



VOLUME 14 ISSUE 4

The International Journal of

Arts Education

Non-formal Arts Education

A Dynamic Reality of Dance, Music, and Dramatic Art

NÚRIA OBIOLS-SUARI

THE INTERNATIONAL JOURNAL OF ARTS EDUCATION

<https://artsinsociety.com>
ISSN: 2326-9944 (Print)
ISSN: 2327-0306 (Online)
<https://doi.org/10.18848/2326-9944/CGP> (Journal)

First published by Common Ground Research Networks in 2019
University of Illinois Research Park
2001 South First Street, Suite 202
Champaign, IL 61820 USA
Ph: +1-217-328-0405
<https://cgnetworks.org>

The International Journal of Arts Education
is a peer-reviewed, scholarly journal.

COPYRIGHT

© 2019 (individual papers), the author(s)
© 2019 (selection and editorial matter)
Common Ground Research Networks



Some Rights Reserved.
Public Licensed Material: Available under the terms and conditions of the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International Public License (CC BY-NC-ND 4.0). The use of this material is permitted for non-commercial use provided the creator(s) and publisher receive attribution. No derivatives of this version are permitted. Official terms of this public license apply as indicated here: <https://creativecommons.org/licenses/by-nc-nd/4.0/legalcode>



Common Ground Research Networks, a member of Crossref

EDITOR

Barbara Formis, University Paris I, France

ACTING DIRECTOR OF PUBLISHING

Jeremy Boehme, Common Ground Research Networks, USA

MANAGING EDITOR

Crystal Lasky Robinson, Common Ground Research Networks, USA

ADVISORY BOARD

The Arts in Society Research Network recognizes the contribution of many in the evolution of the Research Network. The principal role of the Advisory Board has been, and is, to drive the overall intellectual direction of the Research Network. A full list of members can be found at <https://artsinsociety.com/about/advisory-board>.

PEER REVIEW

Articles published in *The International Journal of Arts Education* are peer reviewed using a two-way anonymous peer review model. Reviewers are active participants of The Arts in Society Research Network or a thematically related Research Network. The publisher, editors, reviewers, and authors all agree upon the following standards of expected ethical behavior, which are based on the Committee on Publication Ethics (COPE) Core Practices. More information can be found at: <https://artsinsociety.com/journals/model>.

ARTICLE SUBMISSION

The International Journal of Arts Education publishes quarterly (March, June, September, December). To find out more about the submission process, please visit <https://artsinsociety.com/journals/call-for-papers>.

ABSTRACTING AND INDEXING

For a full list of databases in which this journal is indexed, please visit <https://artsinsociety.com/journals/collection>.

RESEARCH NETWORK MEMBERSHIP

Authors in *The International Journal of Arts Education* are members of The Arts in Society Research Network or a thematically related Research Network. Members receive access to journal content. To find out more, visit <https://artsinsociety.com/about/become-a-member>.

SUBSCRIPTIONS

The International Journal of Arts Education is available in electronic and print formats. Subscribe to gain access to content from the current year and the entire backlist. Contact us at cg scholar.com/cg_support.

ORDERING

Single articles and issues are available from the journal bookstore at <https://cg scholar.com/bookstore>.

HYBRID OPEN ACCESS

The International Journal of Arts Education is Hybrid Open Access, meaning authors can choose to make their articles open access. This allows their work to reach an even wider audience, broadening the dissemination of their research. To find out more, please visit <https://artsinsociety.com/journals/hybrid-open-access>.

DISCLAIMER

The authors, editors, and publisher will not accept any legal responsibility for any errors or omissions that may have been made in this publication. The publisher makes no warranty, express or implied, with respect to the material contained herein.

Non-formal Arts Education: A Dynamic Reality of Dance, Music, and Dramatic Art

Núria Obiols-Suari,¹ University of Barcelona, Spain

Abstract: In this study we provide an overview of non-formal arts education. The main aim of the study was to show the presence of non-formal education institutions offering education in art forms such as dance, music, dramatic art, and visual and audiovisual arts, in addition to the other institutions, such as museums or creative groups that offer some type of arts education. Two aspects were considered: the presence of institutions and their profile. We found 4,790 institutions that are currently offering some kind of arts education. The data obtained were used to draw up the maps of the study. The first aim was to show the presence of non-formal arts education in two ways: first, according to frequency, and second, by weighting the levels according to the presence of institutions by counties. The results show a dynamic reality that is present and clearly reflects people's interest in cultivating some form of artistic expression in their lives.

Keywords: Art, Education, Non-formal Education

Introduction

In this study, we provide an overview of non-formal arts education. A large number of people decide to practice an art form, either professionally or as a hobby. The main idea of our research was to identify non-formal education institutions (i.e., those that are not part of the regulated education system) that teach art forms such as dance, music, dramatic art, visual and audiovisual arts, and design in Catalonia. The main purpose of this study was to determine which paths or itineraries people can choose for their artistic education when it is not a choice in their professional lives or, at least, not a choice in the regulated education system. We also included institutions not dedicated exclusively to education but offered some type of teaching in the arts field, such as museums, creative groups, creation factories—a type of institution dedicated to the promotion creation of art and design for connect culture and city—and civic centers. Two aspects of the institutions were considered. One was the frequency of the institutions in absolute terms, which is the existing number without contrast with other data, and in proportion to the number of inhabitants—shown on maps—and the other was to determine their profile. We found a total of 4,790 institutions that are currently offering some kind of arts education in Catalonia. We selected 3,522 institutions for more detailed analysis, of which 2,295 were non-formal institutions with explicit educational goals, and we analyzed the profile of 87 percent of the total (1,992 institutions). In drawing up the maps, we included a total of 1,227 institutions that offer arts education, though it is not their main activity. In this group, we considered the three main art forms: dance, music, and dramatic art, which corresponded to popular dance groups (359), choirs (654), and amateur theatre companies (214). As shown in the maps presented below, these institutions have an important presence and most of them exist as a hobby space outside of professional interest. If we consider the broad role that non-formal education plays in our society, it is not surprising to find that it is significantly superior to formal arts education in both number and proportional presence. In other words, the presence of institutions that offer activities enjoyed by a wide variety of population—not only for the purpose of training of professional artists—is clearly significant. It is understood that all institutions studied exist at the present time.

In developing and applying the methodology of this study, our initial premise was fulfilled: both non-formal education and arts education are present in society. The main reason for carrying out this research stems from of the lack of knowledge about it since there are no previous studies.

¹ Corresponding Author: Núria Obiols-Suari, Passeig de la Vall d'Hebron, 171, Departament de Teoria i Història de l'Educació, Facultat d'Educació, Universitat de Barcelona, Campus Mundet, Barcelona, 08035, Spain.
email: nobiols@ub.edu

It was decided that all of these art forms be included because this research is an assignment from National Council for Culture and the Arts (CoNCA) in Catalonia (Spain), with the main purpose of gathering data on the previously unstudied subject of non-formal arts education. We had data on what formal artistic education is like in the regulated education system, and this present research aims at discovering the total dimension of artistic education in Catalonia and where takes place, but not about the characteristics of their users, which would be the subject of another study. The main objective was to have a general overview of the presence of all non-formal art education institutions. As can be seen in the Research Method, various cartographies were elaborated with the purpose of to know the geographical presence of non-formal arts education. The general analysis of the results allowed us to open a way of reflection while also weighing possible improvements in articulation.

This research has made it clear that non-formal and informal education have multiple ways of developing our artistic facets, and it is much more extensive and satisfies demand much more than formal education. Its impact, then, is evident in the learning that we achieve individually and collectively. People educate themselves in many ways and follow many paths. Professor Jaume Trilla (1996, 30) understands non-formal education as a: “specific set of processes, media and institutions that are designed differentially according to explicit objectives of training or instruction that are not directly aimed at offering the degrees of the regulated education system.” Non-formal education offers learning outside the formal education system—which includes institutions such as high schools or universities—in places such as a music school, a dance school, or ceramics or painting workshops that people attend outside their obligations in a regulated educational system. People can use these institutions for their hobbies or for specific training, but in all cases they do not form part of their formal, regulated education itinerary. This entails a huge extension in users and format of institutions. To give a few examples, these institutions could range from a center for children in theatre or painting outside school hours, a craft workshop for the elderly, a dance academy aimed at youth, adults, professionals, or amateurs, or to a museum with extensive offerings of educational activities. Education is a holistic process involving many variables and situations. Of the variety of educational experiences that we have had throughout our lives, some have been intentionally educational and others have not. Regardless of this distinction, some or many of them have been important in our education. We have been shaped by all of them, and we will continue to receive many educational influences in an endless path. Many years ago, several international educational reports made it clear that education was not just what happens in the family and school environment (Faure 1972; Coombs 1985; Delors 1996). Delors (1996, 92) expressed this as follows:

In the same way that the period of education is becoming a whole lifetime, so the facilities and opportunities for learning are tending to become more numerous. Our educational environment is becoming more varied; education is reaching out from formal systems to benefit from the contributions of other people and institutions active in society.

Many studies focusing on the relationship between art and education from a variety of perspectives emphasize the importance of arts education for cognitive and human development (Barrett et al. 2017; Cantekin 2016; Bradshaw 2017; Fernandez 2016; Fleming 2012; Marshall 2016). As Cantekin (2016, 246) states, “The art enables raising individuals who do not only live for own benefits, but also produce for humanity and who have public consciousness.” Art makes us free and allows us to express our freedom through the window of creativity.

Art is a very fertile field for a wide range of research that highlights the undeniable benefits of arts education, to which we will refer in the course of this study, whose main purpose is to know the dimension of its existence and its characteristics and specialties. It is beneficial not only for learning specific skills of different art forms (Pantev et al. 2003; Becker 2013; Pashman

2014; Marshall 2016; Espeland and Stige 2017), but also for social development and moral education, by increasing people’s capacity for understanding towards others (Soares and Lucena 2013; Horwitz et al. 2015; Maraz et al. 2015; Rasmussen 2017; Malloch and Trevarthen 2018) and as a source of social changes (Mardirosian and Lewis 2016). There is probably no correlation between the reasons why people choose arts education and these secondary benefits, but it seems clear that art education provides more than the acquisition of a technique. It somehow humanizes us.

Research Methods

The study had two complementary aims. The first was to count the institutions, validate them, and organize them thematically and geographically (by counties and provinces). Institutions have been located by querying various registries from specialized institutions in art forms and through different digital search engines. Catalonia has a population of 7,600,065, of which 2,254,642 live in Barcelonès—the county with the highest number of inhabitants, and its capital is the city of Barcelona. The variability in number of inhabitants in the county is very well known. The most populated county is Barcelonès and the least populated is Alta Ribagorça with 3,774 inhabitants. In the context of the research methods, this means translating the results of the quantification into map to locate them. The second was to analyze them using a methodological instrument that allowed us to gather general data on the type of institutions, their activities, and their users. A list of 5,090 institutions was drawn up, classified, and systematized by art forms with the aim of identifying non-formal art education institutions. Of these, 3,822 institutions were selected for validation and 3,522 were validated—that is, we prove that they still exist nowadays and that their profile corresponded to the objective of our study—including 2,295 non-formal education institutions and 1,227 informal ones. As mentioned before, non-formal education offers learning outside the formal education system—which includes institutions such as high schools or universities—in places such as a music school or a dance school, which people attend outside their obligations in a regulated educational system. Informal institutions are those that do not have the explicit purpose of educating, such as choirs, popular dance groups, and amateur theatre companies. Then, to analyze non-formal education institutions, we performed a proportional sampling by counties that included a total of 1,992 institutions.

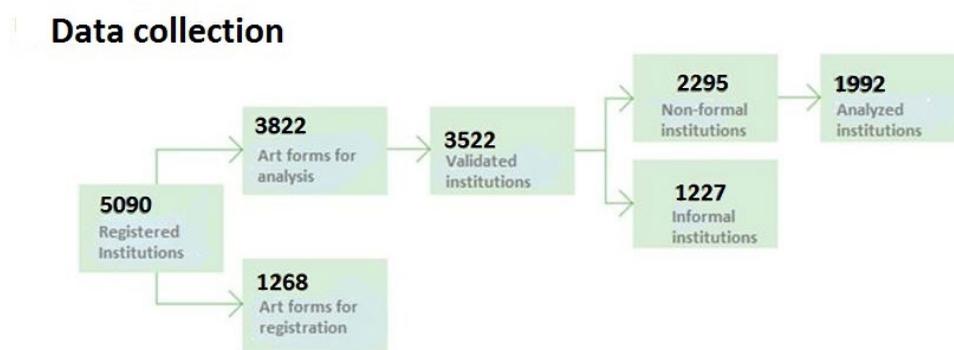


Figure 1: Data Collection
Source: CoNCA 2019

It should be noted that the sampling was performed for the most common art forms, and the average proportion was set by analyzing 100 percent of the county with the largest population, El Barcelonès. For the three most important art forms in Catalonia (music, dance, and dramatic art), we decided to collect data from a sample of both non-formal and informal education institutions.

The reason of this decision is because we want to find out a reality. People very often use these institutions as a means of enjoying culture and never before has their existence been studied or noticed. Informal institutions are those that do not have the explicit purpose of educating but have clearly been used as learning paths in these art forms and do not happen in the other arts forms studied for the non-formal institutions. We chose choirs to represent music, popular dance groups to represent dance, and amateur theatre companies to represent dramatic art. It is especially significant to note that these informal institutions account for 74 percent (1,227) of all institutions offering education in music, dance, and dramatic art. Furthermore, we only considered a single type of institution for each of the three art forms: choirs for music, popular dance groups for dance, and amateur theatre companies for dramatic art. If we had included all associations, groups, or companies dedicated to one of these art forms, they would certainly have outnumbered the non-formal education institutions. The main purpose of this inclusion, in spite of the research being about non-formal institutions, is the need to show that besides the presence of non-formal and informal education being important, people access art education through different ways.

The data obtained from the recorded and validated institutions were used to draw up the maps of the study. The first aim was to show the presence of non-formal arts education in Catalonia in two ways: first, according to frequency (i.e., considering the number of institutions and establishing different levels according to their presence), and second, by weighting the levels according to the presence of institutions by counties. That is, the different levels of non-formal education presence were based on whether the institutions in a county were more or less numerous than corresponded to their population in the proportional sampling.

A range of shades is used to show the intensity of non-formal education in the counties, in both number and proportion. Finally, for the third map, the same procedure was followed, but color and shades are used to compare non-formal and informal education institutions.



Figure 2: Frequencies, Art Forms, and Institutions
 Source: CoNCA 2019

We will now describe the methodological instrument, which was validated at different times previous to its application. We used an Access database with codes used in each section of the instrument.

The screenshot shows a web-based data entry form titled 'ENFiART'. It is organized into four main sections, each with a green header:

- GENERAL DATA:** Includes fields for 'Institutions code' (with dropdowns), 'Formal' and 'Non-formal' (checkboxes), 'Art form' (dropdown), 'Institution typology' (dropdown), 'Name institution' (text), 'Institutional dependence' (dropdown), 'Location 1', 'Location 2', 'Town' (dropdowns), 'Address', 'Postal code' (text), 'Link' (text), 'Email' (text), 'Telephone number' and 'Fax' (text), 'Year of opening' (text), 'Contact person' (text), 'Subentity' (text), 'Location 1 Sub' and 'Location 2 Sub' (dropdowns), and a large 'Other information' text area.
- TYPE OF INSTITUTION:** Includes dropdowns for 'Scenic-musical spaces', 'Educational spaces', 'Cultural institutions', 'Specialized socio-cultural groups', 'Non-specialized socio-cultural groups', 'Productions and/or conservation institutions', and 'Commercial establishments'.
- TYPE OF ACTIVITY:** Includes dropdowns for 'Art form', 'Popular culture', 'Characterization', and 'Formal complementary activity'.
- TYPE OF AUDIENCE:** Includes dropdowns for 'Social groups' and 'Age groups'.

Figure 3: Methodological Instrument for Analyzing the Institutions' Profiles
 Source: CoNCA 2019

There are four sections in the database, the first of which is for general data on each institution, including whether it offers formal or non-formal education, its address, and the art form it teaches. The second is the type of institution, including its offering. The third is the types of activity offered, which shows greater variety than the type of institution. Finally, the fourth is the types of audience, which offers information on age groups.

Results

The objective of this study was to obtain as faithful as possible a picture of non-formal arts education in Catalonia. The first outstanding finding was that the number of institutions was proportional in a high percentage of counties and higher than proportional in some.

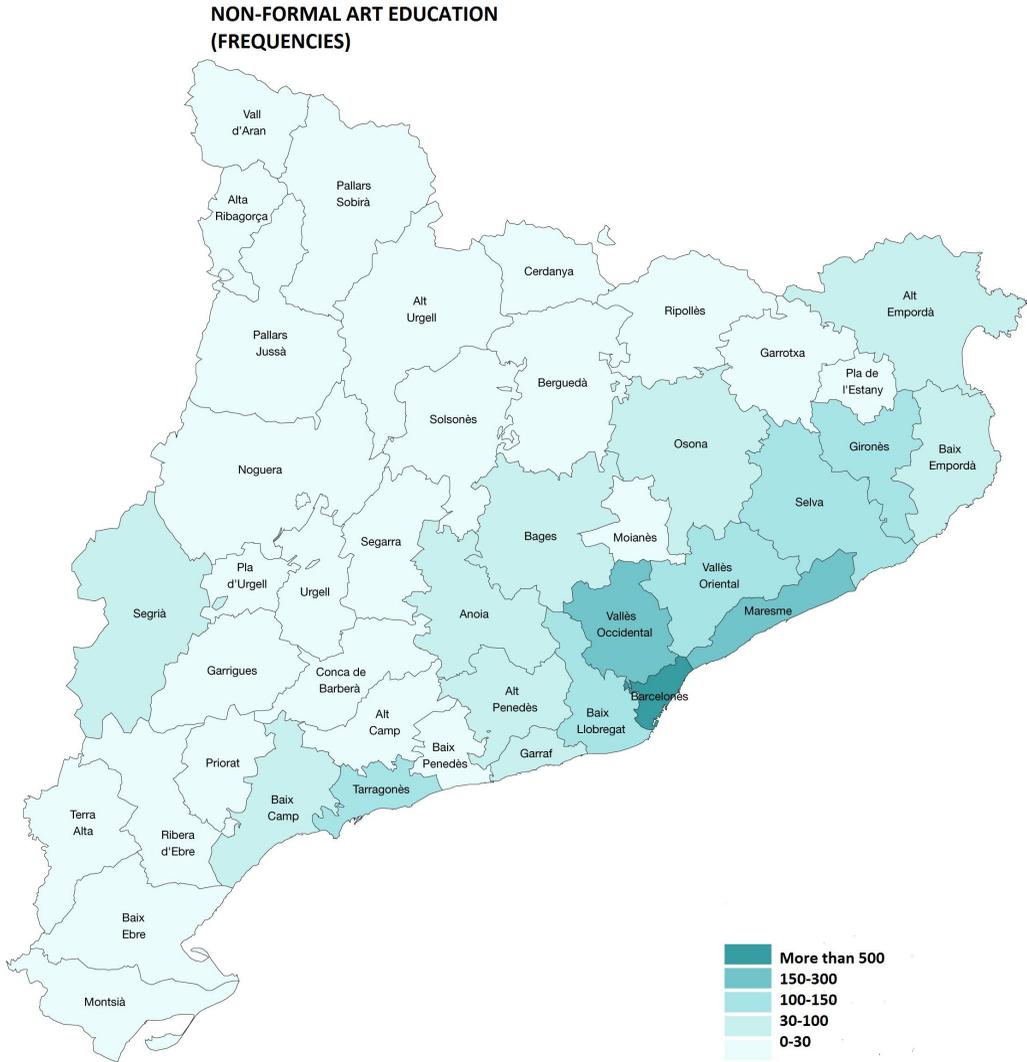


Figure 4: Frequencies of Non-formal Arts Education
Source: CoNCA 2019

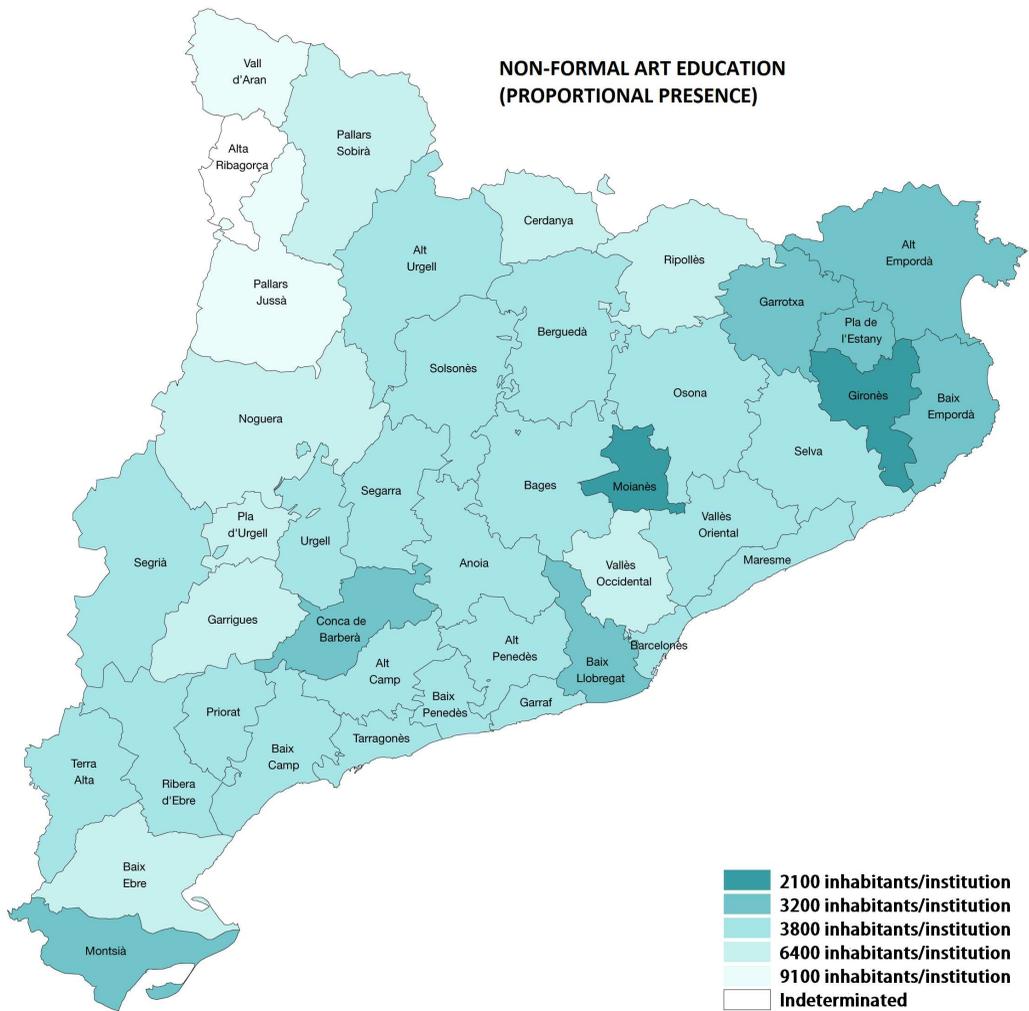


Figure 5: Proportional Presence of Non-formal Arts Education
 Source: CoNCA 2019

As we can see on the map of frequencies, non-formal arts education is present in practically the whole of Catalonia, but obviously with notable differences. Barcelonès, the county containing the most populated city, Barcelona, accounts for between 25 percent and 30 percent of the institutions of all art forms. In this county there are 900 non-formal education and informal education institutions of all the art forms analyzed, accounting for 26 percent of the total; two nearby counties came second; and a further five came third, with between 100 and 150 institutions. Nine counties had between thirty and 100 institutions; and finally twenty-five counties had between zero and thirty institutions.

The map of proportional presence shows that most of the counties in Catalonia had more than the average score of 3,804 inhabitants per institution. Obviously, these figures are very

general and based on the sum of many art forms. That is to say, some counties may have many non-formal education activities in one art form and very few in others. However, the results of the analysis show a high offering and level of artistic activity.

Nine counties (21% of the total) had 2,084 to 3,178 inhabitants per institution; twenty-two counties (52% of the total) had 3,804 inhabitants per institution; and eleven counties had 6,408 to 9,137 inhabitants per institution but were highly represented in one or several art forms. It can therefore be seen that the presence of non-formal education varies in intensity according to art forms.

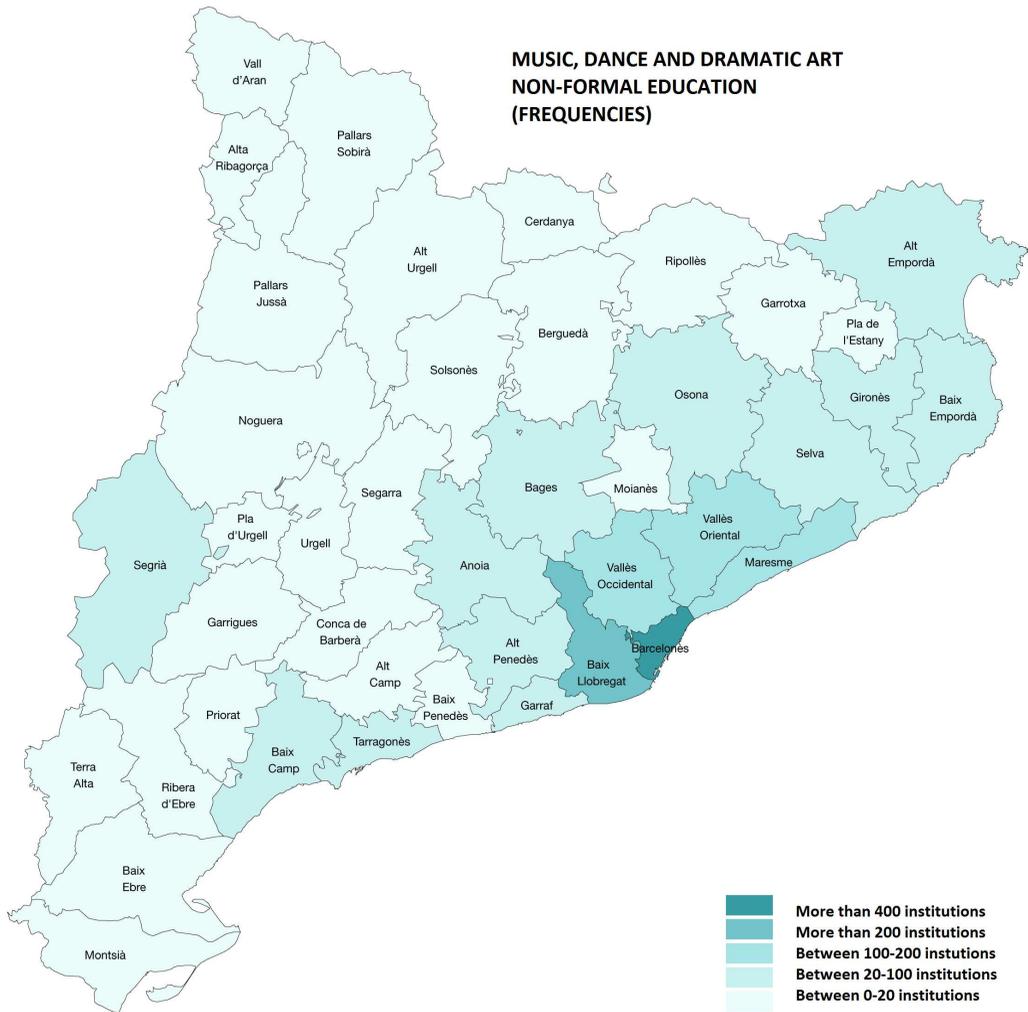


Figure 6: Frequencies of Music, Dance and Dramatic Art Non-formal Education
Source: CoNCA 2019

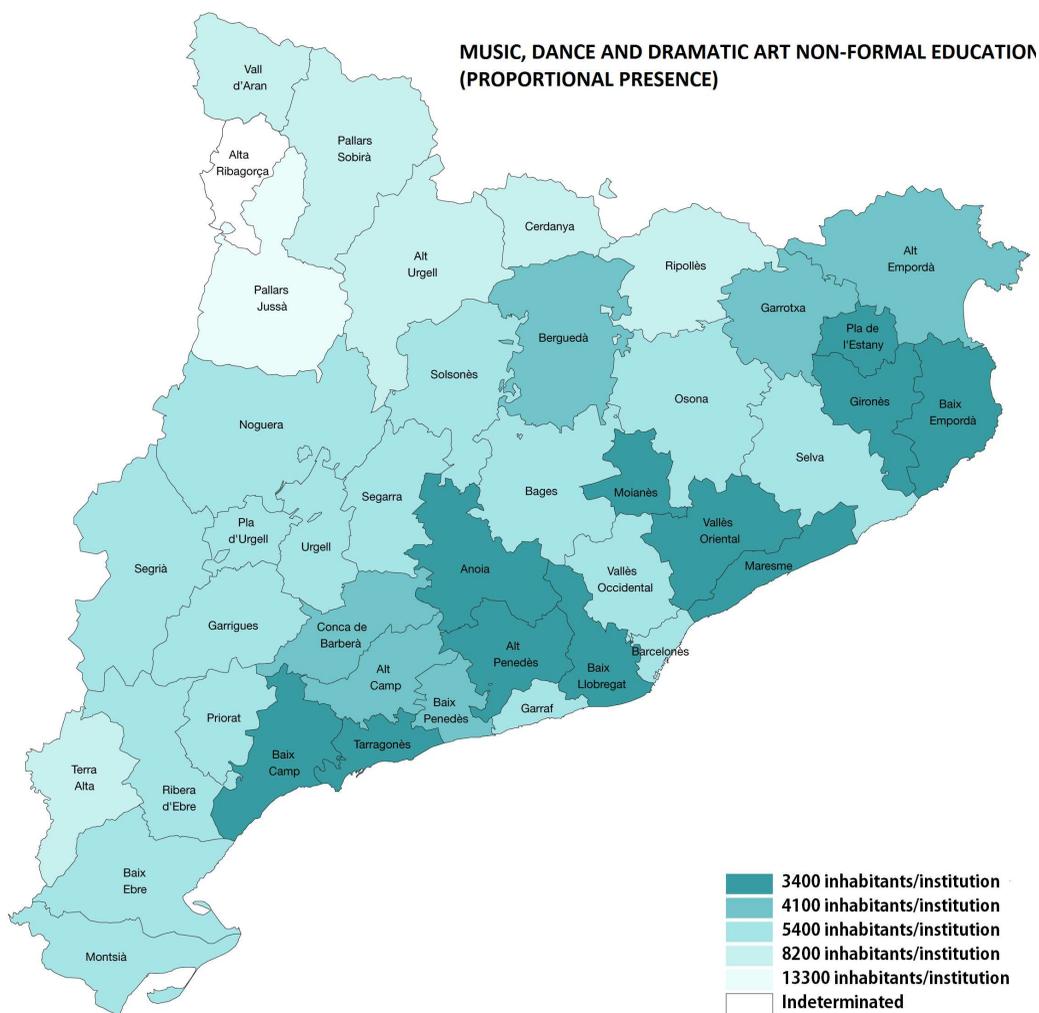


Figure 7: Proportional Presence of Music, Dance and Dramatic Art Non-formal Education
Source: CoNCA 2019

The map of frequencies for the main art forms (music, dance, and dramatic art) shows that the county with most institutions is Barcelonès (449). Three counties have 100 to 200 institutions; twelve counties had between twenty and 100 institutions; and twenty-five counties corresponding to the least populated areas of Catalonia had zero to twenty institutions.

The map of proportional sampling shows that the most common art forms in Catalonia are music, dance, and dramatic art. Eleven regions were especially active in these three art forms, with 3,415 inhabitants per institution. We observed on the first map that these counties, except one of them, did not have the top score when all the art forms were included and, in fact, two counties were only slightly above the average score. The proportion in the most common art forms was thus higher in general and also individually by counties. A total of seventeen counties (40%) had 3,415 or 4,070 inhabitants per institution.

Although the data were gathered exhaustively, some institutions may have been neglected due to lack of dissemination or institutional recognition. Furthermore, in some counties with a low population, the scores established in this study were obtained from very small frequencies, so the loss of one or two institutions may have affected the final result.

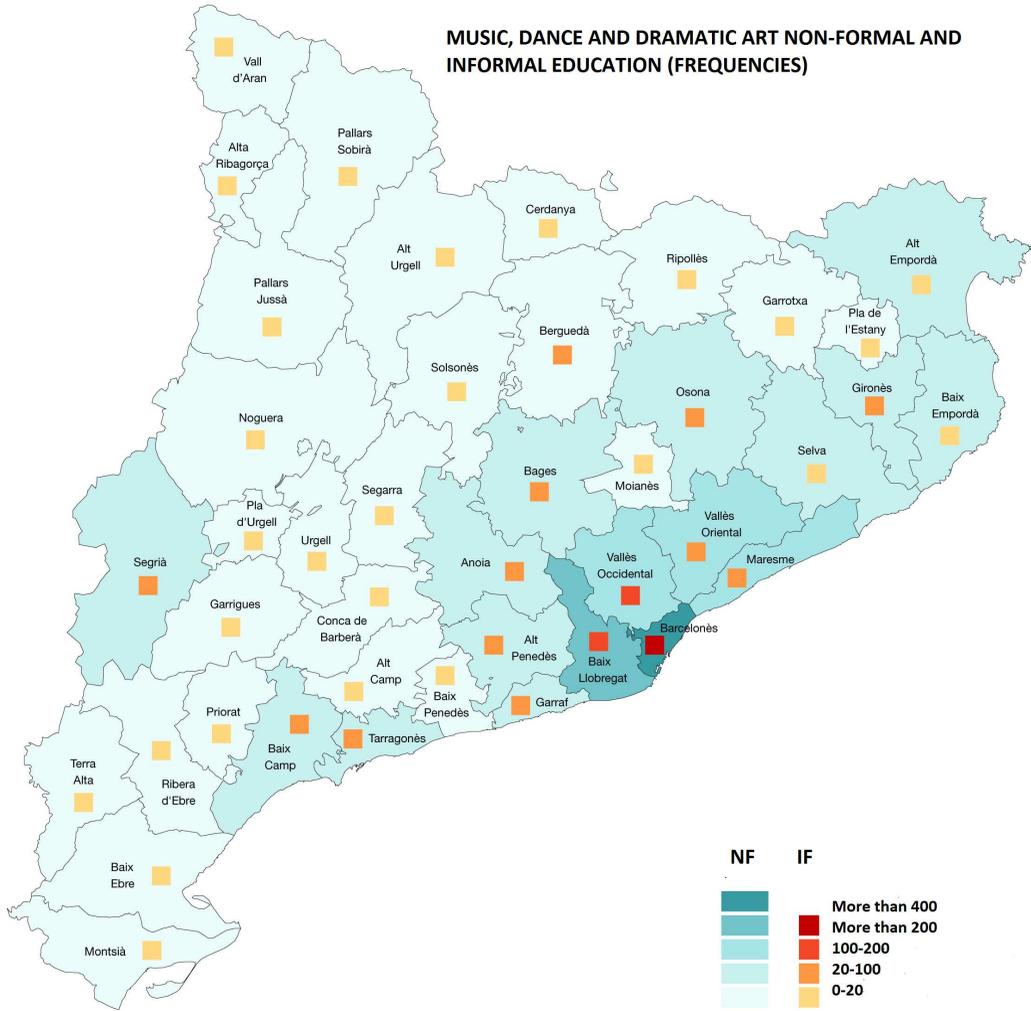


Figure 8: Frequencies of Non-formal (NF) and Informal (IF) Education of Music, Dance and Dramatic Art
 Source: CoNCA 2019

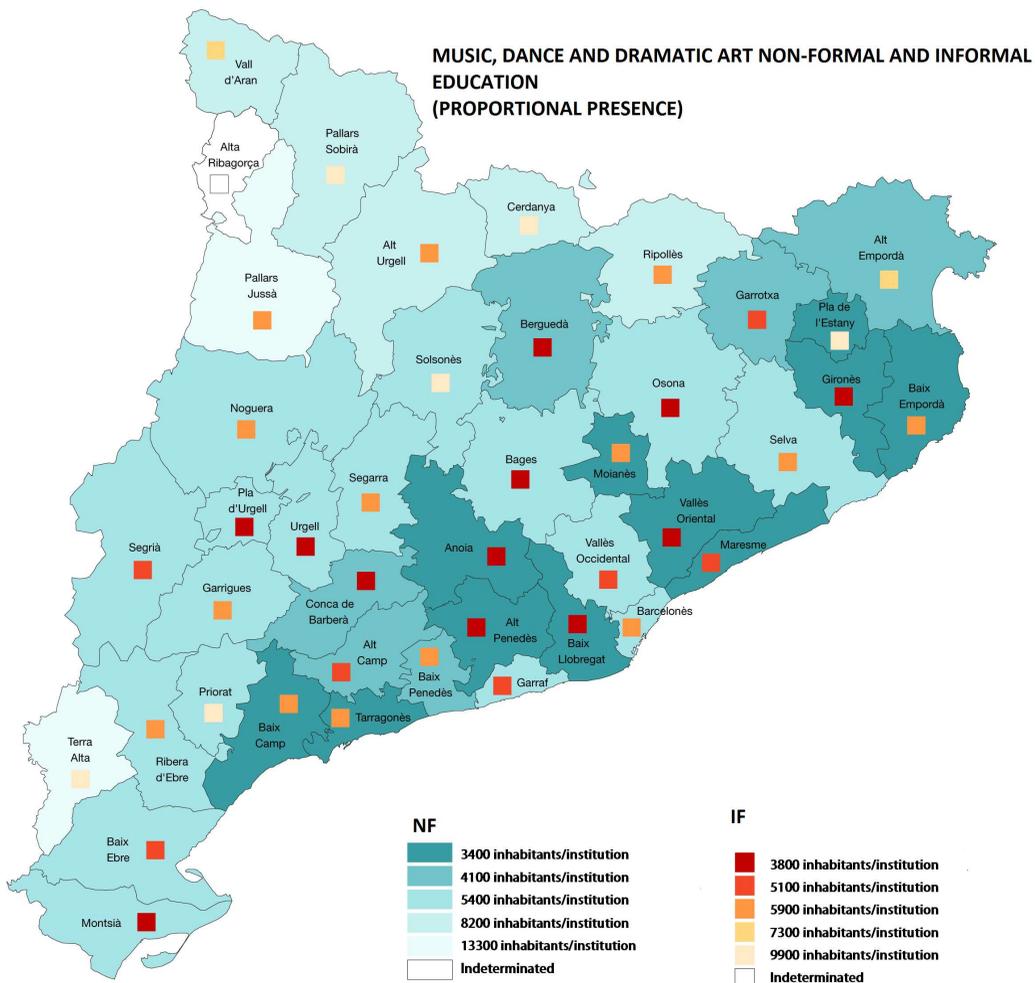


Figure 9: Proportional Presence of Non-formal (NF) and Informal (IF) Education of Music, Dance and Dramatic Art
 Source: CoNCA 2019

On the map of frequencies for the main art forms, taking into account non-formal and informal education institutions, we can observe that Barcelonès had the highest frequency. It should be added that, as can be seen in the legend of the map, there is a lower presence of informal education than non-formal education. As explained above, for informal education we counted choirs, popular dance groups, and amateur theatre companies. Therefore, if we took into consideration the broad spectrum that all informal education institutions represent, the number of levels would not only be comparable to that of non-formal ones but probably higher and would probably change the results obtained.

In the map of proportional sampling, we combined the three main art forms (music, dance, and dramatic art), and this map reflects a very clear reality. When people decide to study artistic expression related to music, dance, or dramatic art, they use a variety of paths. They may choose strictly educational institutions, whose main purpose is education, or institutions that are not explicitly educational and are represented as informal on the map. For example, the map shows some counties where the proportion of non-formal and informal institutions is very similar and high (with an intense tone of red and blue). On the other hand, there are some counties where

there are much more informal institutions than non-formal institutions, a situation more frequent in rural context.

We suspect that if we had recorded all informal education institutions, the number of counties with informal education would be higher. Fourteen counties (33.3% of the total) have more informal institutions than non-formal. On the other hand, eleven counties showed a balance between the two types of education. If we add these counties to the previous ones, we have a total of twenty-five counties (60%) where the informal offering is as high as or higher than the non-formal offering in the three main art forms. Another interesting fact is that two of the counties with the highest score in non-formal education, also had a high score in informal education. Finally, in seventeen counties the informal offering was lower than the non-formal offering but, as mentioned above, these data do not present the full picture because we only computed one possible type of education.

We will focus on the art forms and their characteristics below. Now, however, we would like to make a general presentation of the characteristics of the institutions that we have analyzed, specifically those dedicated to the three main art forms: dance, music, and dramatic art.

GENERAL PROFILE OF NON-FORMAL EDUCATION INSTITUTIONS

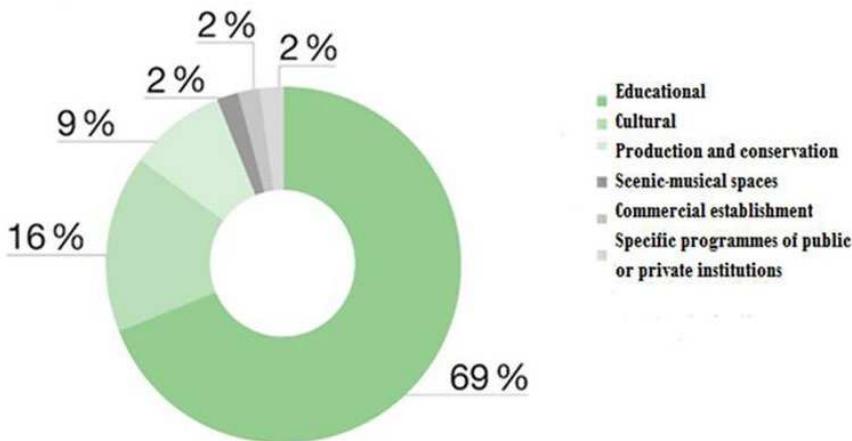


Figure 10: General Profile of Non-formal Education Institutions
 Source: CoNCA 2019

The general profile of non-formal education institutions in these three art forms in Catalonia is as follows.

The most representative institutions offering non-formal education in Catalonia are educational institutions, which account for 69 percent of the total. They consist of schools, academies, teaching areas, and sundry educational establishments. That is to say, the main purpose of these institutions is to educate, and this is different in the case of cultural institutions, whose main purpose is not to educate but include educational programs in their activities. These kinds of institutions, classified with the category of cultural, account for 16 percent of the total. The most representative ones are *specialized sociocultural groups*, among which associations are particularly prominent. In the case of dance and dramatic art, many professional companies also offer training.

Production and/or conservation institutions, such as museums and artists' foundations, accounted for 9 percent of the total and taught their own art form in all 127 cases analyzed. A further sixty-four institutions (creative collectives or creation factories specialized in dramatic art) were active in dramatic art or dance. We wished to keep this type of institution separate for

the analysis. However, if cultural institutions (16%) are added, the total comes to 25 percent, so it is interesting to note that a significant percentage of the institutions were created for cultural and not just educational purposes.

Smaller groups, with 2 percent of the total, were scenic-musical spaces, which combine their entertainment offering with education, specific programs in any of the art forms promoted by various institutions such as city councils and departments of public institutions, and commercial establishments that also offer education. In general, non-formal education institutions have a clearly educational profile. That is, most of them are institutions whose main purpose is teaching one of the art forms.

The year of opening was determined for a total of 1,351 institutions (69%) and was not determined for 598 (31%). As found in the data analyzed, the number of institutions set up has increased progressively since the 1970s, as we have learned from the data obtained through the methodological instrument. We think that there are several variables that affect this result. One of them is the increase in sensitivity of our society toward education.

We were able to obtain data on the institutional dependence of 1936 institutions (97% of the total), of which 77 percent were private, 15 percent were public, and 18 percent were public/private. We were unable to obtain data on the dependence status of twelve institutions. The highest percentage of institutions was private. This figure is open to many interpretations, but we think all activities that are not considered basic to people’s education (and corresponding to formal education) are clearly considered nonessential and even a luxury in some art forms. This is particularly true in the case of artistic activities.

For the subjects in the curriculum of the institutions analyzed, we considered the most fundamental one of each institution, and subsequently other subjects taught in the institutions in the section dedicated to this topic.

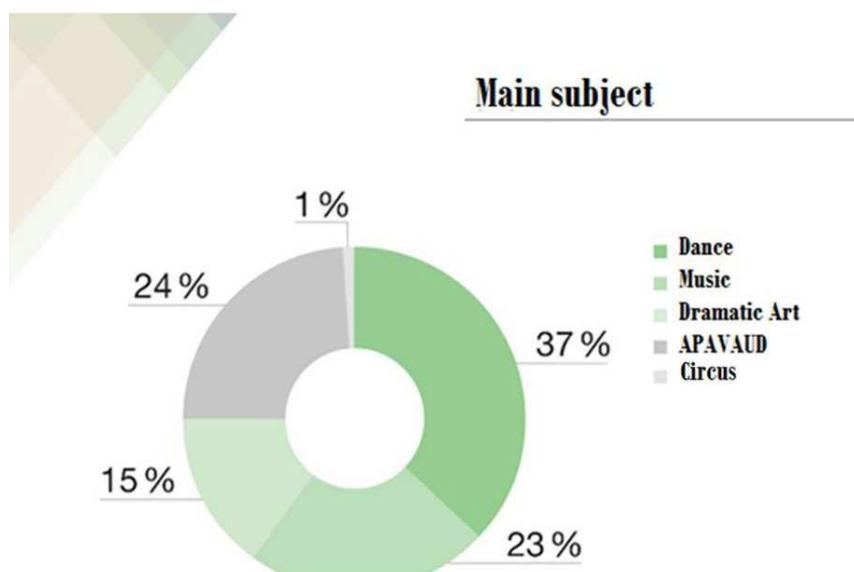


Figure 11: Main Subject of the Non-formal Arts Education Institutions
 Source: CoNCA 2019

We can see that the art form of dance was the main subject (37%), followed by music (23%), and visual, and audiovisual arts and design (24%), which we will later consider with more attention. Another 15 percent corresponded to dramatic art, and finally 1 percent to the circus. As we have said, dance, music, and dramatic art together represent a total of 75 percent of the non-formal education offerings. This high percentage is no doubt due to several factors, including their value for cognitive and physical development, which has been pointed out by studies such

as that of Pantev et al. (2003) on the effect of music on learning and that of Becker (2013) on the positive effects of dance on school learning.

The characterization of the offering refers to the profile of the activities offered in non-formal education institutions.

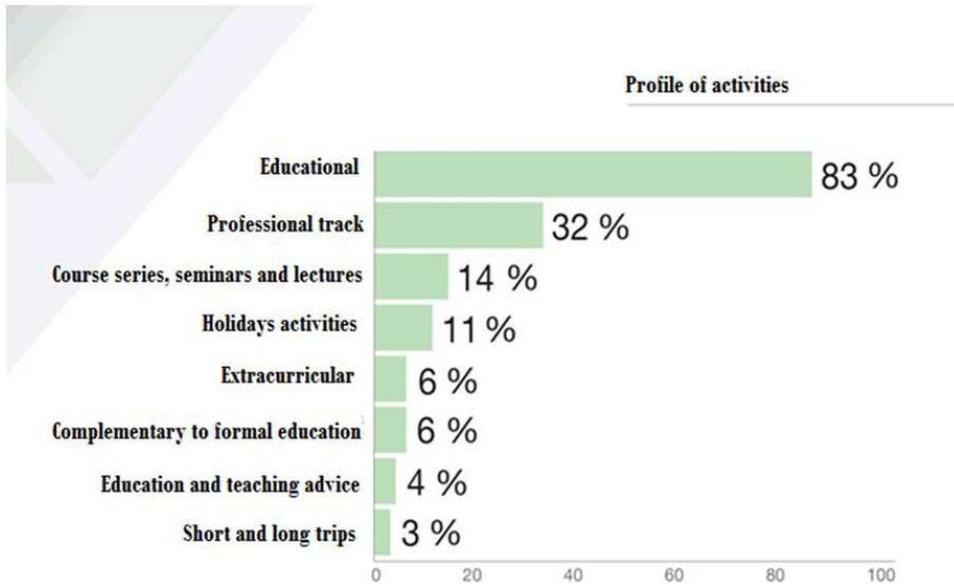


Figure 12: The Profile of the Activities of the Non-formal Arts Education Institutions
 Source: CoNCA 2019

It is obvious that the offerings are mainly educational (83%) and with a professional track (32%), while offers of other types, such as holiday nurseries (11%), have a considerable presence that has increased in recent years. It should also be considered that other types such as course series, seminars, and lectures account for a high percentage (14%), although they are most typical of production and/or conservation institutions (59%), which have fewer educational offerings. We understand educational institutions to be those that are subject to any specific relationship or format (professional or educational), although, of course, all the institutions shown on the map are educational. The difference is in their specificity toward their objective and their target audience.

As educational activity accounts for the majority of offerings, it would be interesting to investigate this further in the future because, within this group, several questions arise regarding the profile and preferences of users. Education is not the main activity of production and training institutions, which clearly offer complementary education to formal education. When these institutions (mostly museums) make an educational offering, it is to reinforce and collaborate with formal institutions such as primary and secondary schools. Education and teaching advice is the most common activity in this type of institution. Offering course series, lectures, and seminars is also common. We also considered guided tours, which are offered by 69 percent of these institutions.

We think that this type of activity accurately reflects the current situation in education. The institutions are expected to give training in their art forms, but they are also expected to offer other possibilities that are continually emerging. For example, as stated above, the offer of holiday nurseries is still incipient but will become more important as a means for work-life balance in our country.

It was very difficult to gather reliable information on the age groups to which non-formal arts education is aimed. Many institutions do not clearly specify the target audience for their offering, and in many cases we contacted them directly to try to obtain more information. This effort was unsuccessful in 421 cases (21% of the total). Among the 79 percent of institutions that responded, 65 percent mentioned a specific offering for one or more age groups. The following are the results obtained from the 1,332 institutions that specified the age groups to which they addressed their offering:

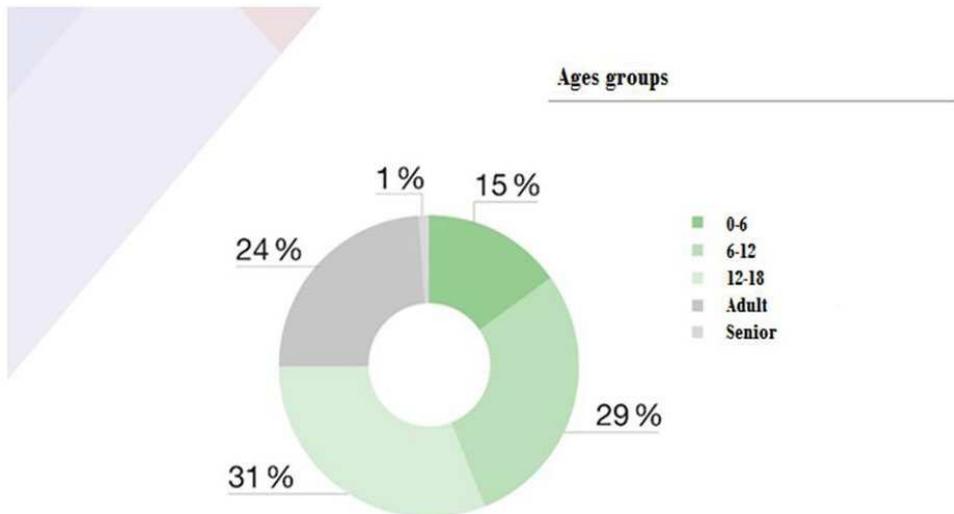


Figure 13: Age Groups of the Non-formal Arts Education Institutions
 Source: CoNCA 2019

As we mentioned in the methodology section, we were particularly interested in institutions that had a clearly defined offering for a specific age group. For example, we wished to find out whether there was a specific offering for senior citizens, an age group that is not consistently defined. However, the offerings for this age group did not tally exactly with the institutions targeting it specifically. On the other hand, early childhood, childhood, and adolescence were clearly targeted. The main age group targeted by arts education was the 12 to 18 years group, accounting for 31 percent of the total. It was followed by the 6- to 12-year group (29%) and the adult group (24%). We also made a specific analysis for each art form, which is presented below.

For dance, in 55 percent of cases, the results attained or exceeded the proportion according to population, whereas in 45 percent of cases it fell below it. With regard to informal education (represented by popular dance groups), thirty-five counties had more institutions than corresponded to their population and twenty-seven far more. Most of the institutions dedicated to dance only offered this art form. The offer covered a wide range of age groups but children and youth accounted for 77 percent of the total.

In music and non-formal education, twenty-eight counties had more institutions than corresponded to their population, twelve had the number corresponding to their population and two had fewer. Therefore, virtually the whole territory has a fairly visible network of music education and, if we add the great presence of choirs (52% of the recorded and validated institutions), it is clear that musical education has a great impact on the population. In addition to school education, people continue to learn and enjoy music in many ways: “the role of extra-curricular music appears to be particularly crucial in shaping attitudes to music that are carried into later life, and offers one of the strongest points of connection with the independent musical development that young people engage with out of school” (Pitts 2008, 14).

Of course, municipal schools form an important part of this category. With regard to informal music education, we focused on choirs, which offer a wide range of musical education. A total of twenty-four counties had more institutions than the proportion corresponding to their population, a figure very similar to that of music education. Private lessons form an important part of music education, but one that is fairly invisible and unregulated. The presence of private institutions is high, accounting for 64 percent of the sample, but not as high as in dance. Music is one of the three main art forms, among which it accounted for 23 percent of non-formal education, but the public sector offering was only 32 percent and the combined public-private (income comes from both public and private funding) offering was 4 percent. As for the subjects offered in the curricula of the institutions analyzed, a total of 348 institutions (79%) had the sole activity of music education, indicating a high degree of specialization in this sector.

The most representative type of institution devoted to music education was the educational institution, which accounted for 89 percent of the total. It should be noted that some of the institutions analyzed had some type of link with formal education. For example, 120 institutions (27%) prepared students for tests within the formal system. Municipal schools, as stated above, represented 22 percent of the total. Cultural institutions accounted for 8 percent of the total. The most representative ones were specialized sociocultural groups, among which associations were particularly prominent.

Therefore, educational activities, together with professional-track activities, have a very high presence (80%), followed at some distance by short courses, conferences, and seminars. Holiday nurseries, as stated in the section on dance, still have only an incipient presence, but are beginning to play a role among educational institutions. A total of 330 institutions (75%) indicate a specific offering for one or various age groups. As with dance, the age group most targeted is that of 0 to 18 years (71%), within which the 6- to 12-year and 12- to 18-year groups are equally targeted and the least targeted is the 0- to 6-year group. The adult group accounted for 29 percent of the target age groups, within which seniors are not disaggregated but are probably also targeted by the institutions.

A total of twenty-four counties (57%) have a proportional and higher than proportional number of informal education institutions of dramatic art. The number of cultural institutions was higher than the other art forms and their institutions. The categories of educational and cultural institutions were therefore the majority. In informal institutions, theatre companies (twenty-eight of the eighty-two recorded and analyzed) were included in this section, meaning that 34 percent of the cultural institutions were theatre companies, some professional and some amateur, but both dedicated some of their time to education. In the category of educational institutions, a large majority (108, representing 84%) were training centers and the rest were institutions related to educational service companies that included education in theatre. Private institutions were preponderant (67%). When dramatic art institutions included other subjects in their curricula (fifty-one of the dramatic art institutions), the combination with dance was slightly higher than any other (18%). Regarding the characterization of the offer, a total of 228 institutions had an educational offering, although in most cases (76%) it was complemented at times with other types of activities. In non-formal education, dramatic art did not have a very evident presence, with the offering aimed at a professional audience and highly divided into different types. Most institutions dedicated to dramatic art (83%) established specific age groups. Unlike in other art forms, adolescents and young people were the main target group in 42 percent of the institutions that specified age groups.

The vast majority of plastic, visual, and audiovisual arts and design institutions (45%) were concentrated in the province of Barcelona and in Barcelonès County. As in the case of music, municipal schools showed a high presence. Specialized educational institutions, as in the general figures, were the majority (65%), followed by cultural institutions (19%). Of these, the majority (61%) specialized in visual and audiovisual arts. Commercial establishments were dominant in

the plastic arts, such as drawing and painting (77%). Once again, consistently with the overall results, we found a clear preponderance of private institutions (76%).

The circus is the most minority art form. Although the number of institutions is small, it is proportionally one of the art forms with the highest educational offer linked to formal education and targets a wide range of ages. Some examples are different schools dedicated to training of circus specialties such as clowns or balancing acts as activities for children or adults into or out of their time of school or work. There are also circus companies that offer educational activities, such as workshops, as well as offering their shows.

With regard to production and conservation institutions, such as museums, we would like to highlight two figures that seem very significant. These institutions usually offer varied artistic activities with diverse arts forms. For example, we can find museums or foundations of artists that offer activities of painting, photography, or theatre workshops that link to the main subject of the museum. The first point is that there are a higher number of public institutions than other categories of institutions, and the other is that their offerings are clearly aimed at forging links with non-formal education, which represents a high percentage of the offering (31%). We were able to locate and analyze a total of 127 institutions throughout the Catalan territory. With regard to the type of institution, museums accounted for 48 percent and foundations of artists and collectors accounted for 14 percent. A particularly broad category (25%) was that of institutions that, whether or not they were specifically called art centers, were mainly dedicated to promoting an aspect of art in a variety of ways, including education. Finally, the category of creative collectives accounted for 13 percent. The main subjects offered by the institutions were plastic arts (40%) and visual arts (29%). History of art was taught in 23 percent of the institutions and, finally, 8 percent offered a variety of subjects, including dramatic and audiovisual art, music, photography, design, cinema, literature, and a variety of art forms.

In civic centers, art showed a clear presence, and we only collected data from the city of Barcelona, since this type of institution was created ad hoc in this urban center. Plastic, visual, and audiovisual arts stood out among their activities. It is very interesting to note that children and adolescents have a high presence among their target audiences.

With regard to literature, we located and recorded a total of 1,042 institutions, most of which were libraries. In general, then, in this section we will consider the presence of institutions dedicated to non-formal education in literature through activities aimed at promoting reading, specific writing workshops, course series, and monographic courses on literary styles, genres, or particular authors. We found that the educational offering of this art form is mainly provided in libraries (90% of the total), the other 10 percent corresponded to a variety of institutions, although more information is needed on this point.

A total of 225 institutions in Catalonia included a variety of art forms in their curriculum, with a high frequency in the province of Barcelona, which because of its high population, concentrated almost 90 percent of the institutions located. The art forms included were sometimes simply grouped together in a general artistic category and sometimes mentioned specifically. A curious correlation was observed between the subjects offered in these institutions and the general figures of this study, as if they were a mirror image at a smaller scale. Music, dramatic art, and dance (22%, 22%, and 20% respectively) were the predominant art forms, followed by plastic, visual, and audiovisual arts (19%). A variety of art forms (8%), literature (6%), and circus (3%) showed the lowest figures.

Discussion

One of the main conclusions of this study is the undeniable presence of a high level of non-formal arts education in Catalonia. In this study we have shown two types of maps, one of frequencies and one of proportional sampling. In the frequencies, we have seen that Barcelonès County covers between 25 percent and 30 percent of all art forms, rising to 45 percent for plastic, visual, and audiovisual arts. However, the proportional sampling maps tell a different story. In

proportion to the number of inhabitants, we found that there were areas with a high level of non-formal arts education. The general results seem to indicate that nine counties (21% of the total) had 2,084 to 3,178 inhabitants per institution, and twenty-two counties (52% of the total) had 3,804 inhabitants per institution.

However small a town is, and however far it is from the largest urban centers, people clearly like to experience and educate themselves in art. The existence of so many institutions, whether formal or informal, shows that people want to educate themselves in art, and they often do so with total dedication, outside their professional interests and outside formal education, a fact that we verify from the characteristics and offers of the entities.

We assume that people choose it freely and that it is independent of their professional lives because it is present in non-formal paths. They do so simply because they want to do it.

The most popular art forms are music, dance, and dramatic art. In fact, as we have said, they are the most numerous art forms in terms of institutions. A total of twenty-six counties (62% of the total) had 4,070 or 5,400 inhabitants per institution. Thirty-four counties (81%) had scores above the average, and seventeen counties (40%) had 3,415 or 4,070 inhabitants per institution.

Another important aspect of this study is that, as explained in the methodology section, we performed proportional sampling by counties. Based on the county with the largest population, Barcelonès, we established a percentage of institutions for each county. This led to an interesting finding: some institutions were excluded from the analysis in a very high percentage of counties. We can therefore deduce that, though the main city clearly had the highest number institutions, the presence of institutions in other counties was often proportionally higher, which could well be happening in any territory or in another country. To put in a colloquial way, and in proportional terms, in an urban context there are a lot of possibilities, but in rural context people work much more in artistic education.

As stated above, when people decide to study an art form related to music, dance, or dramatic art, they use a variety of paths. They may choose strictly educational institutions, whose main objective is education, or—if there is not one nearby or simply for reasons of personal choice—they may choose paths that are not explicitly educational and are represented as informal on the map. Indeed, this finding was confirmed, and we reached another important conclusion: that non-formal and informal education is clearly complementary. In other words, this research shows that not only is non-formal artistic education very important, it is also another very popular resource for people and, in some counties, it is the main path to obtain an artistic education. A large number of people use one or the other. Therefore, some counties had a lower frequency of non-formal education institutions than the established proportion, but they had a broad network of informal education institutions, some of which were not included in the analysis. If they had been included, the number of counties with informal arts education would be much higher. The number of informal education institutions exceeded that of non-formal ones in fourteen counties (33.3% of the total) and equaled it in eleven. If we add these counties to the previous ones, we have a total of twenty-five counties (60%) where the informal offering was as high as or higher than the non-formal offering in the three main art forms. Another interesting fact is that two of the counties with the highest score in non-formal education also had a high score in informal education.

In terms of the characteristics of the 1,992 institutions analyzed, most of the non-formal education institutions (69%) had a clearly educational profile. That is, most of them were institutions whose main purpose was education in one of the art forms, though 25 percent were cultural institutions.

The creation of non-formal education institutions has increased progressively as of 1991, since when 69% of the institutions have been created per the data obtained from the information analyzed with the methodological instrument with the code referencing year of opening. The diversification of education that Delors referred to in 1996 seems to be evident in this study.

Among the main subjects, dance was at the forefront (37%), followed by music (23%), and plastic, visual, and audiovisual arts and design (24%), and dramatic art (15%). As we have said, dance, music, and dramatic art together represented 75 percent of the non-formal education offerings. This dominance is due to several factors. One of them, which we think is very important, is the tradition existing in these art forms. They have been cultivated for many years in non-formal, informal and—in the case of music—also formal education. It should be added that some of them have been influenced by the media and fashion. They are very present in our society and could be considered the paramount art forms in arts education.

The offerings were mainly educational (83%), but also had a professional track (32%), while offers of other types such as holiday nurseries (11%) had a very considerable presence that has certainly increased in recent years. It should also be considered that other types such as course series, seminars, and lectures represented a high percentage (14%), although they are most typical of production and/or conservation institutions (59%), which have fewer education offerings. We think that this variety in the type of activities reflects the current situation in education very well. The institutions are expected to give training in their art forms, but they are also expected to offer other possibilities that are continually emerging. In some cases, this is clearly related to work-life balance and to reinforcing collaboration with formal education institutions, as in production and/or conservation institutions, and particularly museums. For example, for 20 years now, the majority of museums have educational offerings. On the other hand because of different changes in society, such as changes in family structure or labor market, work-life balance is a reality that has influenced the emerging proliferation of non-formal education provisions, especially for children. An example of this is the activities which take place in the same school but out of school time and give parents more flexibility when they cannot arrive at the end of school day.

When the institutions had a specific offer for age groups, those most targeted were the 12- to 18-year group and young people (31%), followed by the 6- to 12-year group (29%). The 0- to 6-year group (15%) and the elderly (1%) were less targeted. However, the elderly may have been included in the target audiences of institutions that offer their education to all ages (14%) and to adults (24%). In 21 percent of the cases, this information was not available.

As for the art forms in detail, dance and music seem to be widely distributed over the territory, and in dance there are a high number of private institutions targeting a wide age range. In this study, it was shown that dance is a highly appreciated activity practiced by a large number of inhabitants. In fact, it represented 37 percent of the offerings. Music accounted for 23 percent of the total offerings and was widely distributed throughout the territory. Music education was the art form covered by the highest number of public institutions (36%). On the other hand, although the majority audiences were children and young people, as with dance, the offer to the adult public was fairly high (29%). We also found a very high presence of informal institutions (choirs), representing 52 percent of the total number of institutions located. That is, the offer of non-formal and informal education was practically balanced, as was the case with dramatic art, in which informal education organizations (amateur theatre companies) represented 42 percent of the total number of institutions located. The categories training and cultural institutions were the majority and tended to have a private profile (67%), although the percentage was not as high as for dance.

Private entities were preponderant (67%). Most institutions dedicated to dramatic art (83%) established specific age groups. However, unlike in other art forms, adolescents and young people were the predominant group (42% of the institutions specifying age groups), and the adult audience was smaller (13%) for dramatic art than in other art forms, although the large number of amateur theatre companies suggests that adults who are interested in drama choose these more informal paths rather than structured training. The vast majority of plastic, visual, and audiovisual arts and design institutions (45%) were concentrated in the province of Barcelona and in Barcelonès County. In addition to this clear territorial distribution, there were a large

number of public institutions (19%), although private ones were predominant (76%). Within the private institutions, 11 percent were commercial establishments, of which 77 percent frequently offered plastic arts in their activities (77%). The circus was the least frequent art form. Although the number of institutions was small, it was proportionally one of the art forms with the highest educational offering linked to formal education, targeting a wide range of ages. We also found that, although a small percentage, circus activities were present in other types of art forms. For example, 9 percent of the activities offered by dance institutions were circus activities.

We located and analyzed 127 production and conservation institutions in Catalonia (museums, 48%; foundations of artists and collectors, 14%; art centers, creative factories, and creative collectives, 25%). For obvious reasons, in museums and foundations for artists and collectors, this was the category of institution in which public institutions were most active, as governments are responsible for protecting heritage. As we said before, these institutions can offer different artistic activities related to various art forms such as visual arts or dramatic art or others. There was also a very clear offering linked to formal education (31%), i.e., activities carried out ad hoc for formal education centers.

Finally, the vast majority of the offering of civic centers (in the city of Barcelona) was linked to art. Of the institutions related to literature, 90 percent were libraries that carried out activities to encourage reading and 10 percent were institutions ranging from bookshops to reading groups. We also located 225 institutions that were closely related to arts education: cultural institutions with a variety of art forms, including dance, music, and the plastic arts and reflect the results of this study very well in terms of the proportion of their art forms.

Limitations

As for the limitations of this study, the first was the difficulty of gathering everything that is currently happening. We may have failed to explore paths that would have revealed actors that should be considered. We did not reach 100 percent of offerings, but we came close to it. Second, our decisions on the grouping of art forms may not be shared by everyone; our aim was to find a formula that facilitated the application of the methodology and offered the most faithful picture of the very diverse reality of arts education, which is often not easy to catalog or systematize. We used parameters as a guide at many times, but it is one thing to compile a list of places where art forms are taught and quite another to categorize the institutions for their main characteristics. The delimitations are often very subtle, and there is a wide margin of interpretation. For example, the entire study is structured according to art forms, with one exception: production and conservation institutions. We thought it appropriate to consider these as institutions and analyze the content they offered, but we could very well have been done the opposite: consider the main subjects taught and understand them as art forms. This also affects the very broad field of plastic, visual, and audiovisual arts and a similar methodology that would be useful to know the art education in different places design, a grouping that we considered recommendable within the scope of the study. It is certainly a heterogeneous group with which some experts in the field will not feel comfortable. We should not lose sight, however, that our goal was to provide an overview that can be used subsequently by far more specific studies. Besides, the results of this research can allow us to deepen our understanding of art forms and the characteristics of users and their interest for this education. The general perspective that we wanted to achieve obliged us to prioritize the quantity of information over profundity.

Some data are very complex to locate. In the first pilot tests, specifying the age groups was the hardest task. Sometimes it appeared and sometimes it did not. Historical data seemed indispensable to us, but it was also difficult to obtain the years of opening of the institutions, and we only did so for 1,936 of the institutions analyzed. Obviously, some were lacking and this affected in particular the plastic, visual, and audiovisual arts and design.

Lastly, the amount of data located did not allow us to go into as much detail as we would have wished. We encountered a highly varied reality, a broad mosaic as we say in the title, but in

attempting to offer a very broad coverage, we were unable to outline the aspects of the different art forms as we would have liked.

Conclusion

As a final conclusion, the study revealed that non-formal arts education has a considerable presence in Catalonia and covers a great variety of art forms, although dance, music, and dramatic art are predominant. The visual and audiovisual arts and design also show a high frequency, although a more detailed analysis of these art forms is needed. In dance, music, and dramatic art, the frequency of informal education institutions is very high, and in some counties they clearly replace non-formal education institutions. The proportional sampling showed that, although Barcelonès had the largest concentration of institutions in all art forms, some counties and some art forms showed a far higher relative frequency. Finally, a high predominance of private institutions was found, with the sole exception of production and/or conservation institutions. The number of activities that have some kind of link with formal education depends on the art form, and some offerings related to work-life balance (holiday nurseries) are starting to show a presence.

This study has shown that people develop their artistic inclinations in many ways. This finding makes us wonder whether the existing offerings really cover the needs of the population or if it only has been possible to know that offerings are numerous and present in different places. At least, it suggests that people must take a variety of paths involving non-formal and informal artistic education. It should be noted that there has never been a study of these characteristics from which the existence of artistic training can be collected through channels other than the regulated educational system and, therefore, it is already a first step to know more and better regarding the characteristics of artistic education. If we do not know what exists, we cannot know how it is.

In other words, “To be culturally educated requires more than being exposed to the cultural canons and/or participate as an audience. It means to find meaning in life by participating in cultural expressive media” (Rasmussen 2017, 14).

Acknowledgments

The author would like to express their sincere thanks to National Council for Culture and the Arts (CoNCA), the entity that commissioned this study, which was delivered in full in January 2019, and to Susana Aparicio, Lorena Garcia and Anna Bellaubí for their support in the search of institutions. The complete data of the study can be consulted at the following link: http://conca.gencat.cat/ca/detall/publicacio/estudi_oferta_educativa_no_formal. Part of this study was presented under the title “The Impact of Non-formal Learning in Arts Education” at the Fourteenth International Conference on The Arts in Society held to Lisbon (June 2019). The author would like to express their sincere thanks to all art institutions that have collaborated with them providing information.

REFERENCES

- Becker, Kelly Mancini. 2013. "Dancing through the School Day: How Dance Catapults Learning in Elementary." *Education, Journal of Physical Education, Recreation & Dance* 84 (3): 6–8. <https://doi.org/10.1080/07303084.2013.763665>.
- Bradshaw, R. Darden. 2017. "Arts Integration in Education: Teachers and Teaching Artists as Agents of Change—Theory Impact Practice." *Journal of Cultural Research in Art Education* 34: 147–48. <http://www.jcrae.org/journal/index.php/jcrae/article/view/84>.
- Cantekin, Dilek. 2016. "Importance of Art Education." *Art-Sanat* 6: 243–47.
- Coombs, Philip, H. 1985. *The World Crisis in Education: The View from the Eighties*. Oxford: Oxford University Press.
- Consell Nacional de la Cultura i de les Arts. (CoNCA). 2019. *IC18. Estudi de l'oferta educativa no formal en l'àmbit artístic a Catalunya* [Study of Non-formal Education Offerings in the Field of Art in Catalonia]. Barcelona: CoNCA. http://conca.gencat.cat/ca/detall/publicacio/estudi_oferta_educativa_no_formal.
- Delors, Jacques. 1996. *Learning: The Treasure within; Report to UNESCO of the International Commission on Education for the Twenty-First Century*. Paris: UNESCO Publishing.
- Espeland, Åsmund, and Brynjulf Stige. 2017. "The Teacher as Co-musician: Exploring Practices in Music Teaching." *International Journal of Education & the Arts* 18 (22): 1–21. <http://www.ijea.org/v18n22/>.
- Faure, Edgar. 1972. *Learning to Be: The World of Education Today and Tomorrow*. Paris: UNESCO Publishing.
- Fernandez, Tatiana, and Belidson Dias. 2016. "Aguas turbulentas: el encuentro entre el giro educativo en el arte y el giro de la visualidad en la educación" [Turbulent Waters: The Overlap of the Educational Turn in Art and the Pictorial Turn in Education]. *Artnodes* 17: 6–14. <https://doi.org/10.7238/a.v0i17.2958>.
- Fleming, Mike. 2012. *The Arts in Education: An Introduction to Aesthetics, Theory and Pedagogy*. New York: Routledge.
- Horwitz, Eva Bojner, Anna-Karin Lennartsson, Thöres P.G.Theorell, and Fredrik Ullén. 2015. "Engagement in dance is associated with emotional competence in interplay with others." *Frontiers in Psychology* 6: 1096. <https://doi.org/10.3389/fpsyg.2015.01096>.
- Malloch, Stephen, and Colwyn Trevarthen. 2018. "The Human Nature of Music." *Frontiers in Psychology* 9: 1680. <https://doi.org/10.3389/fpsyg.2018.01680>.
- Maraz, Aniko, Orsolya Király, R. Urbán, Mark D.Griffiths, and Z. Demetrovics. 2015. "Why Do You Dance? Development of the Dance Motivation Inventory (DMI)." *PLoS ONE* 10 (3): e0122866. <https://doi.org/10.1371/journal.pone.0122866>.
- Mardirosian, Gail Humphries, and Yvonne Pelletier Lewis. 2016. *Arts Integration in Education: Teachers and Teaching Artists as Agents of Change—Theory Impact Practice*. Chicago: University of Chicago.
- Marshall, Julia. 2016. "A Systems View: The Role of Art in Education." *Art Education* 69 (3): 12–19. <https://doi.org/10.1080/00043125.2016.1158587>.
- Pantev, Christo, Bernhard Ross, Takako Fujioka, Laurel J.Trainor, Michael Schulte, and Matthias Schulz. 2003. "Music and Learning Induced Cortical Plasticity." *Annals of the New York Academy of Sciences* 999 (1): 438–50. <https://doi.org/10.1196/annals.1284.054>.
- Pashman, Susan, E. 2014. "When the Music Moves You: Revisiting the Classics in the Company of Neuroscience." *Journal of Music and Dance* 4 (2): 10–24. <https://doi.org/10.5897/JMD2014.0026>.
- Pitts, Stephanie E. 2008. "Extra-curricular Music in UK Schools: Investigating the Aims, Experiences, and Impact of Adolescent Musical Participation." *International Journal of Education & the Arts* 9 (10): 1–19. <http://www.ijea.org/v9n10/>.

- Rasmussen, Bjørn, K. 2017. "Arts Education and Cultural Democracy: The Competing Discourses." *International Journal of Education & the Arts* 18 (8): 1–16.
- Soares, Diana S.V., and Sonia Felix Vilas Boas Lucena. 2013. "The Contribution of Dancing in the Socio-emotional Development of Children at Extracurricular Activities in a Portuguese Primary School." *Journal of Music and Dance* 3 (1): 6–11. http://www.academicjournals.org/app/webroot/article/article1379170442_Soares%20and%20Lucena.pdf.
- Trilla, Jaime. 1996. *La educación fuera de la escuela* [Education outside School]. Barcelona: Ariel.

ABOUT THE AUTHOR

Núria Obiols-Suari, PhD: Professor, Department of Theory and History of Education, Faculty of Education of the University of Barcelona, Barcelona, Catalonia, Spain

The International Journal of Arts Education explores teaching and learning through and about the arts, including arts practices, performance studies, arts history, and digital media. It is one of four thematically focused journals in the family of journals that support the Arts and Society Research Network—its journals, book imprint, conference, and online community. It is a section of *The International Journal of the Arts in Society*.

The journal explores teaching and learning through and about the arts, including arts practices, performance studies, arts history, and digital media.

As well as papers of a traditional scholarly type, this journal invites presentations of practice—including documentation of curricular practices and exegeses of the effects of those practices that can with equal validity be interrogated through a process of academic peer review.

The International Journal of Arts Education is a peer-reviewed, scholarly journal.