TEACHING LAW TO LAYMEN. THE CASE OF THE SUBJECT "LAW & CULTURE" IN HUMANITIES STUDIES

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Summary

Abstract

One of the major challenges for the teaching process is to give a course of a given discipline away from the boundaries of your own Faculty. This is the case with teaching Law to Laymen. In 2000 UAB created new studies in Humanities, gathering knowledge of several disciplines (art, litereature, economics, antropology and law) with the goal of educating cultural managers. A new subject ("Law and Culture") was included in the curricular programation.

Initially the contents and teaching methodology of the subject were exported from Law School to Humanities. A new Handbbok of Cultural Law was written and classes were based on passive transmission of norms and regulations affecting cultural policies. Students' satisfaction and academic results were quite poor. Moreover, experience during ten years, has shown that legal language and institutions constitute a barrier for laymen and that it is not enough to teach legal contents to a new students profile.

A new collaborative methodology was adopted in academic year 2011-2012 and a law blog was introduced to help students circumscribe the limits of the subject. Instead of placing students at the end of the teaching process, they were responsible of presenting a topic. Students realise that complex issues can hardly be approached by simple means and that no one has the monopoly of legal truth. Law is used to accommodate pluralistic and complex societies' challenges and social organisation.

The paper analyses: (i) the shortcomings of classical teaching tools for Law; (ii) how a new teaching methodology transforms the content of a subject; (iii) how collaborative work helps motivating students; (iv) the satisfaction survey of students and the academic results obtained

The main goals of the paper are: (i) to present the results of a collaborative learning experience; (ii) to offer new ideas for teaching law to laymen; (iii) to enhance teaching innovation when teaching away from professor's own Faculty; (iv) to show how students change the perception of a subject when they are placed at the centre of the teaching process

1. INTRODUCTION

More than ten years ago, our institution (Universidad Autónoma de Barcelona) offered for the first time a new degree in Humanities. The main goal of the new studies was to prepare cultural managers and for that, the studies gathered knowledge from several disciplines: history, literature, art, cultural marketing, etc. The profile of those future professionals revealed the need of some legal basis to deal with day-to-day management of both private and public cultural entities.

With that idea in mind, a new subject was introduced under the very vague label of "Law and Culture". I had the honour of being entrusted with the teaching of that specific subject and the design of its contents and methodology. Initially, we adopted a traditional approach to law learning, covering issues such as museums regulation, national heritage, book edition, cinema, theatre, and many others. The complete list of topics is available in Annex I as course syllabus. In order to overcome the lack of specific teaching materials a Handbook on Cultural Law was edited and became the recommended material for the course.[1] The book is now not available since the first edition is sold out.

Despite this huge effort to adapt contents to the new subject, the teaching process during those years revealed the intimate conviction that students were not truly involved in the usefulness of legal notions in their studies. On the top of that, administrative regulations and laws relating to cultural matters are quite volatile and made the knowledge quite "*unstable*".[2] The students confirmed the prejudice that legal issues are complicated and cumbersome. A powerful barrier between students and teacher was erected in the teaching process.

There was a general sense of frustration and mismatch between students and professor. A huge effort was offered to students through the elaboration of an academic handbook for the study of the subject, but there was no real commitment with the learning process. With that scenario, a new teaching methodology has been introduced this 2012-2013 academic year where the role of students is enhanced and the learning process is more based on students' dynamic research rather than on static understanding of legal regulation. The complexity of legal issues is being approached without imposing a clear solution. Therefore, law is not to be seen as a fixed academic truth, but on the contrary, as a process of regulating social conflicts.

In this paper we try to describe the shortcomings the traditional teaching methodology has shown and to present an experimental collaborative learning with a new tool: a legal blog. Some

[1] .- PADROS REIG, C. *Derecho y Cultura*. Editorial Atelier. Barcelona, 2000. The book is unique in Spanish market and it has been used not only in Catalan universities but in serveral universities throughout Spain (UNED, Universidad Carlos III...)

[2] .- Acording to the well know legal saying, "Three amending words of the legislator and whole libraries will turn into waste paper" J. KIRCHMANN, *Die Wertlosigkeit der Jurisprudenz als Wissenschaft*. Berlin, 1847,

quantitative and qualitative approach is also introduced using the results of a satisfaction survey distributed among students.

2. DIFFICULTIES

Law is deeply rooted on language and the common understanding of institutional functioning. Nowadays, despite the availability of databases and information technologies, the study of Law is still centred in memorizing the content of norms. Positivism drives learning methodology towards normative analysis rather than legal reasoning, actor's interests or conflicting social strategies.

Therefore, what is usually expected from a Law student is the knowledge of current in force Acts and administrative regulations. This methodology is clearly expressed when reading the original list of issues to be covered by the course syllabus (Annex I for academic year 2000-2001). The list is divided in two sections (general lessons and sectorial ones).

When this classical methodology is confronted with our case (new studies offered away from the Law School), several difficulties inmediatedly arise:

- In first place, students are not familiar with legal language and formulation. The general context of Humanities studies is that of art, literature, history, etc., but in no way, that of administrative regulation of, i.e. national museums. Students lack the minimum tools to read a complex Act and penetrate its language.
- In second place, the subject, although compulsory, is perceived as something "external" and "strange" in their learning process. There is no specific connection with students' general curriculum.
- Thirdly, the subject lasts only for one semester and its organisation foresees two 90 minutes session per week. That makes a total amount of 30 sessions where 23 very complex issues have to be covered.

The student is placed in a totally passive position, being compelled to receive the knowledge the professor explains and desperately fighting to penetrate legal language. In academic year 2002-2003 the topic was divided in two parts where the first one was taught by professor (general concepts), while the second part (sectorial regulation) was prepared by small groups. Students were more familiar with legal database but still unable of ordering the results and to construct a comprehensive view of a sectorial legal framework.

On the top of that, the legal order is being amended in a constant way, making the knowledge of positive regulations quite contingent. As an example, in ten years Spain has reformed four times the General Education Act or three times the Act regulating Cinema and Audiovisual Industry. Therefore, more than knowledge transmission, students must be offered the tools to solve legal problems.

The evaluation process was limited to a general exam of 10 short questions at the end of the course. A part of the mark was also obtanied from students' sectorial analysis which was mainly a compilation of norms obtanied from database. The results were, in line with the course dynamics, quite limited with no more than 50% of students passing satisfactorily

the exam and having to memorize lots of norms and regulations.

3. RETHINKING THE SYLLABUS OF THE COURSE

Having in mind the array of difficulties previously expressed, the Bologna process broke into Spanish university and challenged the traditional teaching methodology. Although the whole challenge presents some shortcomings[3] (lack of funding for such a far reaching reform), the general philosophy of the reform must be applauded: putting the student in the centre of the learning process.

In some more classical studies (medicine or architecture), the existence of some subjects is self-justified. Nobody can question that pathological anatomy must be studied in medicine faculties. However, with more innovative studies, lacking a clear tradition and a professional profile, subjects must gain their space in students' perception. Moreover, the reform of studies placed "Law and Culture" from compulsory to optional subject to be chosen among other ten subjects.[4]

Liking or disliking it, a cultural manager is going to be confronted with legal issues when working in a museum, a cultural department of a local administration or when organising an art exhibition. Some notions of legal reasoning must be introduced in the general curricula of students. And even more important, some awareness on how difficult regulating conflicting goals is, must be transmitted.

Therefore, the syllabus of the course was reformulated taking into account the legal aphorism: hard cases make bad law.[5] Instead of basing the learning process in legal positivism, students are now confronted with conflicting goals and have to examine the existing legal solution. The cases selected in the new syllabus where:

case	**discussion**
1. Bullfighting	Animal protection, banning corridas and the concept of traditions and cultural heritage.
2. A Serbian film	Limits of artistic creation and pornography exhibition in cinemas.
3. Religious symbols in public space	State neutrality in religious matters and the concept of cultural tradition.

[3] .- Vide a critical assesment in LINDE PANIAGUA, E. *El proceso de Bolonia: un sueño convertido en una pesadilla*. Civitas, Madrid, 2010.

[4] .- see details of curriculum in http://www.uab.es/servlet/Satellite/estudiar/llistat-de-graus/informacio-general/humanitats-grau-eees-1216708251447.html?param1=1216188717216&param11=5

[5] .- The principle was first set down in the judgment of Winterbottom v Wright (1842) by Judge ROLFE:
" This is one of those unfortunate cases...in which, it is, no doubt, a hardship upon the plaintiff to be without a remedy but by that consideration we ought not to be influenced. Hard cases, it has frequently been observed, are apt to introduce bad law.".

4. Catholic religion teachers selection and hiring	The division between teaching religion and personal life and the possibility for church hierarchy to require accomodation of personal life to catholic doctrine
5. Price fixing of books	Free market and state intervention in cultural products.
6. TheNapster / Megaupload cases	New forms of cultural consumption and the protection of intellectual property.
7. Gran Teatre del Liceu	Publification of an opera theatre and public funding of elitist culture.
8. The administrative structures for Culture The case of CONCA	The need to isolate cultural policies from political tensions and to create independent bodies for grants awarding.
9. The case of Salamanca's Archive	Restitution of cultural goods after armed conflicts. (Spanish Civil war)
10. Surrogated maternity regulation	The evolving concept of family law
11. Barbastro-Monzón v Museum of Lleida conflict	Discrepancies between administrative organisation of Museums and Church reorganisation of Bishopric
12. Gender violence	The limits of legal tools to solve a cultural problem
13. Sagunt Theatre .	The restoration of an archaeological site. Historical value versus functional use
14. Prostitution	Limits of State intervention in adult consented sexual relations. Moral and Law.
15. Odyssey Marine case	Commercial exploitation of submarine archaeological treasures

Except for issues 10, 12 and 14 (which were directly suggested by students who were personally interested), the rest of the topics relate to cultural policies, cultural conflicts and the legal answer to them. Most of the topics are not based on a specific regulation but on judicial adjudication in controversial cases. They all have in common to be well known cases and controversial solutions subject to criticism. Most of students consider the selection of topics is appropriate when answering the satisfaction survey.

4. DEVELOPING A LEARNING PLATFORM: THE ART & LAW BLOG.

The highly controversial topics selected are prone to ideological discussions. Under this approach, personal opinions and convictions result crucial. However, since the subject should be circumscribed to legal reasoning and to examine legal solutions, it was strongly advisable to avoid this kind of discussions. What it becomes really important is not either students' nor professor's opinion on a given matter, but properly identifying the cultural conflict, its controversial elements and the solution the legal order adopted.

There is a clear risk of a journalist-type drift when preparing the analysis of the issues. Since most of available sources in Internet are opinions, reports and interested assessments, we decided to restrict the number of relevant materials to be used in each case. A subject blog was created to be used as a platform for hosting course materials (see Annex II).

For each topic, a brief introduction was written to establish an analytical proposal. Then, the relevant legal instruments were uploaded for discussion. As an illustration, take the example of bullfighting regulation in Catalunya. Catalan Parliament passed legislation to ban bullfighting in the territory of this Spanish region. Despite of that, a general prejudice against Spanish cultural heritage was underlying the banning since after a couple of months the Act regulating animal protection was again amended to except from that banning the traditional "*correbous*" in the south area of Catalunya. What becomes really relevant to the course is not our personal opinion about *corridas*, *correbous* or generally speaking about animal protection but the legislative process the Parliament undertook.

The whole discussion is not to be developed in manicheanistic terms (black / white; in favour / against), but more complexly on the conceptual clash between animal protection and cultural traditions. And even more, as the class discussions revealed, on political instrumentalisation of culture and individual freedom to attend to *corridas*. At the end of the day, Catalan legislator was not really involved in animal protection but in affirming cultural differentiation through banning *corridas*. This offered the students a complete different approach to the topic, more pluralistic and twofold. This, in turn, helped understanding the countervailing reaction of Spanish parliament: trying to declare bullfighting as a protected expression of Spanish culture and historical heritage.

The example of *corridas* prohibition in Catalunya is useful to understand how important was to abstract academic debate from personal opinion. It is also a valuable tool to exercise the so called counter-intuitive reasoning. Some students were forced to search arguments in favour of *corridas* even though they were initially against them. The blog hosted only elements for a legal discussion:

- Act of Catalan Parliament number 28/2010 amending the animals protection Act
- Act of Catalan Parliament number 34/2010, protecting *correbous* as a traditional form of Catalan culture
- Judgement of the French Conseil Constitutionnel of 21st September 2012
- Judgement of Tribunal Superior de Justicia de Madrid of 21st November 2012

The case is currently pending before the Spanish Constitutional Court and a Draft bill to protect *corridas* against regional banning is being discussed in the Spanish Parliament.

The blog has become both a platform to gather legal documents which are relevant for discussion and a guidance to focus the legal problem each of the proposed issues involve. Otherwise the subject can easily drift into legal anthropology, journalistic debates or ideological confrontation, which are, albeit its appeal, of little interest for the course.

5. APPLYING COLLABORATIVE STRATEGIES. A SUCCESSFUL STORY

Once the blog is completed, with all issues and relevant documents available, students are asked to form small groups (2 or 3 students maximum) and select a topic for preparation. They are asked to study the case and present it to class fellows in an adversarial way: arguments in favour and arguments against. Finally, the solution legally adopted (if any) is presented and discussed.

For each session the professor initiates with a brief explanation of the legal general framework involved. For instance, the hierarchical organisation of courts and the possibility of judicial review; the normative value of constitutional rights; the distribution of powers in multilevel forms of government. This general view is not directly linked to the topic for discussion but helps avoiding misunderstandings in the conceptual discussion. Again, using a real example, to explain the distribution of powers between State and Regions in Spain in relation to cultural matters, is useful to understand the role of the Catalan Parliament in banning bullfighting.

Once this general framework is established, those students who are responsible for each topic present the case. The materials available in the blog are the basis for discussion but other complementary sources might be introduced. In fact, an evaluation criterion is the capacity of students to bring new documents (international norms, judgements, governmental regulations, etc.) which could be relevant. The only limitation for that research is that no opinion articles are accepted. As results show, nearly 50% of groups succeeded in searching and finding new documents.

After both professor introduction and students presentation, a debate is opened among the rest of the class. Although, logically, those who prepared the selected topic have more information about the issue, other classmates participate asking for clarifications, introducing new points of view, telling personal experiences or expressing their own views on the accuracy of legal solution to that case. This normally lasts for 60 minutes and since topics are highly controversial and students are motivated enough, the debates result quite vivid and passionate.

In this phase, the group should take notes of the visions expressed and incorporate them to the final report which has to be handed in to the professor before the end of the course. In general, all students collaborate in the enrichment of analysis and have to self-discipline in expressing their own ideas. They realise that complex issues hardly can be approached by simple means and that no one has the monopoly of legal truth. Law is used to accommodate pluralistic and complex societies' challenges and social organisation.

The learning results are less tangible but more long-lasting. The comprehension of a regulation does not solely depend on its legal wording but on the deep understanding of the issue under discussion and the solution achieved by society.

To sum up, the application of a collaborative strategy to the teaching of the topic improved the learning environment for several reasons:

- It helped students to understand the complexity of regulating hard cases. No one can impose its individual solution and legal instruments often deal with those dilemmas. Legal order is always confronted with that kind of compromises.
- Thanks to the expression of individual points of view of participant students, it helped other fellow students to enrich their vision of a case. It is not only the professor who tells them the legal solution for a given case, but a process of information gathering and others vision assimilation. This constitutes a tool for exploratory learning.
- Students develop critical thinking and get used to clarify ideas through discussion and debate.
- It widened the range of analysis for a given case since conclusions should not only be based on personal views but on others contribution. This encourages diversity of understanding and students learn to criticize ideas and avoid personal confrontation.
- Students had the feeling they had collectively contributed to the class development and as a consequence, learning experience satisfaction is very much increased.
- Generally speaking, the experience has shown a positive attitude towards the subject matter and has greatly overcome the intellectual prejudice against Law and legal matters most of laymen show. At the same time, students implication is encouraged since they feel responsible of the learning process.
- Last but not least, student self-esteem is stimulated when they realize they can approach the topic with their own ideas. Professor and student are not placed in a disadvantaged level despite the differences in their point of departure. Many students have personally transmitted how grateful they are with this aspect.

6. QUANTITATIVE AND QUALITATIVE RESULTS

The evaluation process was based on four relevant criteria:

Criterion	Percentage of final mark
Assistance	30%
Written report	40%
Documents search	10%
Class discussions	20%

Although regular attendance was not directly compulsory, the fact that both assistance itself and participation in class discussions were taken into account as evaluation criteria, has helped the course maintaining along its duration (15 weeks) a consistent number of students. Of those initially enrolled (36), 31 followed regularly. There is a group of 18 students who have shown a high degree of implication, joining nearly all sessions.

From all students, nearly half succeeded in searching and finding new legal documents which helped enriching the discussion, and therefore deserved + 1,0 points on the final mark. Some of the documents brought for discussion were totally unknown even for academic experts.

Three very introverted students never participated in class discussions (although showing very high attendance record). The rest had intervened in two or more sessions. From total, 7 students deserved the whole 20% according to this criterion. The rest, obtained + 1,0 (half of 20%). There is a natural tendency to leadership and frequent use of speaking turn and professor is supposed to give room for everybody's participation, moderating debates and controlling timing.

Generally speaking, discussions where very constructive, soundly reasoned and helped students who were responsible of written report to improve their result. Legal controversy and students collaborative strategies have proved to be a successful motivation.

The positive dynamics the course could enjoy is also reflected in marks. According to statistical results:

Total number of students	**34**	**100%**
Number of students who took the exam	33	97%
Number of students who did not took the exam	1	3%
Number of students who passed	32	94%
Number of students who failed	2	6%

It is worth underlying the fact that compared with average results, both the number of students eager to take the examination process and who ended it with a positive result is extraordinarily high. And if we break down the results into marks (according to Spanish mark ranking), from 32 students who passed the exam more than 60%, present outstanding results:

mark	**students**	**statistical**
MH (9-10 points)	2	6 %
SOB (8-9 points)	2	6%
NOT (7-8 points)	18	53%
AP (5-7 points)	10	30 %

In the framework of this innovative teaching methodology, and one month after the course had finished, a satisfaction survey was distributed among students with 10 questions as reflected in Annex III. From 34 students, 16 answered and sent the completed form. Beyond its scientific value, some aspects deserve attention:

- Most of the students were reasonably satisfied with course contents and evaluation criteria. They make this assessment together with recognising the subject is relevant for their academic curriculum.

- None of them agreed with describing Law as an obscure subject. Half of students totally disagreed with the traditional conception of Law as a subject complex a reserved to specialists.

- Moreover, nearly ¾ of students have changed the initial idea they had about Law before taking the course ("a lot" or "quite a lot" answer) and will be ready to recommend the subject to other fellow students.

- Last but not least, the new methodology helped students to commit with the following of the subject in such a way that ¾ of them considered that the course was neither tedious nor boring.

Under the qualitative perspective, it is worth underlining that the course has achieved its main goals while making it more attractive to students. Students have improved competences such as: legal documents searching and analyzing; interpreting legal language; developing critical thinking and using oral communcation skills, among others.

7. MAIN CONCLUSIONS

Innovation in teaching methodology is to be accompanied with reform of the contents of the subject. There is a strong contradiction in maintaining old syllabus in new teaching contexts. On the top of that, collaborative teaching helps reformulating the subject contents in a way that is more attractive to students without threatening the transmission of knowledge.

This general statement becomes a need when the subject to be taught is imported from other studies as is the case of teaching Law to laymen. Since Law is strongly based on language and certain terminological usage, the traditional teaching approach constitutes a learning barrier and discourages students. They simply do not understand the subject and do not get really involved in its essence.

Law is not to be presented as an unambiguous solution to a controversy, but rather as a process of adjusting social complexity in contemporary cultures. Instead of approaching Law as a result (positivism), it is presented as a process. This new vision allows students to involve in the finding of solutions and, therefore, opens the door to its collaborative commitment with the subject.

Students perceive professor's role in a collaborative teaching methodology as adequate. This could mean that at certain level (university degree), students are capable of articulating knowledge by their own and professor is useful in guiding them in the teaching process more than providing academic contents. This levels the playing field between teacher-student and both get involved in the learning process.

The academic results of the experience which constitutes the basis of this paper is impressive and not open to argument: 97% of students took the exam (while standard average was never higher than 50%) and of those, 94% passed the exam (where again the average was around 50% in past editions). Of those who passed the exam, 60% obtained outstanding marks. And on the

top of that, most students considered the course was interesting and stimulating and broke their prejudicies against Law and Law teaching.

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9. QUESTIONS STILL OPEN TO DEBATE

Despite the quite impressive results of applying collaborative learning as a teaching methodology in the case of the subject "Law and Culture", the experience present in itself some aspects that deserve closer attention

Class dynamics depends very much on the size and particular characteristics of every single group. In the case we have brought to study, there were some students who were "*ab initio*" strongly committed with the subject and felt really comfortable with discussions and controversy. These characteristics cannot be taken for granted due to the **heterogeneous characteristics of single groups**. The more some students with those characteristics participate, the better for class dynamics.

On the top of that, a complex subject such as Law should have some **previous knowledge** about institutions and functioning of norms, something which is lacking in the general curricula of university students. The more familiar we are with those background education, the more easy the critical thinking about Law can be developed. This is something to take into consideration when planning the Degree and its number of subjects. And in the case presented, “Law and Culture” is the only subject which relates to legal matters.

It is also worth underlying the **transformation the collaborative methodology implies for syllabus itself**. Students are offered the possibility of critical thinking about laws and regulations relating to cultural matters. This is a positive aspect since it allows them to browse the legal order in search of solutions. However, for professional skills, what is normally required is to apply the correct legal framework in a problematic case. In other words, although clearly enhances horizontal competences, the learning process offers less applicative results.

Finally, **professors are normally ill equipped** to work with collaborative learning since knowledge transmission is no longer based on professor’s explanations and teachings but on other elements such as time administration; moderation skills or motivation and suggestion to students. None of those elements are considered relevant when testing professors’ excellence.

ANNEX I

DERECHO ADMINISTRATIVO DE LA CULTURA

Programa de la asignatura. Curso 2000-2001

TEMAS PARTE GENERAL

1.- Definiciones básicas
- 1.1 El Estado de Derecho.
- 1.2 El Concepto de Derecho

2.- El Sistema de Fuentes del Derecho
- 2.1.Una primera clasificación
  - 2.1.1. Las leyes
  - 2.1.2. La legislación delegada: Decreto-Ley y Decreto Legislativo
  - 2.1.3. El papel de la Unión Europea
  - 2.1.4. Las disposiciones de carácter general: los Reglamentos
  - 2.1.5. Cuadro resumen
  - 2.1.6. Estructuración de las fuentes
- 1.2. Otras fuentes: las previsiones del Código Civil

3.- El Poder Judicial
- 3.1. Organización y composición del Poder Judicial
- 3.2. El Tribunal Constitucional

4.- El Poder Ejecutivo. La Administración Pública
- 4.1. Naturaleza de la Administración Pública
- 4.2. La estructura administrativa
- 4.3. Principios constitucionales de la organización de las Administraciones
- 4.4. Las relaciones entre órganos
- 4.5. La potestad reglamentaria
- 4.6. Los actos administrativos
- 4.7. El control de la Administración

5.- La actividad de la Administración
- 5.1. Actividad administrativa de limitación
  - 5.1.1. autorizaciones
  - 5.1.2. potestad sancionadora
- 5.2. Actividad administrativa de fomento
- 5.3. Actividad administrativa de prestación o servicio público

6.- El personal al servicio de la Administración: la Función Pública
- 6.1. Clases de empleo público
- 6.2. La selección de los funcionarios
- 6.3. Derechos y deberes de los funcionarios

7.- Derechos de los administrados. La participación ciudadana
- 7.1. Los derechos

7.2. La participación

8.- El Estado Compuesto
- 8.1. El diseño constitucional
- 8.2. La distribución de competencias
- 8.3. El papel del Senado
- 8.4. La autonomia local

9.- Constitución y Cultura
- 9.1. El término Cultura
- 9.2. El Derecho de acceso a la cultura
- 9.3. La cultura como ámbito fundamental de la vida humana. Cultura y Progreso
- 9.4. Libertad cultural
- 9.5. La cultura como pretensión jurídica

10.- Las personas jurídicas, las asociaciones y las fundaciones
- 10.1. las personas jurídicas
- 10.2. las asociaciones
- 10.3. las fundaciones

11.- Políticas culturales de la Unión Europea
- 11.1. Estructura institucional de la Unión Europea
- 11.2. La cultura como competencia comunitaria
- 11.3. La inclusión de la cultura en el Tratado de la Unión
- 11.4. Políticas culturales de la Unión

TEMAS PARTE ESPECIAL

1.- La cinematografía
- 1.1. Introducción
- 1.2. La Ley 17/1994, de 8 de junio, de Protección y Fomento de la Cinematografía
- 1.3. Definiciones principales
- 1.4. La intervención de la Administración, en especial, las cuotas de distribución y las cuotas de pantalla
- 1.5. Medidas de fomento de la cinematografía
- 1.6. El Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA)
- 1.7. La Filmoteca Española
- 1.8. Especialidades de la normativa catalana de apoyo al cine

2.- El teatro y las artes escénicas
- 2.1. Introducción
- 2.2. El Instituto Nacional de las Artes Escénicas y de la Música (INAEM)
- 2.3. Centros Públicos de enseñanzas artísticas
- 2.4. La Compañía Nacional de Teatro Clásico
- 2.5. El caso del Gran Teatro del Liceo
- 2.6. El Teatre Nacional de Catalunya (TNC)

3.- La regulación de los espectáculos públicos
- 3.1. Introducción
- 1.3. Nuestro pasado no tan remoto
- 1.4. Policía de espectáculos
- 1.5. La Entitat Autònoma d'Organització d'Espectacles i Festes de Catalunya
- 1.6. Cultura popular

4.- La música
- 4.1. Introducción
- 4.2 Conservatorios y Escuelas de música
- 4.3. Ayudas públicas a la música
- 4.4. La Orquesta y Coro Nacionales de España

5.- Los museos
- 5.1. Introducción. El concepto de museo
- 5.2.La legislación reguladora de los museos
- 5.3. Modelos organizativos: el Museo Nacional del Prado y el Centro de Arte Reina Sofía
- 5.4. El papel de las Comunidades Autónomas: la ley catalana 17/1990 de 2 de noviembre, de museos
- 5.5. Aspectos relevantes de la gestión de los museos

6.- Los Archivos y las bibliotecas
- 6.1. Introducción
- 6.2. Régimen jurídico de los archivos
- 6.3. Archivos y Comunidades Autónomas
- 6.4. La Ley del Parlamento de Cataluña 6/1985 de 26 de abril, de Archivos
- 6.5. Las bibliotecas y el Patrimonio bibliográfico
- 6.6. La Biblioteca Nacional
- 6.7. Las leyes del Parlament de Cataluña 3/1981 de 22 de abril, de Bibliotecas y 4/1993 del Sistema Bibliotecari de Catalunya (SBC)

7.- El sector del libro
- 7.1. Introducción
- 7.2. La legislación aplicable
- 7.3. El debate sobre el precio del libro
- 7.4. Modelos comparados
- 7.5. El informe del Tribunal de Defensa de la Competencia
- 7.6. El depósito legal

8.- La propiedad intelectual
- 8.1. Introducción
- 8.2. Legislación aplicable
- 8.3. El Registro General de la Propiedad Intelectual
- 8.4. La Sociedad General de Autores y Editores (SGAE)
- 8.5. Defensa jurisdiccional de los derechos de la propiedad intelectual

9.- El Patrimonio Histórico

9.1. Introducción
9.2. Concepto, extensión y tipología
    9.2.1. distinción básica
    9.2.2. distinción subjetiva
    9.2.3. distinción objetiva
9.3. La normativa sobre Patrimonio Histórico
9.4. Las estructuras administrativas: el Consejo de Patrimonio Histórico y la Junta de Calificación, Valoración y Exportación de bienes del Patrimonio Histórico Español
9.5. Régimen especial de protección
9.6. La protección penal en el Código Penal de 1995
9.7. La determinación de un bién como Bién de Interés Cultural (BIC)
9.8. El Inventario General
9.9. Patrimonio Histórico y Estado compuesto

10.- La educación
10.1. Introducción
10.2. Constitución y educación
10.3. Distribución de competencias
10.4. El sistema educativo
10.5. Especial mención a la participación en el sistema educativo: los los Consejos Escolares

11.- La universidad y el sistema de enseñanza superior
11.1. Introducción
11.2. Principios constitucionales. La autonomía de las Universidades
11.3. Legislación universitaria
11.4. Estructura interna y gobierno de las Universidades
11.5. Régimen de las Universidades privadas

12.- Las lenguas
12.1. la regulación constitucional de las lenguas
12.2. Oficialidad y Co-Oficialidad
12.3. La Ley catalana de Normalización Lingüística de 1983
12.4. La Ley catalana de Política Lingüística de 1998
12.5. Los derechos lingüísticos en la educación

ANNEX II
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ART&LAW: Derecho y Cultura

Documentación sobre Leyes y Cultura

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RECOMENDACIONES y BIBLIOGRAFÍA

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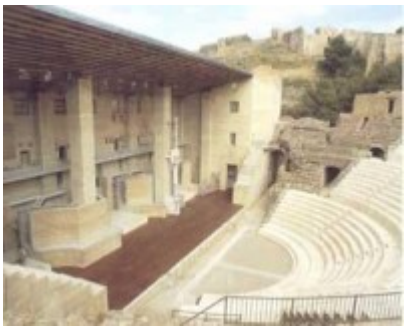

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Libros

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Símbolos religiosos en espacios públicos

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A serbian film

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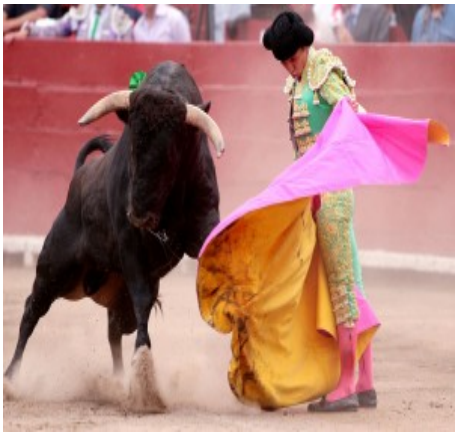
Toros



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ANNEX III
Satisfaction survey sample

	(A)a lot	(B)quite a lot	(C)not really	(D)not at all
1. Do you think Law is a relevant subject in your academic preparation?	62%	38%	0%	0%
2. the topics covered, were of your interest?	75%	25 %	0%	0%
3. has the perception of Law changed after the course?	37,5%	37,5%	25 %	0%
4. law is a complex and obscure subject. Do you agree?	0%	25 %	25 %	50%
5. Do you think class discussions are useful ?	87,5 %	13,5%	0%	0%
6. Do you think the professor´s role in class is satisfactory?	87,5%	13,5%	0%	0%
7. Are the evaluation criteria appropriate?	62,5 %	25 %	13,5	0%
8. mark the degree of personal profit for this course	50%	25 %	25%	0%
9.was the development of the course long and tedious?	0%	12,5 %	12,5%	75 %
10. would you recomend the subject to a fellow student?	75%	25%	0%	0%

Number of enquired students : 36
Answers received : 16