EDUCATION AND HERITAGE: THE ROLE OF FLAMENCO IN PRIMARY EDUCATION LAWS IN SPAIN

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Abstract
This paper will analyse the impact of flamenco in Primary Education in Spain after being inscribed in the representative list of the Intangible Cultural Heritage of Humanity in 2010. To do so, a deep analysis will be carried out considering flamenco's presence and its educational and patrimonial character in last three educational laws: LOGSE (General Organic Law of the Educational System); LOE (Organic Law of Education) and LOMCE (Organic Law for the Improvement and Educational Quality); and the Programs of Andalusian Culture of the eighties, as well.

Keywords: Flamenco, Primary Education, Intangible Cultural Heritage of Humanity, educational laws, Andalusian Culture.

1 INTRODUCTION
Despite the fact that the Declaration of Flamenco as an Intangible Cultural Heritage of Humanity represented a turning point in its consideration and the positive recognition of its cultural and educational values, there are still many questions about its significance and appropriateness to be included into the school curriculum and its development.

1.1 Music Education and Heritage
UNESCO, in the Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, October 2003) recognises the importance of this heritage and the need to safeguard it by being part of the cultural diversity inherent to human creativity. According to them, Cultural Heritage does not only refer to monuments and objects but it also includes living traditions and expressions that have been inherited from our ancestors and transmitted from generation to generation. Music and, in particular, traditional and popular music, is an essential part of the cultural identity of folks and artistic practices valued as cultural heritage of regions and countries. Consequently, it may be relevant to know how this cultural fact is transferred to the educational task, which is daily carried out in schools. On this subject, several researches defend and justify how music can be a valuable resource to help to know and understand the features of self-group identity.

In fact, taking into account the definition of Intangible Cultural Heritage of Humanity provided by UNESCO, and following Eisner's critical approach for Artistic Education (1995), it is essential to bear in mind that any teaching proposal should cope with productive, critical and cultural dimensions since these are strengthened, reinforced and stimulated in any learning process. The objective of the cultural and contextual dimension is to make students understand works as part of a prospect and artistic tradition. It is paramount for students to perceive that the history of art in general and of music in particular, are key to know the cultural context in which students were born and in which they are developing their own personalities and, actually, they also need to know the cultural context in which their ancestors were born and grew up.

In the same way, Polo and Pozo (2011) consider that it may be interesting to investigate the meaning of traditional musical practices in the field of Music Education and in the current context of globalisation. Even, according to Lorenzo and Espejo (2011), the relationship between multiculturalism and musical folklore in the classroom is clearly established in the educational curriculum present in both LOGSE and LOE educational laws. On the one hand, LOGSE educational law incorporated an objective in the matter of music, both in Primary and in Secondary Education, related to the learning and knowledge of musical folklore by students. On the other, LOE educational law proposed, referring to music education, a treatment of it through multiculturalism, interdisciplinarity and its character as a means of nonverbal communication. More precisely, to do so, this law put into value the importance of the folklore and the musical environment of the students (MEC, 2007).
Riaño and Cabedo (2013) focused on the opinion of Pre-primary Education teachers on the importance of transmitting musical heritage in the classroom and concluded that teachers of this educational level believe that the cultural-musical heritage is of great importance in the school for three fundamental reasons: first, because they consider that bringing the musical heritage to classrooms is in line with the 21st century educational challenges to be responded; secondly, because knowledge of the cultural-musical heritage is an opportunity for the personal, professional and social enrichment of students and, thirdly, because this knowledge entails contact with the customs of our ancestors.

Nevertheless, according to González Monfort (2008), most published works on the use and value of cultural heritage have focused on considering it only as an element of the evidenced past. It is not awarded a projection of the future that allows it to become a tool from which to build a critical social thought that facilitates the action and commitment of citizens and thus act in a critical, democratic and responsible manner. For this reason, Hernández Cardona (2003) supports that "it can be a challenge that the cultural heritage is an educational resource that can help to create historical awareness in the students, since their learning will allow them to better understand the past that surrounds them, to value The historicity of the present and consciously participate in the construction of their personal and social future “(p.455).

1.2 Educational and training values of flamenco

With regard to flamenco, works such as those by López (2010), Salazar (2010), Crisol (2008) and Perea (2010) presuppose that flamenco is part of the context in which the student is born and grows up; however, flamenco is not always - and less frequently - part of the cultural and family environment closest to students. Therefore, in this sense, we could not justify the presence of flamenco in the classroom, but as part of its cultural roots. From the anthropological foundations of flamenco, the pupil between three and twelve years old gets in touch with his own culture and can help him to become aware of the sense of knowing history, not only his own, but European and universal. This permits the learner to enter into the historical evolution of humanity and to bring reasons to understand the present.

Thus, flamenco constitutes an appropriate framework for a first approach to part of the Andalusian culture since traditional Andalusian music fuses popular and educated poetry and historical and geographical references of the Andalusian community together. Even mathematics has its place in the world of Pre-Primary and Primary Education in terms of analysing flamenco compasses, accompanying the couplets with the accent and pulse, over time, etc.

In addition, from a technical point of view, from the musical and analytical structures of flamenco music we can reach other rhythms, melodies, instruments, musical groups, harmonies, etc. Flamenco can foster not only the knowledge of an Andalusian culture tradition, but also of other traditions, cultures and musical-theoretical systems related to those used in flamenco music. For example, we can reach the ternary beat of the waltz from Andalusian sevillanas, to the Greek ways and their repercussion in Eastern and Western musical language, or to the harmonies on which jazz and heavy metal are based. Taking advantage of the characteristics of flamenco art in the classroom could mean a content that encompasses the rest, being the reference of a whole program from which to develop both the contents and musical elements of flamenco and other musical styles and cultures and other areas of knowledge.

In short, flamenco can be configured as a first-order didactic resource to work on most of the key competencies of the Primary Education curriculum; but also to work on Social and Civic competence, competence in Linguistic Communication, competence for Learning to Learn, Mathematical competence and core competencies in Science and Technology.

On the other hand, as Cano and Ortega (2012) argue, the demonstrated universality of flamenco would just justify the appropriateness of its treatment not only in Andalusian but also in Spanish classrooms. Approaching flamenco implies knowing the character of the town and the cultures that intervened in its composition, not only Andalusian ones. This is the case of Murcian culture, as it should not be forgotten that towns that surround the miner mountain rage in la Unión and Cartagena are the cradle of cantes that constitute the cante of the mines. This fact, together with the fact that the school should be a place of encounter with culture and a place of reflection on inherited knowledge, should allow flamenco to reach school classrooms but seriously and rigorously.
2 METHODOLOGY

In the following research, we aim to achieve the results that can be framed within the category of academic research. Regarding this subject, Tafuri (2004) distinguishes between didactic projects and research projects:

> How to make my students learn to explore the instruments, to express themselves through improvisation, or composition, to understand in a richer and deeper way the musical messages, etc. These are questions and attitudes of didactic type. If, on the other hand, it is desired to discover something that is not yet known, then an investigation can be carried out that will contribute something to the knowledge to improve the educational task (p.30).

Tarufi (2004) points out how the Research Commission of the International Society for Music Education (ISME) determined in 2004 the types of research in the field of Music Education according to its purpose:

- **Music as a construction** analysed from the social and cultural perspective and its influence on the evolution and behavior of people as social beings. In turn, this type of research is divided into a series of subcategories that are: Cross-cultural, Cultural, Historical, Social and Personal.
- **Music as research**, referring to research related to tools, resources and projects that have to do with music understood as language and its application: it includes research on music teaching and musical models.
- **Music as perception**, it refers to how music is perceived and understood and the relationships among auditory, visual and body perception and their role in musical representation.
- **Music as production** addresses research that has to do with creative skills and their execution.
- **Music as a teaching** is organised as a research theme related to the curriculum, teaching methodologies, initial and on-going teacher training and the selection of the repertoire of the different stages and educational levels in which Music Education acquires presence.

From this description, it can be affirmed that an analysis of the presence of Andalusian culture in general and of flamenco in particular is carried out in Andalusian educational legislation referring to the educational level of Primary Education from the eighties to present times. In order to carry out this study, data analysis and information analysis tools have been used in the social and educational reality of Music Education within Primary Education. This is a cross-sectional descriptive study, which in turn uses qualitative instruments of control (Goig, 2012).

It is important to point out that in the search for published scientific texts on this subject, three fundamental aspects have been taken into account; the first aspect is the fact that flamenco has acquired a great projection in the world of music theory and anthropological research during the last thirty years. The second of them refers to the influence that flamenco has exerted both in the national as in the international sphere and, especially, in the Andalusian society. The last aspect considers that a limitation of this research has been that scientific production in the specific field of didactics in Music Education is very scarce, although the interrelation between research and flamenco is not something new for the different areas of knowledge.

3 RESULTS

3.1 Flamenco in educational laws

Before the declaration by UNESCO, flamenco was already part of the educational laws, for example, within the Andalusian Culture programs (during the 80s). In general, the curriculum materials and workshops on flamenco that were designed at that time did not offer pedagogical proposals or didactic resources able to bring the students closer to a current and truly significant vision of vision, although in the philosophy of the Andalusian Culture programs specified that excessive technical content should be avoided and an active and motivating methodology was recommended.

With the implementation of LOGSE educational law, the area of Artistic Education in the Autonomous Community of Andalusia played a fundamental role considering that both Music and Arts had an important social and cultural component. The transversal theme of Andalusian Culture acquired a special relevance and consideration. This law emphasised flamenco in itself, to presume that it possessed more cultural power than other artistic manifestations and cultural facts that represent the
Andalusian Culture. Flamenco, however, only appeared as content in the subject of Music and in two of the three blocks of contents of Music Education (Knowing how to listen and Knowing how to do) and in the first two cycles of Primary Education.

The LOGSE law on the topic of Andalusian culture was based on a less centralised educational conception and demanded a greater commitment from the teaching staff when designing their respective centre projects, as well as with culture depending on the environment. However, as it happens in the Andalusian Culture programs, the Ministry of Education and Science did not provide the educational centres with the material and human resources necessary to implement them correctly.

LOE educational law continued betting on the promotion, diffusion and care of the culture and environment specific to each Autonomous Community; but, unlike the educational conception of the LOGSE law related to the environment closest to the students, the Andalusian Culture had to be included within the framework of a plural vision of culture, education in values and interdisciplinarity. Therefore, the inclusion of the Andalusian Culture and Flamenco in Primary Education, unlike the more regionalist nature of the Andalusian Culture Programs and the LOGSE, acquired a globalizing and integrative approach. Special importance was given to the understanding, analysis and development of attitudes and values in relation to cultural phenomena and cultural interactions of different cultures (such as flamenco) that have taken place in Andalusia. However, despite the formulation of the Cultural and Artistic Competence, on the appreciation, understanding and critical appraisal of the different cultural and artistic manifestations of the cultural patrimony of the people, it was never possible to establish the curriculum of Arts and Physical Education in the Andalusian Autonomous Community.

Even with more intensity than the LOE law, LOMCE law is based on the integration of content and the globalization of teaching. In addition, LOMCE continues betting on the inclusion in its curriculum of Andalusian Culture, but this time from a globalised and multicultural perspective and within the framework of the Spanish and universal culture. LOMCE, in fact, gives special attention to flamenco as a consequence of its proclamation as an Intangible Heritage of Humanity by UNESCO in 2010. It is the first time that the Andalusian educational system includes flamenco as an explicit content in the programming of most of the areas of knowledge of Primary Education. As a result of this politicised interest, flamenco and the Andalusian Culture come to be treated out of context by including it, for example, in the design of areas such as Foreign Language, Culture and Digital Practice Social and Civic values and Education for citizenship and humans rights.

The president of the Andalusian government at the time of the declaration of flamenco as Intangible Cultural Heritage of Humanity, José Antonio Griñán, made the promise to include flamenco within the Andalusian educational system as compulsory. However, the only novelties that can be seen nowadays regarding the situation of flamenco in the school have been the appearance of it in the planning of extracurricular and complementary activities of the educational centres and the creation of an educational online site for flamenco within the official website of the Ministry of Education. The possibility of flamenco becoming a subject in primary education has only been imposed, from the Ministry of Education, to schools so as to establish flamenco as an extracurricular and complementary activity. It turns out to be a little contradictory that at a time when art in general and music in particular, loses prominence in the Spanish and Andalusian educational system, flamenco becomes so important. Therefore, it seems clear that taking advantage of the cultural-historical moment of the declaration of flamenco as Cultural and Intangible Heritage of Humanity is again new attempt to politicise flamenco for identity purposes.

4 CONCLUSIONS

The lack of reflection, investigation and application of flamenco in modern musical pedagogy seems to have been proven and, in our view, the analysis that has been carried out on the inclusion of flamenco music in the school presents some gaps to consider.

Firstly, it seems that neither the processes of cultural identity nor those referred to flamenco nor the political and ideological use made of it have not been taken into account. Therefore, it is necessary to rethink what is meant by cultural identity of the Andalusian folks, how other people who are not Andalusian can identify with flamenco by actively participating in its creation and evolution and how we can fall into the error of converting flamenco in a cultural fact full of clichés.
Flamenco can bring light when identifying the traits that define a particular social group, town, region or country, but we also consider interesting to analyse and deepen the meaning of traditional music, specifically _flamenco_ in a globalized context. In fact, _flamenco_ should set up itself as a phenomenon of hybridisation and globalisation. For this reason, it is essential to consider whether the practice, use and study of _flamenco_ in education have, as considered an oral tradition music, a direct relationship with the way and the context in which it is produced and the audience to which it arrives, as well as with the cultural policies that each educational law transfers to the school curriculum.

Therefore, we deem it pertinent to carry out a deeper analysis from a pedagogical, didactic and musical point of view on the appropriateness of the use of the popular music and _flamenco_ in the school trying to flee from topics created by the excessive simplification and by a “rural” view of them. We should be specially careful with the danger of not using critically the content of some _flamenco_ lyrics considered to have a macho, racist, violent or xenophobic nature and about not having a specific time in the school hours to study _flamenco_ or qualified teachers to do so.

The globalised and multicultural character of _flamenco_, inserted in the framework of a Spanish and universal culture contrasts with the exclusivist eagerness of the Andalusian educational administration to assume _flamenco_ as own. Flamenco must be configured as a means of expression from a multicultural and globalised worldview, where language, culture and musical and arts are owned by humanity and not from a regionalist identity and a particular view of the world and culture.

We can conclude affirming that, despite the progressive increase of the presence of _flamenco_ from the programs of Andalusian Culture to the Andalusian curricular concretion of the LOMCE in the educational level of Primary Education, _flamenco_ does not finish to establish itself as a way to know, appreciate and value the Andalusian culture. Moreover, it does not even establish as a musical and artistic content with its own entity and multicultural and universal character. For this reason, granting differential and exclusive treatment does not make sense and would occupy a teaching time that does not even exist for Music Education.

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