the aim of promoting volunteerism among the Spanish population, the Plan promotes the incorporation of immigrants to volunteering as a tool of integration and reflection of interculturalism in Spain. To this end, the Plan provides for the elimination of social or cultural barriers that could hinder the voluntary incorporation of immigrants. On the other hand, culture is one of the areas of volunteerism that the Plan seeks to promote and whose participation is especially important for the resolution of key social issues at national and international level. Specifically, the Plan aims to encourage cultural volunteering through the adoption of voluntary programmes in museums and other cultural centres. The mid-term evaluation of the Strategy, which was held in November of 2012, highlighted the limited impact of some of the initiatives undertaken so far.

Table 8: People who have carried out artistic activities in Spain in the last 12 months by type of activity, 2006-2011

| | 2006-2007 | 2010-2011 |
|------------------------------|-----------|-----------|
| Writing | 7.5 | 7.1 |
| Painting or drawing | 9.2 | 13.2 |
| Other visual arts | 4.5 | 7.1 |
| Photography | 16.6 | 29.1 |
| Making videos | 5.7 | 12.8 |
| Designing web pages | 2.2 | 2.6 |
| Other audiovisual activities | na | 1.9 |
| Drama | 2.1 | 2.1 |
| Dance and ballet | 3.8 | 3.9 |
| Playing an instrument | 5.9 | 8.0 |
| Singing in a choir | 2.8 | 2.4 |
| Other musical activities | na | 3.6 |
| Others | 8.1 | 2.9 |

Source: Ministry of Culture (several years) Survey of Cultural Habits and Practices in Spain.

Note: na: not available.

With respect to popular culture, one of the major initiatives of the Ministry of Education, Culture and Sport, under the responsibility of the Directorate-General for Fine Arts and

Cultural Assets and for Archives and Libraries, is the "Photography Contest on Popular Culture". It is organised since 2001 with the aim of encouraging and promoting this discipline. Regarding the legal framework for the protection, promotion and dissemination of popular and traditional culture, the *1985 Historical Heritage Act* (see chapter 5.3.3) covers the category of ethnographic heritage, which includes moveable and real cultural assets and the knowledge and activities that are or have been a relevant expression of the traditional culture of the Spanish people in their material, social or spiritual aspects. It also establishes special protection for those assets that are in danger of disappearing, indicating that the competent authority shall take measures aimed at the study and scientific documentation of these assets. At regional level, Catalonia has the *Directorate General for Popular Culture, Associationism and Cultural Action* (previously the *Centre for the Promotion of Catalan Traditional and Popular Culture*). In 2013, the Department of Culture of the Catalan government developed the *Plan for Cultural Associations* that, among other actions, proposed the creation of an advisory body for the monitoring and evaluation of policies in the field of cultural associations. Thus, in 2014, the *Council of Cultural Associations* was created (*CLT / 336/2014 Order*). Since 2002, the Balearic Islands has the *Council of Traditional and Popular Culture (1/2002 Act)*, an advisory body of the Balearic administration. Both regions also passed, in 1993 and 2002 respectively, specific acts with the aims of protecting, fostering, disseminating and researching traditional and popular culture (Catalonia: *2/1993 Act on the Promotion and Protection of Traditional and Popular Culture and Cultural Voluntary Associations* and the Balearic Islands: *1/2002 Act on Traditional and Popular Culture*).

The protection of popular culture is strongly rooted in Spain and is carried out mainly at the local and regional levels. As a consequence, popular culture is characterised by its great level of diversity.

8.4.2 Cultural houses and community cultural clubs

Civic centres are municipal spaces that encourage participation in the cultural and social dynamic of neighbourhoods. They connect broad segments of the population with culture through workshops, series of cultural events, talks and exhibitions. In addition to offering services for specific groups in the neighbourhood, the civic centres have specialised in offering coordinated services and cultural activities of interest to the general public.

In addition to these facilities, cultural houses at the municipal level also play an important role in active practices for the local population. Both types of centres depend on the programmes and, therefore, financing of local authorities.

The only data on visits to cultural centres are collected in the *Survey of Cultural Habits and Practices in Spain* by the Ministry of Education, Culture and Sport (see chapter 8.2.1). According to this source, during the period 1990-2011, visits to cultural centres increased by nearly 7 percentage points (from 12.4% in 1990 to 19.2% of the population in 2010-2011).

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

Cultural associations are governed by the *Rights of Association Act* of 2002 (*1/2002 Act*), which is valid for all associations. Under this law, associations can benefit from a variety of incentives, particularly those declared as being of public interest. Aside from the incentives listed in the *1995 Ministerial Order on Cultural Voluntary Work*, nationwide associations can apply to general subsidy programmes organised by the current State Secretariat for Culture (see chapter 8.1.4). At the regional and local levels, cultural associations do not specifically feature in the budget allocations of the government, although they can apply for a variety of promotional grants and aid offered by regional

cultural departments and, to a lesser extent, by regional youth institutes. However, the economic crisis has dramatically reduced the resources allocated to the third sector and for cultural activities.

Mention should be made of the neighbourhood associations, which play a key role in bringing people into contact with culture. 2 516 neighbourhood centres are currently in operation and are used as venues for a broad range of cultural projects.

Groups acting on issues related to artistic and cultural rights in recent years are for example:

- *Women Artists' Platform Against Gender Violence*, a group that since 1999 has been the representative in politics and society to increase pressure and awareness of this issue, besides being a promoter and defender of Culture for Peace;
- *Association of EMA' ideas*, a non-profit organisation composed of artists of all disciplines initiated in 2000 to revitalise the collective spaces for artistic creation in Barcelona (Catalonia);
- *Spanish Association of Women Filmmakers and Audiovisual Media Professionals*, created in 2006, with the aim of promoting equal participation of women in the audiovisual media;
- *Coalition of Creators and Content Industries*, created in 2008, with the aim to lobby for tightening of the intellectual property law and other measures against file sharing on P2P networks. It consists of several associations that are linked to authors and to the music and film industries in Spain;
- the *Circle of Culture*, created in October 2010 in Catalonia, with the aim of being a "moral lobby" to ensure that culture recovers greater social and political centrality;
- *+CULTURE movement*, composed of cultural groups and professional associations, as well as civil society, is located in the Autonomous Community of Aragon and its main objective is to raise awareness about the need to defend and promote culture as a common heritage, as well as to claim support for the cultural work of public institutions;
- the *Spanish Federation of Associations of Cultural Managers* promoted, at the end of 2010, the I Conference on culture in which the *Pact for Culture* was approved. This document established 12 lines of action to inform cultural policies based on the consensus of the professional sector. After a participatory process, in March 2015, the II Conference was organised in Pamplona with the objectives of reflecting on the challenges of the sector to improve its creative, social and economic abilities, exploit its potential for the benefit of the cultural development of the citizens and to develop a new *Pact for Culture* aimed at defending culture as a factor of growth;
- the *Association for the Defence of Music and Arts Education* (ADEMAS), founded in 2011 in Andalusia, with the aim of promoting the recognition of arts education and transforming music academies in university centres;
- *Prou! Platform (Enough! Platform)* that, through a popular legislative initiative, won a law reform to abolish bullfighting in Catalonia from 2012;
- the *Performing Arts and Audiovisual Platform*, which includes associations of producers and alternative venues, was created in mid-2012 with the aim of combating the rise of VAT on culture; and
- the *Valencian Platform for Culture*, composed of relevant associations of the Valencian Community, is the first group of this type created in Spain in order to combat the rise of VAT on culture.

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9.2 Key organisations and portals

Cultural policy making bodies

Ministry of Education, Culture and Sport

<http://www.mecd.gob.es/cultura-mecd/en/>

Directorate-General for Cultural Industries and Book Policy

<http://www.mecd.gob.es/ministerio-mecd/en/organizacion/organigrama/ministro/secretaria-estado-cultura/n/dg-industrias-libro.html>

Directorate-General for Fine Arts and Cultural Assets and for Archives and Libraries

<http://www.mecd.gob.es/ministerio-mecd/en/organizacion/organigrama/ministro/secretaria-estado-cultura/n/dg-bellas-artes.html>

Film and Audiovisual Arts Institute (ICAA)

<http://www.mecd.gob.es/cultura-mecd/areas-cultura/cine/informacion-general/presentacion.html>

National Institute of Performing Arts and Music (INAEM)

<http://www.mecd.gob.es/cultura-mecd/areas-cultura/artesescenicas/informacion-general/gestion-en-el-ministerio.html>

Ministry of Foreign Affairs and Cooperation

<http://www.exteriores.gob.es/Portal/en/Paginas/inicio.aspx>

Spanish Cultural Action

<http://www.accioncultural.es>

Carolina Foundation

<http://www.fundacioncarolina.es>

Casa Asia

<http://www.casaasia.es/>

Casa de America

<http://www.casamerica.es>

Casa Mediterráneo

<http://casa-mediterraneo.es/>

Cervantes Institute

<http://www.cervantes.es>

Etxepare Institute

<http://www.etxepareinstitutua.net>

Ramon Llull Institute

<http://www.llull.cat/english/home/index.cfm>

Spanish Institute of Foreign Trade

<http://www.icex.es/icex/es/index.html>

Autonomous Region of Andalusia

<http://www.juntadeandalucia.es/culturaydeporte/web>

Autonomous Region of Aragon

<http://www.aragon.es/DepartamentosOrganismosPublicos/Departamentos/EducacionUniversidadCulturaDeporte>

Autonomous Region of Asturias

<http://www.asturias.es/portal/site/webasturias/menuitem.6ae732be36e43aef9fe97477f2300030/?vgnextoid=445dc2233e15f010VgnVCM100000b0030a0aRCRD&vgnnextchannel=716074f41307e210VgnVCM1000002f030003RCRD&i18n.http.lang=en>

Autonomous Region of Balearic Islands

<http://www.caib.es/govern/organigrama/area.es.jsp?coduo=7>

Autonomous Region of Basque Country

<http://www.kultura.ejgv.euskadi.net/r46-704/es/>

Autonomous Region of Canary Islands

<http://www.gobiernodecanarias.org/cultura/>

Autonomous Region of Cantabria

<http://www.consejeriactdcantabria.com/>

Autonomous Region of Castile-Leon

<http://www.gobierno.jcyl.es/web/jcyl/Gobierno/es/Plantilla66y33/1284181085440/ / />

Autonomous Region of Castile-La Mancha

<http://www.castillalamancha.es/gobierno/educacionculturaydeportes>

Autonomous Region of Catalonia

<http://cultura.gencat.cat/ca>

Autonomous Region of Extremadura

<http://www.gobex.es/cons004/view/main/index/index.php>

Autonomous Region of Galicia

<http://culturaeturismo.xunta.es/>

Autonomous Region of La Rioja

<http://www.larioja.org/npRioja/default/defaultpage.jsp?idtab=24816>

Autonomous Region of Madrid

http://www.madrid.org/cs/Satellite?c=CM_Agrupador_FP&cid=1142697631805&idConsejeria=1142697631805&idListConsj=1109265444710&language=es&pagename=ComunidadMadrid%2FEstructura&pid=1109265444699

Autonomous Region of Murcia

[http://www.carm.es/web/pagina?IDCONTENIDO=77&IDTIPO=140&RASTRO=c\\$m22660](http://www.carm.es/web/pagina?IDCONTENIDO=77&IDTIPO=140&RASTRO=c$m22660)

Autonomous Region of Navarre

http://www.navarra.es/home_en/Temas/Turismo+ocio+y+cultura/

Autonomous Region of Valencia

<http://www.cult.gva.es/>

Professional associations

Association for the Mass Media Investigation

<http://www.aimc.es/-What-is-AIMC-.html>

Association of Authors of Theatre of Spain

<http://www.aat.es>

Association of Composers and Authors of Music

<http://www.acam.es>

Association of Cultural Magazines of Spain

<http://www.arce.es>

Association of Directors of Contemporary Art of Spain

<http://www.adace.es>

Association of Directors of Scene of Spain

<http://www.adeteatro.com>

Association of Professional Musicians

<http://perso.wanadoo.es/ampe>

Consortium of Spanish contemporary art galleries

<http://consorciodegalerias.es>

Council of Critics and Curators of Visual Arts

<http://www.consejodecriticosav.org/index.html>

Federation of Cinema Film Distributors

<http://fedicine.com/en/>

Federation of Spanish Cinemas

<http://www.fece.com>

Federation of Publishers Guilds of Spain

<http://www.federacioneditores.org>

Musical Producers of Spain

http://www.promusicae.es/?lang=en_US

Professional Association of Writers of Spain

<http://www.acescritores.com>

Spanish Association of Companies of Restoration of the Historical Heritage

<http://www.arespaph.com>

Spanish Association of Managers of Cultural Heritage

<http://www.aegpc.org>

Spanish Association of Museologists

<http://www.museologia.net/>

Spanish Association of Music Publishers

<http://editoresmusica.blogspot.com.es/>

Spanish Association of Musical Documentation

<http://www.aedom.org>

Spanish Confederation of Associations of Archivists, Librarians, Museologists and Information Specialists

<http://www.anabad.org>

Spanish Federation of Associations of Cultural Managers

<http://www.federacion-agc.es/index.php>

Spanish Federation of Audio-visual Producers

http://www.fapae.es/index_en.asp

Spanish Federation of Friends of the Museums

http://www.feam.es/index.php?option=com_content&view=article&id=123&Itemid=105

Spanish Federation of Societies of Archivist, Librarianship, Documentation and Museology

<http://www.fesabid.org/en/introduction-of-fesabid>

Union of Associations of Visual Arts

<http://uaav.info/>

Grant-giving bodies

Axa Foundation

<https://us.axa.com/axa-foundation/about.html>

BBVA Foundation

<http://www.fbbva.es/TLFU/tlfu/ing/areas/cultura/todas/index.jsp>

Catalunya - La Predrera Foundation

<http://www.fundaciocatalunya-lapedrera.com/es/home>

Foundation Galicia Obra Social (A fundación)

<http://www.afundacion.org/es/cultural>

Foundation Montemadrid

<http://www.fundacionmontemadrid.es/>

Juan March Foundation

<http://www.march.es/?l=2>

"La Caixa" Foundation

http://obrasocial.lacaixa.es/laCaixaFoundation/home_en.html

Mapfre Foundation

<http://www.mapfre.com/pmapfre/es/html/f03/MAPFREvida.html>

Ramón Areces Foundation

<http://www.fundacionareces.es/fundacionareces/cambiarIdioma.do?LANG=en>

Santander Bank Foundation

<http://www.fundacionbancosantander.com/en>

Telefónica Foundation

<http://www.fundaciontelefonica.com/en/>

Vocento Foundation

http://www.vocento.com/accion_cultural.php

Cultural research and statistics

Andalusian Institute of the Historical Heritage

<http://www.iaph.es/web/index.jsp?lang=en>

Assistance Service and Cultural Resources (SARC) from the Valencian Provincial Council

<http://www.sarc.es/>

Basque Observatory of Culture

<http://www.kultura.ejgv.euskadi.net/r46-19130/en/>

Centre for Cultural Studies and Resources (CERC) of the Barcelona Provincial Council

<http://www.diba.cat/en/web/cerc/default>

Contemporánea Foundation, Cultural Observatory

<http://www.fundacioncontemporanea.com/?lg=en>

Complutensian Institute of Musical Sciences of Madrid

<http://www.iccmu.es/>

Culture and Good Practices Forum

<http://www.culturaybuenaspracticas.org/>

Culture's Satellite Account

<http://www.mcu.es/estadisticas/MC/CSCE/index.html>

Film and video facts and figures

<http://en.www.mcu.es/cine/MC/CDC/index.html>

Information Bulletin on Cinema

<http://en.www.mcu.es/cine/MC/BIC/index.html>

Interarts Foundation, Observatory for Cultural Policies

<http://www.interarts.net/en/index.php>

Library of the Spanish Film Archive

<http://www.mcu.es/cine/MC/FE/Biblioteca/Biblioteca.html>

National Statistics Institute

http://www.ine.es/en/welcome_en.htm

Network of Centres of Documentation of the State Secretariat for Culture

<http://en.www.mcu.es/centrosDocumentacion/index.html>

Observatory of Audiovisual Production (OPA)

<http://opa.upf.edu>

Observatory of Culture and Communication (OCC-FA)

<http://www.falternativas.org/en/occ-fa/what-s-the-observatory-of-culture-and-communication>

Observatory of Culture of Extremadura

<http://www.observaculturaextremadura.es/>

Observatory of Culture of Zaragoza

<http://www.zaragoza.es/ciudad/cultura/observatorio/en/presentacion.htm>

Observatory of Galician Audiovisual

<http://www.observatorioaudiovisual.org/index.asp>

Observatory of Design and Architecture of the Murcia Region (OBS)

<http://www.obsmurcia.es>

Observatory of the Spanish Historical Heritage

<http://www.ugr.es/~ophe/index.html>

Observatory of Women in the Contemporary Visual Arts

<http://english.mav.org.es/index.php/observatorio>

OIKOS - Andalusian Observatory for Cultural Economics and Development

<http://www.oikos.org.es/>

Permanent Immigration Observatory

<http://extranjeros.mtin.es/es/ObservatorioPermanenteInmigracion/>

Permanent Visitor Studies Laboratory

<http://en.www.mcu.es/museos/MC/Laboratorio/index.html>

Reading and Book Observatory

<http://en.www.mcu.es/libro/MC/ObservatorioLect/index.html>

Reading and Book Observatory of Extremadura

<http://bibliotecasdeextremadura.gobex.es>

Real Instituto Elcano de Estudios Internacionales y Estratégicos

http://www.realinstitutoelcano.org/wps/portal/!ut/p/c5/04_SB8K8xLLM9MSSzPy8xBz9CP0os3jjYB8fnxBnR19TE2e_kEAjz1BDAwjQ9_Plz03VL8h2VAQAO0GaIQ!!/dl3/d3/L2dJQSEvUUt3QS9ZQnZ3LzZfM1NMTExUQ0FNNTRDTIRRMjFWMTAwMDAwMDA!/

Results of the General Media Studies

<http://www.aimc.es/-What-is-AIMC-.html>

SGAE Yearbook of the Performing, Musical and Audiovisual Arts

<http://www.anuariosgae.com/home.html>

Spanish Public Library Statistics

<http://www.mcu.es/bibliotecas/MC/EBP/index.html>

Spanish Society of Information and Documentation

<http://www.sedic.es/english.asp>

Statistics of the Ministry of Education, Culture and Sport

<http://en.www.mcu.es/estadisticas/index.html>

Vigía, Cultural Observatory of the Cádiz Provincial Council (Andalusia)

<https://tavira.uca.es/tavira/vigia/listaMensajes.do>

Culture / arts portals

Communication Portal of the UAB's Institute of Communication

<http://www.portalcomunicacion.com>

Cultunet, portal of cultural management and employment

<http://www.cultunet.com>

Culture Portals of the State Secretariat for Culture of the Ministry of Education, Culture and Sport

<http://www.mecd.gob.es/cultura-mecd/en/portales-cultura.html>

e-ciudad real – cultural policies and rights

<http://www.e-ciudadreal.org>

e-madrid.org – Madrid's cultural policy discussions

<http://www.e-madrid.org/>

Iberoamerican Portal of Cultural Rights

Portal Iberoamericano de Derecho de la Cultura

<http://www.derechodelacultura.org>

Latin American Portal of Cultural Management

<http://www.gestioncultural.org>

Latin American Portal of Right to Culture

<http://www.derechodelacultura.org>