



Erasmus+ KA201

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Out-of-School Learning Environments National Info Pack 'Spain'



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Out-of-School Learning Environments National Info Pack

The National Info Pack is a report to be prepared by each partner country. This report will consist of two parts. In the first part, there will be out-of-school learning and museum education, in the second part heritage teaching will be explained. Heritage teaching will be discussed under the titles of industrial heritage, natural heritage and cultural heritage. In both parts of the report, the historical development of the practices, how and in what ways they were structured will be explained. The coordinator institution will bring together the National Information Packs prepared by the project partners and turn them into an International Info Pack on out-of-school learning and heritage teaching. Therefore, the prepared reports must be in academic content.

The National Info Pack will be prepared based on the following questions and each institution will provide information specific to their country.

- 1.** What is out-of-school learning? Please provide information about its theoretical background and practice history in your country?
- 2.** What are the places defined as out of school learning environment? What kind of activities are held in these places?
- 3.** How is out-of-school learning included in the curriculum of schools?
- 4.** What are the activities of your institution within the scope of out-of-school learning environments?
- 5.** Compulsory or elective courses, in-service training, courses, etc. on the use of out-of-school learning environments in your teacher training programs. What are the practices? In general, give information about its content.
- 6.** What is the content of the trainings received by the staff working with schools in museums and science centers on out-of-school learning?
- 7.** How is integrated the teaching of heritage items and out-of-school learning environments in your educational framework in your country?
- 8.** What are your studies on cultural heritage, industrial heritage and natural heritage concepts?
- 9.** How are the concepts of cultural heritage, industrial heritage and natural heritage included in the educational curriculum of your country?
- 10.** What are the activities of your organisation as out-of-school learning activities in the Covid-19 process?
- 11.** Do you have Virtual Museum applications? If yes, please explain it in detail

PARTE 1

1. LEARNING OUT OF SCHOOL

Putting limits on learning has never been possible. If putting limits on learning has not been possible in traditional societies, in today's society it must not be possible for a double additional reason either: because we live in a society that has powerful technologies that disseminate information, multiply learning stimuli and regenerate knowledge at a much faster speed and because the knowledge acquired at school is no longer sufficient but only necessary, given that having abundant information and permanently updated knowledge has become a key tool in today's society. It is paradoxical, to say the least, to curb access to knowledge in a society in which the material with which information is constructed is super abundant. A distinction must be made between information and knowledge. While, for the first time in history and thanks to technologies, information is abundant, very easily accessible, and practically free, knowledge is, however, increasingly expensive, involves progressively complex processes for its construction and is accessed by more convoluted paths. The fact that our society provides information in abundance and, nevertheless, puts up economic and academic barriers to enter into processes of knowledge construction, is still a great paradox that only leads to a new type of "illiteracy" to decipher, analyze, compare, and interpret information, that is, those who, having information, do not know how to transform it into knowledge. We live in a society in which all the knowledge and skills learned are few, regardless of how, when, where and with whom they have been learned. Learning must form a continuum which begins in initial school education but then extends throughout life and always develops in school and out-of-school settings. The school cannot meet all the learning demands that exist in a society in which it is no longer just a social sector that demands training but the whole population and does not demand it only during an initial period of life but throughout life. Those who in school only learn to use technologies to access information and do not learn to use them to build knowledge will be at a chronic disadvantage.

The educational resources used in oral society (myths, legends, parables, fables, etc.) and then those of the later stages, distinguishing between different formats: writings (catechisms, booklets, newspapers ...), images (stone books, nativity scenes, Easter steps, Masonic iconography, posters, vignettes, prints, comics, comics, cards, graffiti ...) and sounds (songs, romances ...) and also the rituals (games, processions, work ...). Extracurricular spaces and places are addressed in a wide variety of contexts and areas, from the family home to the church, through the roads (pilgrimage, pilgrimage, medieval crusades...), open-air spaces (squares, porticoes, streets, even

educating cities) or libraries, museums, theatres, societies, gatherings; including also the centers of study and popular formation (Workers Athenaeums, Casas del Pueblo, Popular Universities) and even the marginal learning spaces (stables, wineries, taverns, canteens); and finally, in the most recent stage, the spaces of the Society of the image (cinemas, tele clubs), the work environment and the virtual space. Non-school institutions that have trained and taught individuals in contemporary Spain. From the Workers' Movement (Athenaeums, Houses of the People, Pedagogical Missions, and other republican institutions), through the Catholic Social Movement (circles, associations, trade unions...), to the educational institutions of Francoism, of the time of the transition (plans, foundations, organizations ...) and finally of the welfare society (civic centers, citizen organizations, Universities of The Elderly, etc.)

The Out-of-School Learning Council (2020) defines out-of-school learning as the use of places other than the classroom to carry out the teaching and learning process, in which students will be provided with challenging, exciting and different experiences through which they will acquire different learnings. In this sense, Robertson (2017) states that this type of activities can be varied, such as excursions, environmental education activities, and that they can be carried out anywhere.

Education outside the classroom has had great importance throughout history and, therefore, many pedagogues have defended the importance of both this, and the contact of children with nature, to carry out their teaching-learning process. Some of the authors whose ideas have been relevant and continue to have influence today are the following: **Jean Jacques Rousseau (1712-1778)**, major representative of the pedagogical current of naturalism. This author defends the idea that the child learns for himself without the need for an educational program and is in favor of providing the student with freedom and autonomy to explore and discover the world progressively (Sierra-Arizmendiarieta and Pérez-Ferra, 2015).

Heinrich Pestalozzi (1746-1827), for whom two of the fundamental pillars of pedagogy are experience and contact with nature (Basto, 2011). In this sense, his method was based on Rousseau's "conviction that education should be based on first-hand experiences" (Sax, 2001, p.8, quoted by Webster, 2011).

Friedrich Fröbel (1782-1852), promoter of kindergartens, highlights the importance of play and the outdoor environment for learning. With regard to this idea, in this type of school, children aged between one and seven years are encouraged to enjoy nature and the outdoors, where walks through nature, space and light play a fundamental role (Pound, 2019). It should be noted that

Fröbel is the first educator to discover that nature is an inexhaustible source of resources for education (Otero, 1998b, p. 142, cited by Basanta, Navarro and Otero, 2013).

Ovide Decroly (1871-1932) points out that the conservation of life is the main objective of education, which only makes sense when we bring the child closer to nature. In this sense, he argues that schools should be surrounded by natural areas in which the child can be aware of all the resources that living beings offer us (Retamal, 1998).

Maria Montessori (1870-1952), for which the role of nature in the education of children is also fundamental. In fact, this author states that "no description, no illustration of any book can replace the contemplation of the real trees and all the life that surrounds them in a real forest" (Sampedro, 2015, p.15).

In Spain, education outside the classroom is not specifically included in the educational legislation, but it is related to the objectives and contents that are included in it and in which the interaction of the child with the environment, as well as the elements that are part of it, play a fundamental role in the teaching-learning process.

2. MUSEUM EDUCATION

Museums, hit herd considered cultural aids by educational establishments, are educational spaces of the first order which, however, are still under-exploited. The paradigm shift in the museum community, facilitated by initiatives such as those based on the theories of the philosopher and pedagogue Dewey, allows us to talk about institutions that compete with the school in its pedagogical function, with interactive, flexible, and collaborative programs focused on the younger public and that start from the constructivist approach.

The biggest obstacle to the optimal use of these programs is the lack of communication between museums and schools, which results in isolated visits that do not engage with the teaching programming from a processual point of view of teaching. It is therefore necessary to establish ways of exchange that make possible the integration of museum spaces in the formative process of students, so that the joint educational effort between school and museums results in the significant learning of students.

Museums make up educational institutions in their own right, the question presents a twofold approach. On the one hand, there is the consideration of museums as valuable cultural aids that can be part of the educational curriculum, and on the other, the didactic programming of these institutions, which in turn integrate aids of different kinds. However, although the idea of museums as cultural aids is not incorrect, it is limited from a properly integral approach. the renowned pedagogue Dewey promoted a conception of teaching that is not restricted to the walls of the school but encompasses the nearby environment. Not only are museums a precious cultural aid for teachers, but the changes that have taken place within them in recent decades allow them to be considered as educational institutions comparable to educational establishments. In this way, they are on an equal footing in terms of education. Both educational centers and museums acquire a commitment to the education of citizens. The educational function of museums dates back to the very birth of these institutions. As is recognized since the early nineteenth century, the educational role is inherent in its very nature (Hooper--Greenhill, 1991), although the term education was not always used to refer to its work of development and intellectual and moral improvement. However, independently of the coining of the term and its incorporation into museum theory, the notion of education has been present since ancient times and has been gaining importance until forming a specialized profession, after World War II, and expanding its work to this day. Today museums

have gone from being mere spaces where artistic and scientific objects are exhibited and the treasures of the past are preserved, to forming areas of informal learning and important mass media (Günay, 2012). There are more and more initiatives that seek to enhance the educational aspect of museums taking advantage of the synergies of the information age and new technologies, Museums are now conceived as places of meeting and learning that are at the service of the public, so that the programs, increasingly dynamic and interactive, involve visitors with the works of art and the space in which they are inserted. This innovation in the management and organization of the historical and artistic heritage highlights the rise of the pedagogical function in the current artistic space, a trend in the conception of the museum as an educational space that connects directly with the origin of these institutions. Museums now present, in addition to exhibitions and conventional visits, a wide variety of activities that aim to offer visitors a unique experience, which relate more to the educational process. Museums have the ability to address all segments of society and fulfill their educational role both inside and outside their walls. The traditional paradigm considers the museum as a complement to formal education since the purpose of the visits is the expansion of knowledge. The emphasis is like this, on the results. The emerging paradigm holds that the educational experience offered by the museum is independent of formal education, as the objective is to offer a unique sensory experience that connects visitors with the objects of exhibition and shows the meaning that emerges from the social context, which also opens up to subjectivity and intersubjectivity. In this way, the emphasis is on the process rather than the academic outcome that will be reflected after the visit. The emerging paradigm is part of a new, broader paradigm that considers the concept of education as a whole, which is redefined to give greater importance to educational processes. The educational work of museums, considered spaces of non-regulated teaching, is more effective when it is integrated into the school training process of students, as Huerta points out (2011: 57), museums, catalysts of educational activities, need schools and vice versa, because both "are strengthened by connecting their specificities, to evolve and conform to social reality". For this reason, communication between museum and school is essential. It is not only that the teacher organizes visits with his students to museum spaces more or less related to the agenda, but that the methodology and contents of both institutions are coherent and progressive, so that they complete the training of students in a significant way. The visit cannot be a mere extra that rounds off the artistic experience and breaks the monotony of the classes, it must be part of a carefully planned

education and thus be a key piece for the understanding and assimilation of the theoretical concepts and the development of the competences and associated skills.

Museums are, today more rightly than ever, much more than academic institutions that offer a specialized experience. The experience they provide is close to reality because it is flexible and open, not tight in fixed educational guidelines. An example of this are the video game installations in the museum space, which seek to offer a much more vital experience by emphasizing the interaction of the public with the medium, so that the public can be entertained while learning.

PART 2

3. HERITAGE TEACHING

*"To know to understand, to understand to value, to learn to care,
take care to conserve, preserve to transmit.*

Only what is known and valued is protected and preserved, hence the need for programs of activities aimed at training citizens in the importance of research, protection, and conservation of industrial, natural and cultural heritage. These activities, together with the inclusion in the curricula of the different educational levels of contents related to Heritage, show the existing interest in the development of strategies aimed at the promotion of heritage education. Heritage education carried out in the formal, non-formal and informal spheres (e.g., school, museum, and media) has been the subject of programming and designs that rarely connected these areas, when the reality is that all of them are continuously interrelated. That is why it is important to provide the instruments so that the three educational areas can carry out programming and implementations together, which at the same time consider the reality of the media and the family itself as contexts where Heritage is created, protected, transmitted, valued, etc. In the field of formal education, the Lib-National Plan for Education and Heritage will ensure the implementation of the educational standard for a progressive qualitative and quantitative increase in the heritage contents in the curricula, as well as the improvement of teacher training and resources for the transmission of heritage. It is noteworthy the presence of heritage in the educational regulations, which incorporates it into the classroom as part of the objectives, basic competences, and contents in the stages of infantile, primary, secondary, baccalaureate, university and professional training, this curricular base does not find its adequate educational implementation within formal education. This fact is especially relevant since the classroom is one of the places where children and young people spend more time and where they must contribute to raise awareness and train students so that they are able to develop a critical attitude and committed to cultural goods. To get the student to symbolically appropriate the Heritage, the educator needs to expand his knowledge in other areas related to the dynamic nature and change of the elements that integrate it, with its management and with the specific teaching methodology that requires its teaching. On the other hand, in the field of non-formal heritage education developed by public institutions such as museums, libraries, archives or heritage institutes, this National Plan will work towards the constitution of a uniform and coordinated line of work in terms of criteria, objectives, contents

and even methodological approaches. Often, teaching materials are not developed on the basis of appropriate psi-co-pedagogic or didactic knowledge. The personnel linked to the development of educational activities, sometimes, are not adequately trained to facilitate the understanding of heritage content. Therefore, training in teaching-learning techniques and strategies should be encouraged to Heritage managers and other technicians related to Industrial, Natural and Cultural Heritage who carry out educational work. Likewise, the conception of Heritage as an element of sustainability and of socio-economic, sociocultural, and personal development must be promoted. Another relevant aspect of heritage education, specifically in the informal field, is its development through the Internet: the network is becoming a medium and a patrimonial content in itself. The contents present in it reach a very wide spectrum of audiences, there are no physical, generational, or temporal barriers and it allows, in most cases, bidirectional communicative processes. However, not all the information on the Internet is valid, there is a lack of control over the quality of the information and in many. 7onsons intellectual property is not respected. In view of this situation, this National Plan will ensure the promotion of responsible and sustainable use of the network in relation to the transfer of heritage. On the other hand, many centers have joined the use of new technologies but have not really changed their criteria for action. Thus, it is noteworthy the scant attention that is devoted to the proposals of didactic character in relation to the Heritage in the Spanish websites. These aspects are often confused with the mere presentation of images, the dissemination of information or the preparation of virtual visits, assuming that everyone who visits the website is qualified to interpret its contents. The development of proposals with a didactic approach, based on contexts and modes of learning, in which the appropriate designs of teaching-learning strategies and attitudes, together with conceptual issues, should be promoted. Likewise, the evaluation of the teaching-learning process must become a fundamental element; in this way it would be interesting for the web space to contain basic tools, techniques, and instruments so that the evaluation could be carried out at all times. The efforts dedicated to the evaluation of learning, the effectiveness of procedures, the effectiveness of teaching strategies or the educational contexts themselves, are a guarantee of improvement. in this field, social networks have an enormous capacity to enhance the collaborative work based on interaction and the exchange of information between the participants. It is therefore appropriate to promote the training of heritage educators in these tools so that they acquire skills to manage and set objectives in

order to encourage debate and communication on cultural goods. To conclude with the informal educational field, it is undeniable the potential of the media in the teaching-learning process on industrial, natural, and cultural heritage. These media, such as radio or television, offer informative, cultural or entertainment programs that bring the citizen closer to the concept of Heritage. However, they are often excessively technical or are aimed at specialized audiences. Since the media play a fundamental role in the transmission of heritage, the National Plan will promote the training of communicators and journalists in the areas of their protection and enjoyment, enhancing cooperation between this sector of professionals and heritage managers to offer more attractive information on cultural property to all citizens.

The objectives of the Plan will be developed in the following areas:

- formal education. This educational framework includes activities that respond to a structure, levels and contents of learning regulated by legal norms and taught by institutions whose educational competence is recognized by the aforementioned legal system. The National Plan will thus address education in the field of Industrial, Natural and Cultural Heritage provided in schools, institutes, universities, and vocational training centers. The main challenges of the Plan in the field of formal education will be as follows:
 - The implementation of content related to Industrial, Natural and Cultural Heritage in educational curricula.
 - The improvement of the didactic material related to the training of the students in matter of Industrial, Natural and Cultural Heritage
 - Promoting teacher training in the social, cultural, economic and identity value of cultural property
- Non-formal education. This area includes all educational actions structured and regulated not by rules of a legal nature but by the exercise of the cultural competence of different types of institutions, in the case of Industrial, Natural and Cultural Heritage, archives, libraries, museums, heritage institutes, associations and centers of sociocultural animation, popular universities, etc. In this sector, the following will be priority objectives of the National Plan:
 - The establishment of educational plans and/or programs on industrial, natural, and cultural heritage built on solid didactic principles.

- The training of cultural managers in the disciplines of teaching in the field of humanities.
- informal education. This area includes all educational actions carried out by individuals or groups that in an unregulated way allow their recipients to acquire knowledge and/or attitudes, in this case relating to Industrial, Natural and Cultural Heritage. Knowledge about the concept and characteristics of cultural property transmitted through the media, social networks or within families, will be the elements of study and action of this Plan in the field of informal education.

The National Plan for Education and Heritage has as its framework for development the set of educational strategies in the formal, non-formal and informal spheres, aimed at the appropriation by citizens, conceived in an integral way, of the values of Industrial, Natural and Cultural Heritage. The relationship between both concepts, Education and Heritage is multiple, there are noticeable differences and nuances between some approaches and others. Below are the possible combinations of the terms, exposing the singularities or facets of each type of association.

- Education with Heritage. This relationship involves the use of cultural property – movable, immovable, and intangible – as teaching resources. In this way, the potential of industrial, natural, and cultural heritage is partially used as a transmitter not only of knowledge but also of procedural dynamics and attitudes related to its conservation and enjoyment.
- Heritage Education. The use of the conjunction "del" in this case implies the conception of a teaching of contents related to elements or patrimonial assets integrated exclusively in school subjects or in other disciplinary contents.
- Education for Heritage. This didactic approach is oriented to the achievement of a teaching-learning of contents related to heritage as an objective of the educational process. –Education from and to heritage. This relational approach raises the educational process conceptualized from the very idea of Heritage and oriented towards heritage education as the main purpose.
- Education and Heritage or heritage education. This globalizing, integrative and symbiotic approach places the emphasis on the relational dimension existing, not only between both terms, but between the elements that integrate or constitute each of them. In this way, if the cultural assets that are part of the Heritage are considered as

such by virtue of the act of patrimonialization carried out by the collective or society that is its owner, that is to say by virtue of the relationship between these goods and the people who endow them with cultural values, heritage education is doubly relational, since education deals with the relations between people and learning. Thus, Heritage is the content of that learning and the forms of relationship refer to identity, property, care, enjoyment, transmission, etc.

In the model of heritage didactics centered on the educator, he presents himself as an expert connoisseur of the subject and is the protagonist of the teaching process so that, generally, the didactic strategies are based on the communication of their knowledge to the students, using transmissive methodologies. When the interest of heritage didactics is located in the learner or person who is learning, the task of the educator is to facilitate learning, ending the contents in the previous knowledge of people, so it is necessary to know how they learn, as well as their levels of cognitive competence, curricular, etc. It is the approach that most approximates a constructivist conception of the process of teaching learning heritage, but also accommodates proposals focused on attitudes and values incorporating the experience that people have around heritage. When heritage didactics focuses on content, the teaching-learning process revolves around what content to teach, so that they are usually linked, preferably, to conceptual aspects and heritage elements considered specific, changing according to the educational level and the field; techniques and attitudes are not considered so much, contents more typical of the model focused on the learner. From the model of heritage didactics focused on the context, the important thing is where the teaching-learning processes take place, as well as the elements and factors that intervene in these processes, the levels and capacities of the receptor, their situation, and social needs, as well as the own resources that the environment offers. There are more complex models that place the emphasis on the relationship between different agents, such as the model of heritage didactics focused on the relationship between educator and learner. In this case, the emphasis falls on the relationships that are established in the teaching-learning processes between both, so that the educator focuses his efforts on awakening the interest, the enthusiasm and on making the Heritage accessible. On the other hand, in the model of heritage didactics articulated around the relationship between learner and content, the central didactic variables are the people who learn and the relationship with the new knowledge, without

forgetting the life history and experiences of the people who are learning. Finally, from the model of heritage didactics focused on the relationship between learners, content and context, teaching-learning strategies will be adapted to the needs and interests of the recipients and their relationship with the contents in the context where all this acquires meaning.

Performances

[Didactic Units. Intangible Cultural Heritage](#)

[Computer game. Defend your wall](#)

[Computer game. The Hamlet](#)

[Analysis of the treatment of Cultural Heritage in current educational legislation](#)

[Apps, social networks and mobile devices in heritage education](#)

[Didactic project for the teaching of the rock art of the Mediterranean arch in the stages of primary and secondary](#)

[I International Congress of Heritage Education: Looking at Europe: state of the art and future prospects.](#)

[II international congress of heritage education: reflect from experiences \(a complementary vision between Spain, France and Brazil\)](#)

[Cultural heritage education project "In Itinerant: The Camino de Santiago in life and death"](#)

3.1. Industrial Heritage

Throughout recent history industrial activity has generated a series of elements that are gradually considered part of our Cultural Heritage. These constituent elements of production and transport processes, as well as technical equipment, have played an important role in the evolution of our cities, in the formation of the identity features of their spaces and landscapes, and in general in the definition of the vital environment in which industrialization has developed. In this way, the conservation and study of these testimonies is fundamental to understand and document a key period in the history of humanity.

Industrial heritage is understood as the set of movable, immovable, and sociable assets related to the work culture that have been generated by the extraction, transformation, transport, distribution, and management activities generated by the economic system that emerged from the "industrial revolution". These goods must be understood as an integral whole composed of the landscape in which they are inserted, the industrial relations in which they are structured, the architectures that characterize them, the techniques used in their procedures, the archives generated during their activity and their practices of a symbolic nature. The industrial heritage has its own methodology of an interdisciplinary nature that is called Industrial Archaeology. This scientific discipline studies and values material and immaterial vestiges as historical testimonies of productive processes. His study brings us closer to a better understanding of the structures and processes that have generated the development of technical-industrial societies, their energy sources, their places and workspaces, their productive organization, and their way of responding to an economy based on the mechanization of production processes.

It is considered industrial property each of the elements or sets that make up the Industrial Heritage, being able to distinguish between real estate, movable and intangible.

Among real estate you can differentiate four types:

- Industrial elements: by their nature or by the disappearance of the rest of their components, but that by their historical, architectural, technological value, etc., are sufficient testimony of an industrial activity to which they exemplify.
- Industrial assemblies in which the material and functional components are preserved, as well as their articulation; that is, they constitute a coherent and representative sample of a certain industrial activity, such as, for example, a factory.

- Industrial landscapes are of an evolutionary nature and in them the essential components of the production processes of one or more industrial activities are preserved in the territory, constituting a privileged scenario for the observation of the transformations and the uses that societies have made of their resources.
- Industrial systems and networks for the transport of water, energy, goods, passengers, communications, etc., which constitute by their complex articulation and their heritage values a material testimony of the territorial planning, of the mobility of people, ideas, or goods or of the art of building the public work of the contemporary period.

Among movable property, four types can be differentiated:

- Devices, composed of mechanisms for obtaining, processing and conduction of substances, for the production of energy or for transport and communication.
- Tools, tools necessary for the performance of technical procedures associated with economic activities.
- Furniture and accessories of the social environment of work. It also includes the movable equipment of the spaces of residence, management, assistance, or leisure related to industrial establishments, clothing ...
- Archives are composed of written or iconographic documents generated by economic activities and industrial relations. Included in this section are bibliographic collections related to work culture. The recording of oral and visual sources is considered a priority due to their fragility and danger of disappearance.

Intangible assets include:

- Industry memory entities, those testimonies, institutions or unitary collections that due to their relevance represent an integral part of the historical memory associated with a work system, scientific discipline or research activity related to the Culture of Work.

Performances

[Study of the Optical Telegraphy Network in Spain](#)

[Study of the situation of industrial heritage in Spain](#)

[100 elements of industrial heritage in Spain](#)

[Actions in Industrial Heritage in the period of 2002-2019](#)

[Study of the landscape of the sugar industry of the Vega de Granada](#)

[Catalogue of lighthouses with heritage value of Spain](#)

[Catalogue of Pre-1926 Spanish dams with industrial processes](#)

[Interactive map and documentary sheets of the list of industrial elements](#)

3.2. Natural Heritage

Spain is one of the countries with the greatest biological diversity in the European Union due, among others, to factors such as its geographical position, its geological diversity, the great climatic, orographic and soil variability, the paleobiogeographic history or the existence of islands.

Law 42/2007 of 13 December, on Natural Heritage and Biodiversity, establishes the basic legal regime for the conservation, sustainable use, improvement and restoration of natural heritage and biodiversity. The principles underlying the law focus on the maintenance of essential ecological processes and basic life systems, the preservation of biological, genetic, population and species diversity, the variety, uniqueness and beauty of natural ecosystems, and geological and landscape diversity.

The law establishes a series of instruments for the knowledge and planning of natural heritage and biodiversity, such as [the Spanish Inventory of Natural Heritage and Biodiversity](#), the Strategic Plan for Natural Heritage and Biodiversity and the Guidelines for the Management of Natural Resources.

With regard to the conservation of habitats and natural areas, it incorporates the Marine Protected Areas, and includes the provisions relating to the European Ecological Network [Natura 2000](#) and the Areas protected by international instruments. Regarding the conservation of wild biodiversity, the law creates the List of Species under Special Protection Regime and the Spanish Catalogue of [Threatened Species](#), as well as the Spanish Catalogue of Invasive Alien [Species](#). It also regulates the [protection of species in relation to hunting and inland fishing](#) and establishes the Spanish Hunting and Fishing Inventory. It also regulates access to genetic resources from wild taxa and the sharing of benefits arising from their use.

The law also creates the Fund for Natural Heritage and Biodiversity, a co-financing instrument aimed at ensuring territorial cohesion and the achievement of the objectives of the law, the State Commission for Natural Heritage and Biodiversity, as a consultative and cooperation body between the State and the autonomous communities, and the State Council for Natural Heritage and Biodiversity, as a body for public participation in the field of conservation and sustainable use of natural heritage and biodiversity.

Performances

1. [Conservation of genetic diversity](#)
2. [Conservation and protection of species](#)
3. [Conservation of natural ecosystems](#)
4. [Strategic plan for natural heritage and biodiversity](#)
5. [Guidelines for the management of natural resources](#)
6. [Natural Heritage and Biodiversity Fund](#)
7. [State Commission for Natural Heritage and Biodiversity](#)
8. [State Council for Natural Heritage and Biodiversity](#)
9. [Sectoral plan for nature tourism and biodiversity 2014-2020](#)

3.2.1. National Plan for the Protection of Underwater Archaeological Heritage

In the underwater bottoms rest a multitude of traces of human settlements, ruins, wrecks of ships and caverns as a result of subsidence, sea level rise or the sinking of land, floods or earthquakes, which makes the Underwater Cultural Heritage a fundamental witness of what we constitute as a people.

The conservation of the Underwater Cultural Heritage surprises, in many cases, by its state of conservation, even better than that of many of the archaeological sites of the mainland. The erosion produced by the passage of time or the strength of the waters are not the main obstacles in the protection of this type of heritage. The looting or plundering carried out by private companies of treasure hunters, facilitated by the increasing accessibility to underwater domain, constitutes the substantial threat that endangers this cultural legacy of humanity.

Performances:

1. [National Museum of Underwater Archaeology](#)
2. [The frigate Nuestra Señora de las Mercedes. Underwater Heritage](#)

3.2.2. National Cultural Landscape Plan: Spanish Observatory of the Council of Europe Landscape Convention

Cultural Landscape is defined in the National Plan as the "result of the interaction over time of people and the natural environment, whose expression is a territory perceived and valued for its cultural qualities, product of a process and support of the identity of a community".

In this sense, the cultural landscape is a dynamic reality, the result of the processes that occur over time in a territory, and complex because it integrates natural and cultural components, material and immaterial, tangible and intangible. The complexity of the cultural landscape makes it necessary to devise appropriate mechanisms for identification, protection and management, which find their ideal framework in the elaboration of a National Plan.

Performances:

[Comparative thematic study for the National Landscape Plan: The Landscapes of the Olive Tree in Spain](#)

[The landscape of El Valle del Alto Lozoya or Valle de El Paular](#)

[Performances in Cultural Landscape in the period 2005-2015](#)

[Quality plan of the urban landscape of Lorca](#)

[One hundred cultural landscapes in Spain](#)

[Master plan of the cultural landscape of the island of Sálvora \(Riveira, A Coruña\) and its traditional architecture](#)

[Management plan for the development of action strategies on the island of Formentera](#)

[Esparto landscape in Spain](#)

[La Serena, cultural landscape](#)

[Landscape of the Ricote valley \(Murcia\)](#)

[Study of the cultural landscape of La Vera](#)

[Study of the cultural landscape of Navapalos](#)

[Methodology for the realization of the Atlas of vineyard cultivation in Spain](#)

[The cultural landscape of the original beers of Spain declared by UNESCO](#)

[The meadow, cultural landscape](#)

3.3. Cultural Heritage

With a strategic location between Europe and Africa, the cultural and artistic influence of different civilizations over millennia and great natural treasures, Spain is one of the main cultural powers of the world, and its cultural heritage attracts millions of tourists, making it the second most visited country on the planet. It is the third country with the highest number of World Heritage designations by UNESCO, only behind China and Italy, both with 55 designations, while Spain has 48 designations. 15 Spanish cities that make up the Group of World Heritage Cities of Spain. The historic centres and cities that make up this network are Córdoba, Ávila, Santiago de Compostela, Segovia, Cáceres, Toledo, Salamanca, Cuenca, Alcalá de Henares, San Cristóbal de la Laguna, Úbeda, Baeza, Ibiza, Mérida, and Tarragona. The list continues with a large number of goods from different eras: from the caves of Atapuerca and the cave paintings of Altamira, to the Palau de la Música Catalana in Barcelona, passing the cathedrals of Burgos and Seville, the Lonja de la Seda in Valencia or the modernist works of Gaudí. In the section of natural assets, Spain has four: the Garajonay Natural Park, the Doñana National Park, the Teide National Park and the Primary Beers of the Carpathians and other regions of Europe (designation shared with other European countries). There are also mixed goods, which combine their cultural value with the environmental, such as the city of Ibiza and Pyrenees-Monte Perdido.

3.3.1. National Plan of Cathedrals

The peculiarity of the Cathedrals determined the need, at the end of the eighties, to implement specific plans that proposed a common study strategy, that coordinated the restoration interventions and allowed the concurrence of the initiatives of all those responsible for their protection and conservation. The public authorities decided to support the cathedral councils in their task of preserving the monument, obtaining from them a reciprocal commitment. The response to these needs was the National Plan of Cathedrals that also aimed to address other factors that made an appearance in those years, among them the strong increase in environmental pollution and certain changes in the very function of the cathedral complexes generated by the demand for mass tourism and its use as cultural spaces.

Performances:

[Restoration and consolidation of the Cloister of the Cathedral of Toledo](#)

[Restoration of the interior of the naves of the Cathedral of Tarragona](#)

[Actions in the National Plan of Cathedrals in the period 1990-2015](#)

[Restoration project of the Chapter House and the roofs of the side naves of the Cathedral of Santa María de Calahorra in La Rioja](#)

[Conservation and restoration of the aljarje of the Old Episcopal Palace of Huesca](#)

[Works of intervention in the covers "Pavilion 2" of the Cathedral of Jaén](#)

[Project of restoration works of the Church-Cathedral of San Pedro de Jaca: tower, roofs, etc.](#)

[Conservation works in the Cathedral of Murcia](#)

[Intervention by termidos covered of the chapel of the Holy Christ of the Cathedral of Santa María de Tortosa](#)

[Restoration of roofs of the dome, apse and piety and north, east and west wings of the Cloister of the Cathedral of Santa Maria de Urgel \(Lleida\)](#)

[Rehabilitation and restoration of the bell tower and cloister of the Cathedral of Palma de Mallorca](#)

3.3.2. National Plan of Abbeys, Monasteries and Convents

The Plan of Abbeys, Monasteries and Convents is called to be an indispensable management instrument for the establishment of coordinated strategies of knowledge, protection, research, and conservation of this heritage complex. The applicable intervention criteria must observe, as rigorously as possible, those relating to heritage conservation established in the current Law 16/1985 on Spanish Historical Heritage, in the regional legislations on cultural heritage, as well as in the national and international recommendations on the subject and in the criteria currently most established in the discipline of conservation and restoration. Account will also have to be taken of the Agreements of the Spanish State and the Holy See, in particular the Agreement of 3 January 1979 between the Spanish State and the Holy See on education and cultural matters, although the complex ownership of many of these assets can give rise to very different situations. This requires an appropriate working method. Thus, prior to any intervention, a set of previous interdisciplinary studies should be sought, in order to acquire the greatest possible knowledge about the goods and their environment. As an

instrument of research, knowledge and also of planning strategies and coordination in each of the sets that make up the Abbeys, Monasteries and Convents, the figure of the Master Plan and Documentation is proposed.

Performances:

[Restoration of the roofs of the Monastery of Santa María de El Paular](#)

[Master plan and documentation of the Monastery of Santa María de El Parral](#)

[Performances in Abbeys, Monasteries and Convents in the period 2004-2015](#)

[Restoration of the main facades and the tower of the church of the Convent of Montserrat in Madrid](#)

[Consolidation and restoration of the temple of the Convent of Santa María La Real de las Huertas in Lorca \(Murcia\)](#)

[Restoration of the roofs of the Royal Monastery of Santa María de Guadalupe \(Cáceres\)](#)

[Restoration of the Monastery of San José de Batuecas in La Alberca \(Salamanca\)](#)

[Diverse interventions the Monastery of San Juan de los Reyes in Toledo](#)

[Restoration of the facades of Santa María and Calle Rey Don García of the Monastery of Santa María La Real de Nájera \(La Rioja\)](#)

3.3.3. National Defensive Architecture Plan

The defensive architecture is composed of all those constructions that have been erected throughout history for the defense and control of a territory, of which they are an indissoluble part. This architecture is one of the clearest and most intelligible expressions of history, linked very directly to transcendent events and to people and communities that have played important roles throughout the ages, also participating in the configuration of a large part of our cultural landscapes. However, the loss of the original function of defensive or fortified architecture has favored its destruction or deterioration, so that the general situation of many of these buildings reaches a state close to ruin. For the preservation and enhancement of this heritage, in 2006 a National Plan of Defensive Architecture was launched, managed by the General Directorate of Fine Arts and Cultural Properties, through the Institute of Cultural Heritage of Spain.

Performances:

[Emergency works in the Walls of Atienza](#)

[Restoration and consolidation of the Castle of Buitrago del Lozoya](#)

[Actions in the National Plan of Defensive Architecture](#)

[Military orders and the organization of the territory](#)

3.3.4. National Plan for the Conservation of the Cultural Heritage of the Twentieth Century

The need to initiate a National Plan specifically focused on the Heritage of the twentieth century is raised to respond to the problems presented by the conservation of these assets, due to their special casuistry. The diversity and novelty of many of the materials and techniques used, as well as the uniqueness of the criteria that mark the conservation-restoration interventions of contemporary works, obliges to develop a coordinated action plan whose objective is the research, knowledge, protection and dissemination of the different areas of creation of the twentieth century, in addition to the definition of a work methodology that contemplates its differentiating characteristics with respect to other heritage estates.

Performances:

[Inventory of cinemas in Spain](#)

[Study and adaptation to the National Heritage Conservation Plan of the twentieth century of the architectural inventories of that century in Spain](#)

[Legislative aspects of the National Plan for the Conservation of Cultural Heritage of the Twentieth Century](#)

[256 buildings of twentieth century architecture \(1925-1965\)](#)

[Spanish film database preserved in the film libraries](#)

[Map of non-musical sound heritage. pilot project](#)

[Record of interviews with contemporary artists](#)

[Spanish silent film short films 1896-1939](#)

[Protocol for the reception of works of contemporary art](#)

[400 buildings of the Modern Movement \(1965-1975\)](#)

[Location of interviews with visual artists in Spain](#)

3.3.5. National Plan for Traditional Architecture

Traditional Architecture comprises the set of physical structures that emanate from the implantation of a community in its territory and that respond to its cultural and social identity. The intense processes of globalization and homogenization of culture that occurred throughout the planet in the second half of the twentieth century have tended to the disappearance of diversity in the response to building in the world. Although this has led to essential advances, especially in services and facilities, it has meant, on the other hand, a significant architectural loss and has contributed to the irreversible homogenization of material responses, as well as on numerous occasions to a deficient response to territorial needs. Therefore, the constructed vernacular Heritage constitutes a substantial part of our cultural heritage, since its nature is based on a series of principles that give it a relevant value for the collective memory of man. It derives directly from the human being and the community that created and inhabits it. The various aspects and manifestations of this heritage are directly, or very immediately, elaborated by the user himself. The constructed vernacular heritage constitutes, in short, the global imprint of human activity in the territory. Not only the singular buildings and the urban centers, also the utilitarian or productive architectures, the infrastructures, fences, terraces and other elements that make up the human transformation of the landscape.

Performances:

[Study of documentation and research to know the current situation of the systems of inventory and protection of the Traditional Architecture in Spain](#)

[Proposal of model of tab for inventory of Traditional Architecture](#)

[Traditional materials and their commissioning](#)

[Restoration of a set of pre-industrial buildings in Ademuz and Sesga \(Valencia\)](#)

[Study of Traditional Yeso in Spain](#)

[Study of Good Practices in the Interventions of Traditional Spanish Architecture](#)

[Design, Development and Commissioning of the Educational Suitcase to Support Traditional Architecture](#)

[Master plan of the cultural landscape of the island of Sálvora \(Riveira, A Coruña\) and its traditional architecture](#)

[Analysis on the principles of planning and urban planning instruments for the protection of traditional architecture in small rural municipalities in Spain](#)

[Inventory of the Underground Dwellings of Archivel, Caravaca de la Cruz Murcia](#)

[Computer game. The Hamlet](#)

[Management plan for the development of action strategies to reconcile the impact of tourism with traditional architecture through a pilot study on the island of Formentera](#)

3.3.6. National Plan for the Safeguarding of the Intangible Cultural Heritage

The concept of Cultural Heritage has been transformed and expanded over the last century. From considering exclusively the monumental, artistic and historical as the main values for its protection, it has also taken into account others that determine a more extensive and up-to-date conception of culture, such as the ways of life, social practices, knowledge, techniques and mentalities of the various individuals and groups of a community.

Performances:

[Didactic Units. Intangible Cultural Heritage](#)

[Intangible: Heritage and Collective Memory](#)

[Esparto Culture Safeguarding Plan](#)

[Research and documentation on esparto production in Spain](#)

[Atlas of the traditional cultivation of the vineyard and its unique landscapes](#)

3.3.7. National Research Plan on The Conservation of Cultural Heritage

The conservation of cultural heritage is a reference aspect in the general sustainability policies of all administrations, that is, to reconcile present needs without compromising the possibilities of future generations to achieve their achievements. And this is precisely the role of conservation with regard to cultural heritage: to promote public access to cultural goods

without, in doing so, compromising their preservation for future generations. That is why research into the conservation of cultural heritage is the objective chosen for this National Research Plan.

Performances:

[Call for research projects](#)

[Conservation and Environment Program](#)

[Program of materials and new technologies for study and analysis](#)

[Program of study of cultural property technology](#)

[Economy, social value and sustainability program](#)

[Program of fine-tuning and improvement of methodology and protocols of conservation and restoration](#)

[Conservation Research Observatory](#)

3.3.8. National Preventive Conservation Plan

Within the framework of the instruments that state legislation provides for the conservation of cultural heritage, the National Preventive Conservation Plan is formulated with the vocation of promoting the coordination of efforts and resources of the different competent administrations, promoting the development of information and scientific and technical research, and facilitating citizens' access to Spanish cultural heritage. The need and timeliness of a National Preventive Conservation Plan (PNCP) is justified by the importance of the implementation of a prevention strategy as a fundamental principle for the conservation of Cultural Heritage, and the existing shortcomings and difficulties for its application in some of its manifestations.

Performances:

[Environmental control of the Monastery of Santa María de El Paular](#)

[Research program for the preventive conservation and access regime of the Altamira cave](#)

3.3.9. National Plan for the Conservation of Photographic Heritage

Photography, as a technique that arises within contemporary culture, is intimately linked to two essential characteristics of this culture: its condition as an industrial society and its increasingly pronounced character as a consumer society. In this sense, the National Plan for the Conservation of Photographic Heritage, conceived under the premise of the dispersion of a large part of the funds that make it up and the need to arbitrate mechanisms and systems that facilitate its preservation and dissemination, is presented as a framework for defining effective work structures for research, conservation and public enjoyment of this heritage. This Plan highlights the needs and shortcomings in the management of Spanish photographic heritage and establishes a consensus between the different administrations and public and private institutions that guard it to guarantee its knowledge, preservation, and enhancement. The National Plan for the Conservation of Photographic Heritage is therefore proposed as a tool for the management and coordination of strategies and the promotion of actions and projects that involve relevant contributions in its framework of action.

Performances:

[Heritage and Collective Memory](#)

[The Artist's Workshop](#)

3.3.10. National Emergency Plan and Risk Management in Cultural Heritage

Actions in cultural heritage must be designed according to sustainability criteria. Initiatives to promote their conservation cannot be confined to actions whose sole aim is to remedy the effects produced by the passage of time but, on the contrary, it is necessary to bet on the implementation of preventive measures. In this sense, the National Plan of Emergencies and Risk Management in Cultural Heritage, like the rest of the national plans, will be a multidisciplinary instrument of integral management, with the participation of the various administrations, state, regional and local, and other public and private entities, for the promotion of knowledge, the programming of preventive actions, the training of technicians and the dissemination of cultural heritage. Cultural heritage is not free from the risk of damage as a result of disasters, whether of natural or anthropic origin. Disasters of anthropic origin are often related to negligence or neglect (failures in surveillance or security systems that cause fires, floods, etc., lack of maintenance of buildings ...) and in other cases with the aggravating factor of intentionality (fire, theft and illicit trafficking, vandalism, attacks for political or religious motivations and armed conflicts).

Performances:

[Studies and Research](#)

[Performances](#)

[formation](#)

[diffusion](#)

3.3.11. Children's Museum of Albacete.

The Pedagogical and Children's Museum of Castilla-La Mancha was created in 1987 by the teacher Juan Peralta in the city of Albacete, with the purpose of rescuing, conserving, and disseminating the historical heritage of childhood, family, and school in our region. Since 2000 it belongs to the Junta de Comunidades de Castilla-La Mancha, being located in the city of Albacete, c/ del Amparo 14. It recreates various historical classrooms, from the Bourbon Restoration to Francoism. It also has sections dedicated to marginalized children, children's trousseau, play, toys, comic strips and the world of puppets and puppets. In addition, it has a Documentation Center with more than 12,000 textbooks from the nineteenth and twentieth centuries, as well as an important archive of documents, slides, and educational films.

Link:

<https://www.museodelnino.es/visita-el-museo-online/>

3.3.12. Museum of cutlery of Albacete.

The Museum was inaugurated on September 6, 2004. It is located in an old building, eclectic style, known as Casa de Hortelano, built in 1912 by the architect Daniel Rubio. With this project two objectives were achieved: on the one hand, to rehabilitate a beautiful modernist building, located in the heart of the city and very striking for its peculiar façade and, on the other, that Albacete, a city known for its cutlery, had a museum where to preserve and preserve its historical heritage and a place to recover and disseminate that cultural heritage and energize the cutlery sector, through a journey through time to explore our origins and discovering the craftsmanship that makes us universal. In May 2011, the Museum was expanded with the union of an annex building. Thanks to this project its facilities were increased by 1000 m². Among the funds of the MCA we can highlight the Jesús Vico Collection, formed by archaeological pieces donated by Jesús Vico Monteoliva; the Caja Castilla-La

Mancha Foundation Collection, deposited in the Museum since its inception, and composed of five hundred knives from the seventeenth, eighteenth and nineteenth centuries; the APRECU Collection, donated by the Association of Cutlery and Related Entrepreneurs and formed by the pieces of the best contemporary cutlery artisans, awarded in the Regional Cutlery Competition that is held every year in Albacete; and the Cajamurcia Foundation Collection with an important selection of knives from Albacete. Next to the rooms that house the aforementioned collections, it is worth mentioning the so-called Sala de las Tijeras, sponsored by the Caja Rural de Albacete Foundation; the Sala de los Cuchillos, recently inaugurated thanks to the sponsorship of the company Arcos Hermanos S.A., in which tiptoes, almaradas, daggers, daggers and various knives ranging from the seventeenth century to the twentieth century are displayed; the space dedicated to the Sharpener, a craft always present in cutting instruments; The Spanish cutlery, where a representation of the knife craftsmanship elaborated in different points of the Spanish geography is exposed; the Rincón del Cuchillero, place where the life and work of different cutlery artisans is periodically shown or the Taller del Artesano, recreation of a craft workshop of the sixties. No less important are the pieces donated and deposited by anonymous people who day after day come to the museum to collaborate in the increase of its funds. Thanks to all these contributions today the Municipal Museum of Cutlery has more than 5000 pieces of cutlery, 500 ethnological objects and about 1500 documents. For more than ten years, ten temporary exhibitions have been held at the Municipal Museum of Cutlery. Thanks to them in the rooms of the museum have been shown other cutlery other than albaceteña, with the exhibitions "The Asturian cutlery: Taramundi and Santalla" and "Navajas y navajeros de Santa Cruz de Mudela; the visiting public has been able to approach different countries with exhibitions such as "El gaucho y su cuchillo. Argentina, Uruguay and Brazil" and "La cubertería europea"; the work of espaderos and sharpeners has been made known with the temporary exhibitions "La Fábrica de Armas de Toledo" and "De oficio, afilador"; the cutlery families of Albacete had a meeting point in the exhibition "The cutlery of Albacete in the twentieth century"; the gradual growth of the Museum has been revealed thanks to the contributions of many people and this collaboration was shown in "Legacies of the heart. Donations and cessions to the Municipal Museum of Cutlery". On the other hand, the Museum has stressed the importance of collectors and has managed to get fifteen of them to contribute pieces for the exhibition "Cuchillos de Albacete. Treasures of three centuries". The last exhibition was "La cuchillería en imágenes: Del taller a

la fábrica" in which various fragments of the history of the cutlery of Albacete in the sixties were revealed, through the master photographer Jaime Belda. On the other hand, the Cutlery Museum has traveled with its traveling exhibitions to Nitéroï (Brazil), Maniago (Italy), Sardinia (Italy), Thiers (France) or Solingen (Germany), and in our country, to Taramundi, Madrid or Valencia. But the dynamics of diffusion of the Museum is not limited only to the exhibitions of cutlery, but also complements its programming with diverse activities. Examples of this are the Children's Drawing Contest and the Cutlery Photography Contest, convened year after year. Presentations and editions of books and catalogs complement the cultural activity that has been developed in the Municipal Museum of Cutlery. Another of the informative activities proposed by the Museum is to try to bring the exhibited collections closer to the children's public. For this purpose, the annual program of the museum for the corresponding school year is sent to all the schools and institutes of Albacete every year. In this sense, since 2008, the Municipal Museum of Cutlery has the didactic project Acércate, ¡no te cortes! ranging from Early Childhood Education to Secondary Education. Thanks to this program, the rooms of the museum, in their mornings, are filled with schoolchildren. On the other hand, since 2009 the project "This is our history" has been carried out, which is aimed at the elderly and all kinds of groups and cultural associations, in order to bring the Museum and its collections to the diverse public. The desire of the Municipal Museum of Cutlery is to continue in the task of preserving and disseminating the artisan and industrial cutlery heritage and to continue carrying out programs that allow people of all ages – children, young people, adults and the elderly – to participate in the Museum and, especially, to all lovers of museums and knives, scissors and knives, those utensils that served and serve for everything.

Link:

<https://www.museocuchilleria.es/>