

MUSIC **Q**U **E** NHANCEMENT QUALITY

Institutional review

Real Conservatorio Superior de Música de Madrid



Site-visit: 12th-14th of March 2018

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Introduction

In 2017, the Real Conservatorio Superior de Música de Madrid (RCSMM) requested a review for the improvement of the institutional quality from MusiQuE - Music Quality Enhancement, to obtain an objective external perspective that serves as an element of improvement at a strategic and operational level.

The review was carried out in three stages:

1. The RCSMM wrote a self-evaluation report, based and structured according to MusiQue's *Standards for Institutional, Programme and Joint Programme Review*, pages 18-29.
2. An international Review Team reviewed the self-evaluation report and visited the RCSMM from March 12th to 14th, 2018. This evaluation visit included meetings with RCSMM's management team, the students, the competent academic authorities, the responsible authorities for study support services, representatives of the profession and graduate students and conservatory professors. The Review Team used MusiQue's *MusiQuE Standards for Institutional Review* as a reference for their research.
3. The Review Team prepared the report detailed below, following the outline of the *MusiQuE Standards for Institutional Review*.

The-Review Team was composed of:

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The Review Team sincerely thank all members of the Real Conservatorio Superior de Música, the preparation of the self-evaluation report, along with all the documentary evidence provided, the organisation of the site-visit and hospitality and cordiality shown throughout the process. The Review Team met with representatives of various stakeholders and all interviews were conducted in an atmosphere of collaboration and maximum transparency. The Review Team expects that all the stakeholders that participated in the evaluation will be provided with detailed information and access to this report.

RCSMM Details

Name of the Institution	Real Conservatorio Superior de Música de Madrid
Legal status	Conservatorio Superior, ascribed to the Comunidad de Madrid
Creation Date	1830
Web page	www.rcsmm.eu
Departments	Composition Ensembles Strings Ancient Music Musicology Pedagogy Accompanying Piano Repertoire for Piano Keyboard Woodwind Brass and Percussion. <i>Source: RCSMM SER - Annex 15</i>
Offered programmes	Undergraduate Program – Bachelor (240 ECTS): <ul style="list-style-type: none">• Composition• Conducting• Interpretation• Musicology• Pedagogy <i>Source: RCSMM SER p. 12</i>

Number of students	603 (467 in Interpretation, 43 in Composition, 23 in Conducting, 33 in Musicology and 37 in Pedagogy) <i>Source: RCSMM SER - Annex 4</i>
Number of teachers (ETC)	141,5 <i>Source: RCSMM SER- Annex 15</i>

1. Institutional mission, vision and context

Standard 1. The institution's mission and vision are clearly stated.

The RCSMM was founded by Queen María Cristina in 1830 in the likeness of music teaching institutions that existed in other European countries, especially in Italy and France. The current headquarters in the old Pabellón Sabatini from the XVIII century, which had previously been Hospital Clínico de San Carlos, was inaugurated on the 12th of December of 1990. It is a large building, located in the centre of Madrid, which basks in the status of being a historical building.

The history of the RCSMM largely runs parallel to the history of Spanish music of the nineteenth and twentieth centuries and its teachers and students have been part of great names in the field of composition, interpretation, musicology and pedagogy, a reflection of the Conservatory's relevance in the musical and cultural life of Madrid and Spain.

The RCSMM holds a document called Misión-Visión in which the conservatory's reason for being is established, which is the training of musicians with a high level of excellence and the expectations and objectives of growth and development in the future. The RCSMM seeks to train high-level professionals such as interpreters, conductors, composers, musicologists and pedagogues, who in return combine creativity and vocation. The mentioned values that guide the day to day of the conservatory are creativity, cooperation, personalisation and excellence.

[Source: Annex 1, Educational Project of the Real Conservatorio Superior de Música de Madrid, 2017].

The Mission moves to a Vision of the institution articulated around the following concepts:

- **QUALITY.**
 - To train music professionals of maximum excellence
 - To cultivate the values of music education: artistic demand, personalised attention, discipline and rigor.
 - To stimulate the motivation of students and teachers
 - To optimise all personal and material resources
- **DYNAMISM**
 - To permanently incorporate new artistic and pedagogical approaches
 - Improve teamwork and interaction with the educational community
 - Favour and promote personal initiatives
 - Create synergies with different artistic branches
- **COOPERATION**

- Exchange experiences with other Spanish and European centres
- Participate in national and international associations
- Enhance cooperation with professional conservatories
- Promote culture and music education
- Disseminate music in different social and educational environments
- AMBITION
 - Consolidate the attractiveness of the educational offer
 - Expand specialties and degrees
 - Bring our organisation closer to the university model
 - Promote the creation of a Madrid University of the Arts or Music
 - Conquer greater pedagogical and organisational autonomy
 - Develop master's and doctorate studies
- ETHIC
 - Develop democratic values
 - Promote coexistence and ethical values
 - Stimulate social responsibility from music
 - Attention to diversity and to people with specific needs
 - Encourage educational integration and non-discrimination
 - Combat sexism, xenophobia and homophobia
 - To promote awareness of the importance of health related to the activity

[Source: Annex 2, Mission-Vision, 2017]

The Mission and Vision of the RCSMM has been formalised in a document approved by the School Board in October 2017. The elaboration of RCSMM's Mission and Vision document has been carried out within the framework of the integral reflection process of the institution linked to the process of Evaluation for the Improvement of Quality on the part of MusiQuE. The RCSMM established two working groups, a focus group, formed by several professors of the

institution in which four specific aspects were addressed: The Mission and Vision of the centre, the evaluation process, the transversal competences and an analysis of the institution's teaching staff.

During the interviews conducted throughout the visit, a knowledge of the reflection process carried out by the interviewees was revealed, specifically by the faculty, who highly value the establishment of the same [Source: Interview with the teaching staff]. However, evidence of a detailed knowledge of the Mission and Vision by other stakeholders has not been found, especially in people who did not have such an active participation in the preparation of the document. These being students, representatives of the profession or former students [Source: interviews with students and with representatives of the profession and graduates].

The development of the Mission and the Vision of the RCSMM must be carried out within the Spanish legal framework related to the Superior Artistic Teachings, regulated by the Law of Ordination of Education (LOE) of 2006 and according to the legal status of the institution.

In Spain the Superior Artistic Teachings can be taught by:

- Higher public conservatories, dependent on regional governments.
- Higher Conservatories under the Foundation regime, under private law, but with public funding.
- Private Centres

All these centres have the capacity to offer higher level 2 qualifications of the MECES (equivalent to a university bachelor) and higher level 3 qualifications of the MECES (equivalent to a university master's degree). PhD programs can only be taught at universities, although conservatories can sign agreements with them. [Source: SER p. 6-8]. In addition to colleges, universities have the capacity to offer undergraduate and master's degrees in the field of artistic education.

The current legal status of the RCSMM (a higher conservatory linked to the education council of the Community of Madrid), establishes limits to the management capacity of the centre. Thus, limiting the provision of human resources for both teachers and support services staff, participation in public interaction activities outside the development of internationalisation activities of the centre and the development of research programs. During the interviews, these limitations were discussed repeatedly. The following aspects of RCSMM's Mission and Vision development are to be considered especially relevant:

- Both the management team of the conservatory and the teachers have expressed their desire to achieve legal status or establish specific mechanisms that give greater autonomy of action and that bring it closer to the university system, respecting the particularities of artistic education [Source: Interviews with Team Director and Faculty]. This desire is known by the educational authorities, who explore different alternatives that allow for greater autonomy of action for the RCSMM. The valued options that are to be endowed with this autonomy

include the establishment, together with other higher artistic schools, of a new University of the Arts. This is an option that is highly valued by the RCSMM staff [Source: SER, p.7, interview with educational authorities]. Other options are being absorbed by any existing university or the establishment of an independent higher education centre of the Community of Madrid, with its own legal identity, which could be ascribed to a university, maintaining its independence [Source: Interviews with management team and educational authorities].

- Regarding the development of the international projection, this has not been developed according to the relevance of the institution at a national level and the goal of establishing itself as one of the best educational centres at an international level. Although the RCSMM has been part of the Erasmus program for several years and has agreements with 87 international institutions [Source: Annex 13. Erasmus. International exchange of students and professors], the number of students or professors in mobility, both received and departing is low, with a slight tendency of growth over the years. The resources allocated to the international projection are scarce given the required workload. There is no specific Erasmus office, the web page is managed by a RCSMM professor, who is assigned a few hours to perform this task. Although it is considered a useful tool to give the centre international visibility, there isn't an English version [Source: SER, interview with responsible of support services].
- It is considered necessary to implement training programs of higher level MECES 2, which is the only currently offered. The RCSMM has submitted 3 proposals for master's programs for evaluation and approval by the evaluation body of the Community of Madrid, the Fundación para el Conocimiento madri+d. At the time of the evaluation, the verification of these titles was in process. Regarding the development of research programs, RCSMM representatives have reported contact with the Universidad Politécnica de Madrid to jointly develop a doctoral program [Source: Interview with management personnel]. However, there are doubts among teachers about how this will affect the quality of teaching, since the new training programs will be integrated into the portfolio of offered titles, with no plan of them being allocated new economic measures for this purpose.

The Review Team positively assesses the effort made by the RCSMM management team and all the teachers of the centre to carry out a strategic analysis of the institution throughout the year of 2017, which involved representatives of all the institution's departments, and that has been reflected in a Mission and Vision document and in the educational project of the centre. The Mission and Vision document is complete and covers multiple aspects of a teaching institution of excellence and has been communicated to all the RCSMM staff and the administrative authorities responsible for the centre, who share the values and objectives reflected in a generalised

way. In this way, the Review Team encourages all those responsible and people involved to deploy the Mission and Vision and advance towards achieving the objectives of the RCSMM in the coming years.

The Review Team recommends that mechanisms be established to disseminate the Mission and Vision of the RCSMM to students and other stakeholders such as alumni and professionals, so that they can participate in the achievement of the strategic objectives of the institution as much as possible. Looking ahead, it is necessary that the strategic review and the Mission and Vision of the centre count on these stakeholders, as well as the management, teaching and support services.

The long history and tradition of the RCSMM since its creation in 1830, its presence over the years as a benchmark in the cultural life of Madrid, Spain and abroad, and the list of illustrious musicians who have received or taught classes at the institution are a great intangible asset to be valued and that should contribute to the future development of the Mission of the centre.

The commitment of all centre staff, management team, faculty and support staff, with the development of an educational project of excellence and artistic quality, are an important asset, which in many cases serves to alleviate the limitations imposed by the regulatory framework of the institution.

The Review Team share the wishes and the opinion of the representatives of the institution, that to achieve a complete development in the field of musical Higher Education, it is necessary that the RCSMM be endowed with greater autonomy. The options proposed by the management team and the representatives of the administration are to be constituted in the University of the Arts, or in an independent educational centre, with the capacity of being ascribed to a university, are considered adequate to achieve such objectives.

The Review Team recommends that the RCSMM advance in the study of the proposed alternatives to obtain autonomy, including a change in the legal identity that allows for it to position itself as a centre that imparts official university-level programmes at all levels. For this, while working towards achieving this objective, the Review Team recommends that, in parallel, the centre be prepared for that change of scenario, which will require the establishment of infrastructure and some management systems that the RCSMM currently lacks.

At an international level, the Review Team encourages the development of the centre's internationalisation strategy, in a consistent manner with the available resources, both financial and dedicated at work by the support service staff and the faculty in the hours assigned to the management tasks. It is considered that the RCSMM, through the reflection process carried out during the year 2017, linked to the present review, has identified key tasks to achieve the goal of International Projection, such as the development of a web page that gives visibility to an international audience, the activities of the RCSMM, the empowerment of the Erasmus program, both in its aspects oriented to

the mobility of students, as well as that of teachers. It is estimated that the future approval of a specific master's degree in Spanish Music may be highly attractive to foreign students.

The Review Team concludes that the RCSMM fully complies with MusiQuE Standard 1.

Recommendations:

- The Review Team recommends that mechanisms be established to disseminate the Mission and Vision of the RCSMM to students and other stakeholders so that they can contribute to the achievement of the institution's strategic objectives.
- The team recommends that the administrative authorities and the RCSMM advance in the study of the alternatives proposed to give it autonomy. This should include a change in the legal identity that would allow it to position itself as a centre that imparts official degrees of university rank at all levels.

2. Educational Processes

2.1 The programmes and their methods of delivery

Standard: the goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery.

The RCSMM offers first cycle training programs, equivalent to a university bachelor, and three master's programs are in the process of being approved.

The Spanish legal framework regarding the study of Higher Artistic Teaching defined by the Law on the Regulation of Education (LOE) nº2 / 2006 and Royal Decree 1614/2009, establishes that centres such as the RCSMM can provide training for:

- first cycle, designated as superior music title, equivalent to the university bachelor. "The first cycle is aimed at general training and preparation for the exercise of professional activities." These programs correspond to level 2 of the Spanish Qualification Framework for Higher Education, MECES, which corresponds to level 7 of the European Qualifications Framework, EQF. They consist of a teaching load of 240 credits and are developed over 4 courses of 36 weeks each [Source: SER p. 10-17].
- second cycle, designated as a master's degree in artistic education, "aims towards the acquisition, by the student, of advanced training, specialised or multidisciplinary, oriented to academic or professional specialisation, or to promote initiation in investigative tasks." These programs correspond to level 3 of the Spanish Qualification Framework for Higher Education, MECES, which corresponds to level 8 of the European Qualifications Framework, EQF [Source: SER, p. 10-17].

The procedures for the design, approval and implementation of a training program are different for the two training levels:

- In the case of the first cycle programs, the basic content of the study plans is defined by the Ministry of Education of Spain, after consulting the Autonomous Communities and the Superior Council of Artistic Teaching. Once the specialties and their basic study plan are defined, these are approved and registered in the General Registry of Titles. Once the basic content of the study plans has been approved, the Autonomous Communities establish the detailed study plan, after consulting the teaching centres. For each title, the common basic content throughout the national territory is 55%, while the Autonomous Communities are free to define 45% [Source: SER, p. 10-17].

The first cycle curricula, established in this way, are not subject to the initial verification and accreditation, by the Higher Education quality assessment bodies that are mandatory for university programs of equivalent

level, and that in the Community of Madrid is performed by the Fundación para el Conocimiento madri+d [Source SER p. 11].

Royal Decree 631/2010 of May 14th regulates the basic content of the teaching content of the first cycle of music. It also defines transversal and general competences, as well as specific competences and professional profiles for each of the specialties that students must acquire and that must be evaluated. The subjects of basic training and the compulsory subjects of each specialty are established with their descriptors and number of corresponding credits. The defined competences are based on the Poliphonia / Dublin Descriptors, (PDD) and Learning Outcomes proposed by the AEC in the Tuning manual [Source: SER, p. 10-17, Annex 24, Annex 25].

Each of the established subject areas are organised into one or more subjects, indicating the competences to be acquired and evaluated, the content and the number of credits for each of them and the course or courses in which they must be done, their content and the minimum credits set. The curriculum is complete with other subjects, in addition to those established, which are specified in subjects. In addition, optional subjects are offered, which develop content whose purpose is to update, complete or extend the training of students. The optionality entails approximately 10% of the whole educational program in most of the specialties [Source: SER p. 10-17].

Despite the participation of the higher conservatories, through consultations, in the process of defining the basic content of the study plans and the detailed plans prepared by the Autonomous Communities, corroborated in the interviews with the management and administrative authorities, the RCSMM has a limited capacity of decision to determine the curricula of the study plans and their modification once they are approved [Source: SER p. 12, interviews with management team and administrative authorities].

At present, the following programmes are approved: Composition, Direction, Interpretation, Flamenco, Musicology, Pedagogy, Production and management and Sonology. In the case of the RCSMM the Study Plan has been established by Decree 36/2011, and it began to be applied in the 2011-2012 academic year. The programmes offered by the RCSMM are Composition, Direction, Interpretation, Musicology and Pedagogy. The specialties of Flamenco, Production and Management and Sonology are not taught. [Source: SER p. 10-17, Annex 26].

- In the case of master programs, the approval process of a Master in Artistic Teaching, the process is different and must follow the same steps as a university programme. The proposal for the implementation of a new title must be approved by the Community of Madrid, and after that be verified by the competent quality assessment body, the Fundación para el Conocimiento madri+d in the case of the Community of Madrid,

subsequently be approved by the Consejo Superior de Enseñanzas Artísticas (CSEA) and finally registered in the general registry of titles [Source: SER p. 13].

At present, the RCSMM has not implemented any master program. Proposals have been developed for three programs in various areas of specialisation in the fields of interpretation and composition by the Commission for Academic Organisation (COA), which were in the verification phase by the Fundación para el Conocimiento madri+d at the time of the evaluation [Source: SER p. 13].

The RCSMM uses different teaching methodologies adapted to the subjects taught in each subject area:

1. "Personalised classes: teaching ratio 1-1 for the specialty of Interpretation in all the instruments / voice (RD 303/2010 of March 15th of Minimum Requirements of the Superior Centres of EEAASS); the right of students to one and a half hours of face-to-face classes in instrument/voice per week; and 1-1 also in Repertoire class with an accompanying pianist for the instruments and the complementary instrument class (piano or instrument from the same family);
2. There are compulsory collective classes of instruments in itinerary B (polyphonic instruments). In them, issues related to interpretation of a theoretical and general nature are addressed.
3. Practical and theoretical group classes. For group subjects the maximum ratio is 1-15; however, in practice, in theoretical-practical subjects such as harmony, counterpoint, improvisation and accompaniment, the ratio is lower. Whenever possible, 1-4 is chosen;
4. Pedagogical online distance pedagogical classes (Pedagogy specialty);
5. Practices in large groups. There are two intensive practice sessions in the six large groupings of the Centre; (see annex 20);
6. TFE: End of course written assignments tutored by teachers;
7. Optional subjects such as practical workshops, such as: Yoga Therapy and Alexander Technique, Scenic Presence, Music Informatics, English and German for musicians, workshops of reeds for oboe and bassoon, etc.;
8. Seminars with relevant composers, national and foreign, organised by the Composition Department." [Source: SER p. 14].

Teachers are free to organise the teaching and evaluation of their classes, although there is coordination at the department level, which depending on the characteristics of each department and subject, in some cases allows a homogenisation of criteria. The students are satisfied, in general terms, with the teaching methodology followed at the conservatory, but they report the existence of improvement opportunities in some subjects. In general, they positively

value the involvement of teachers and their enthusiasm for performing their teaching facet well, although they detect problems in the updating of teachers, especially in pedagogical aspects, and in specific cases with the development of the artistic facet that limits them when it comes to providing high level training. [Source: SER p. 14, interview with teachers and with students].

The current training program of the RCSMM, composed of bachelor degrees, does not develop the research aspect of students, due to the characteristics of these programs, which are more focused on artistic and professional development. A single optional subject of Research Methodology is offered (compulsory in the specialty of Musicology). Students must complete a written End of Studies Project, which can be considered a first introduction to the research. The teaching staff, as reflected in section 4.1 of this report, develop their research facet voluntarily, with a relevant number of professors who have completed doctoral studies. The professors consider that the implementation of the master's programs in the verification process will reinforce the development of the research activity of the RCSMM. In addition, during the interviews the possibility of establishing an agreement with a Madrid university (the Universidad Politécnica de Madrid) to organise a joint doctoral program [Source: SER p. 14-18, interview with the teaching staff] was pointed out. The curricula contemplate the development of competences of critical and autonomous reflection, although the acquisition and evaluation of them is diluted due to the transversality of the same [Source: SER p. 16].

The students and graduates are satisfied with the artistic competences acquired at the RCSMM, but they are critical about the degree of preparation of professional performance that is achieved. They estimate that the preparation is aimed at training orchestral musicians and conservatory professors, but that they do not train for entrepreneurship, self-employment or incorporation in other professional areas of more demand, something that would make it possible to respond to the reality of the Spanish musical labour market. In the interviews held, these were mentioned as potentially interesting specialties due to their professional outings not taught by the RCSMM, such as jazz, modern music or flamenco [Source: interview with students and graduates]. The representatives of the profession interviewed referred to the quality of the training given at the conservatory in very positive terms, noting the number of students working in major Spanish orchestras and internationally [Source: interview with representatives of the profession]

In relation to the possibilities of showcasing students' creative and artistic work, the RCSMM makes systematic use of the three auditoriums located in its facilities. With capacities that vary between 200 people and 70 people and with different configurations, they present optimal conditions for listening to musical performances. The auditions program is published by the RCSMM in its calendar of activities on its website. In addition to the representations made by the students at the headquarters of the RCSMM, it has reached agreements with multiple cultural institutions (National Auditorium, Reina Sofía Museum, Royal Academy of Fine Arts of San Fernando, ...) for the performance of concerts soloists, chamber groups and large groups, as well as entities collaborating with professors and students [Source: SER p. 16].

In relation to academic, professional and career counselling for students, the RCSMM lacks a professional guidance service. In the last year the RCSMM has implemented a student service, the result of the reflection process linked to the evaluation of MusiQuE. The mission of this service is to be close to students, to listen to them and to act according to their needs as much as possible, particularly the interaction with the teaching staff or the organisation of activities. In the year of operation, a system of peer support (mentors) has been initiated that serves to develop human values and provide information on the operation of the centre from the perspective of the students themselves. The service is provided by professors on their own account [Source: SER p. 17, interview with responsible support services].

According to the Review Team, the programs and methodologies followed are suitable for the degrees offered by the RCSMM. The Review Team is aware that it must comply with the current legislative framework, which imposes a high level of rigidity when it comes to adapting and improving the curricula of the bachelor programs. Even so, it is considered a positive element that the process of curriculum development take into account international references such as the PDD, Polifonia / Dublin Descriptors, and the Learning Outcomes, established by the AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen), which guarantees the alignment of these programs with the international standards in Higher Artistic Teachings. The collegiate process of reviewing and updating the teaching programs within the RCSMM is an opportunity to encourage collaboration and improve the teaching provided.

Regarding the catalogue of specialties offered by the RCSMM, the Review Team considers that this should be reviewed in light of the labour market situation and the concerns and demands expressed by the students and recommends that the possibilities of imparting specialties be studied which can provide professional opportunities for students at the conservatory, such as jazz, modern music or flamenco. It is also recommended that mechanisms be established, via optional subjects, or complementary activities that provide students with management or entrepreneurship skills that allow for them to have a better incorporation in the labour market.

Currently, the research activity is not formally included in the educational process of the centre, although the teaching staff is being trained in doctoral programs by personal initiative. Although the RCSMM, as a higher conservatory, has the capacity to offer Higher Music Education titles of bachelor and master, and currently the program offers only bachelor's degrees. The Review Team considers the initiative to request the approval of three new master's degrees positive, completing the training offer of the conservatory. The possible signing of an agreement with a university to jointly offer doctoral programs, would expand the offer of the RCSMM, reaching the 3 levels of Higher Education.

The Review Team concludes that the RCSMM substantially complies with MusiQuE Standard 2.1.

Recommendations:

- It is recommended that the possibilities of imparting specialities that can provide professional opportunities to the students of the conservatory, such as jazz, modern music or flamenco be studied.
- It is recommended that mechanisms be established, through optional subjects, or complementary activities that provide students with management or entrepreneurship skills that allow them to better enter the labour market

2.2 International perspectives

Standard: The institution offers a range of opportunities for students to gain an international perspective.

The RCSMM participates in the Erasmus program, which is mentioned as the main, if not only, way to promote the international mobility of the students and professors of the conservatory. The number of students sent to foreign institutions has increased in recent years, from 3 to 10 in the 2016-2017 academic year. The number of students received is more stable, of around 10-12 students per course. The possibilities of expanding the number of students and teachers in mobility are limited by budget availability and by the lack of personnel to manage the program. At present, this program is coordinated by a teacher at the centre, who has 5 weekly hours of reduced teaching time, and must manage all the procedures and services to be provided to the students. The coordinator of the Erasmus program reports other opportunities within the program, to promote the internationalisation of the conservatory, and that there are other programs that could be involved, but that the activity cannot be increased due to the lack of resources for management [Source: SER p. 17, Annex 13, interview with those responsible for support services].

The teaching staff also participate in mobility actions of the Erasmus program, both by receiving teachers at the RCSMM, and by sending the staff themselves to stay in foreign institutions. Also, in this case the number of mobility actions is limited, and although it has been increasing over time the number of outgoing teachers in the 2016-2017 academic year stood at 5 and the number of teachers received was 10. The conservatory is aware of the importance of counting on international visions in the teaching staff, but again it is faced with the limitation imposed by the lack of resources [Source: SER p. 17, Annex 13, interview with the management team].

In addition to the Erasmus program, it participates in some competitions abroad such as the Kyoto International Festival (Kyoto), Società Umanitaria in Milan, Festival of Saint Petersburg, Vienna "Song of the Earth", etc., when external funding is obtained, since according to the management team, there is no budget available for this activity. The interviewed students consider that the international dimension of the RCSMM is insufficient, and that there is no possibility to participate in interesting international competitions [Source: SER p. 17, interview with the management team and with the students]

The Review Team values the vision of the RCSMM as an international reference centre, and the efforts to maintain an international perspective with the limited resources available for the management of these activities. However, the low number of exchanges between teachers and students does not allow sufficient international perspective for the students.

It is recommended that the RCSMM initiate a process of reflection to establish an internationalisation strategy, adapted to the availability of resources, in which complementary tools are integrated in Erasmus exchanges, which at present, function as the only facilitating mechanism of internationalisation, and that it explores ways to provide more personnel to the management of the internationalization activities.

The Review Team concludes that the RCSMM partially complies with MusiQuE Standard 2.2.

Recommendations:

- It is recommended that the RCSMM initiate a process of reflection to establish an internationalisation strategy, adapted to the availability of resources, in which tools complementary to the Erasmus exchanges are integrated.
- It is recommended that the RCSMM explore ways to provide more personnel to the management of the Erasmus program and internationalization activities linked.

2.3 Assessment

Standard: Assessment methods are clearly defined and demonstrate the achievement of learning outcomes.

The evaluation of each of the subjects is done following a specific methodology, adapted to the content and the learning results committed by the subjects. The evaluation methods are previously defined in the syllabus of the subjects, which also specify information about the faculty, the educational methodology and the activity calendar, the learning outcomes committed by the subject, the evaluation and qualification criteria used and the weighting criteria of the evaluation's different components. Although the evaluation criteria, due to the nature of the learning outcomes to be evaluated, is often subjective, a relationship is established in which the qualitative aspects are to be considered. The evaluation methodologies used in the RCSMM include the performance of exams, public auditions, the presentation of written work and the continuous assessment by the teacher of each subject. The diversity of subjects and their nature means that the same evaluation methodologies are not used in all subjects. The Focus Groups organised by the RCSMM have shown influence from the evaluation process's conception by professors, constructivist or finalist in the definition of the criteria and methodologies of the evaluation of each subject. Even so, there are some common basic criteria: continuous assessment must be included in the evaluation processes, student attendance of no less than 80% is

required, and grades must be given on a scale from 0 to 10. The evaluations are always carried out by the teachers of the RCSMM and registered in the conservatory's computer system. [Source: SER p. 18, Annex 23].

The students interviewed expressed their dissatisfaction with the different level of demand between different subjects and even among professors who teach the same subject. They do not perceive control over what each teacher does [Source: interview with students]. This perception is corroborated by the teachers of the centre who report the need to standardise the evaluation processes as much as possible. The Focus Groups organised in the last year have shown the heterogeneity in the evaluation mechanisms and comments and suggestions have been collated, without having established common systematics up to now [Source: interview with the teaching staff, Annex 10]

The evaluation procedures included in the teaching guides are clear and detailed. The competence of students trained in the RCSMM reflected in other sections of this report, are indicative of an adequate functioning of teaching methodologies and methods of evaluation of learning outcomes.

However, the Review Team is concerned about the heterogeneity of the evaluation processes revealed by the students and contrasted by the perception of the teachers reflected in the SER. The Review Team recommends analysing the different evaluation methods applied to evaluate the different learning outcomes in the RCSMM and establishing a common catalogue of methodologies to be followed and common criteria (rubrics) for the evaluation of equivalent aspects that allow for improvement to the consistency of the evaluations made in different subjects and by different teachers.

The Review Team concludes that the RCSMM partially complies with MusiQuE Standard 2.3.

Recommendations:

- It is recommended that the different methods applied for the evaluation of the different learning outcomes in the RCSMM be analysed, and that a common catalogue of methodologies be established to follow and common criteria (rubrics) for the evaluation of equivalent aspects.

3. Student Profiles

3.1 Admission/ Entrance qualifications

Standard: Clear admissions criteria exist, which establish artistic/academic suitability of students.

Students who access the RCSMM must pass access tests that are clearly regulated, by order 2369/2011 of the Community of Madrid. This order clearly details the students' prerequisites, the procedural aspects of the convocation regarding documentation and dates and the evaluation process including content of specific tests of each specialty, the bodies and methods of evaluation and the resolution of tests. The tests include a common exercise for all specialties and specific exercises for each specialty. The criteria for admission are considered clear and adequate by the representatives of RCSMM's stakeholders who were interviewed and there is an alignment in ensuring that admitted students have an adequate income profile to be able to satisfactorily pursue their studies. This assessment is corroborated by the table of indicators of the number of students enrolled and students who finished their studies for the students admitted in the years 2007, 2008 and 2009. The ratio graduates / enrolled has grown from 72% to 80% [Source: SER p4 table 1.8 and p18-19, Annex 11, Interviews with management team, faculty and students].

The RCSMM carries out multiple activities of communication, information and participation in informative sessions, which allow for a better knowledge of the centre's activity by the interested parties, more specifically the criteria and admission tests. These activities, together with a survey of newly admitted students, allow the centre to review and improve the admission tests, which have already been translated into a standardisation of the analysis tests. This work communication, information and improvement in the admission process have had positive results, reflected in an increase in applications for admission from 390 in 2014 to 512 in 2016 [Source: SER p. 18-19, Annex 7].

The Review Team considers that the admission criteria established by the RCSMM to access their studies is clear, and the specific tests for each of the specialties allow for the assessment of the students' artistic and academic adequacy. The studies completion data for all the promotions for which data is available, confirm the perception that the students admitted to the RCSMM meet the adequate requirements to study. The Review Team appreciates the RCSMM's effort to inform the potential students of the evaluation process, advance in the standardisation of the entrance exams, and obtain the data of access, completion and abandonment of studies, and encourages the RCSMM to continue this task and suggests that the possibility of analysing the available information on dropouts and their causes be studied, in order to establish the opportune improvement actions.

The Review Team concludes that the RCSMM fully complies with MusiQue's Standard 3.1.

Recommendations:

- It is recommended that the available information on the dropouts of the studies and their causes be analysed, to establish the opportune improvement actions.

3.2 Student progression, achievement and employability

Standard: The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.

The monitoring of the progression and achievement of the students' objectives during their training is linked to the training and evaluation process, analysed in detail in sections 2.1 and 2.3 of this report.

In addition to the ordinary activities of the evaluation of the training, the RCSMM carries out a follow-up on the student's progression from the secretariat in the third year, to ensure that the students take all the mandatory credits of their specialty. It also integrates the recognition of previous studies and training abroad, to ensure that they correspond to the curriculum implemented in the RCSMM [Source: SER p. 19].

Regarding the use of surveys on students and graduates as a mechanism to obtain information on the progression of their studies, their assessment of the achievement of objectives and employability data, as well as a source of information for the improvement processes of the centre, the RCSMM has implemented surveys for students in recent years, with limited scope and surveys for graduates in the last academic year, without the graduate survey being a systematic practice. The information obtained through these surveys refers only to the occupation they currently have. The most common outings are teaching, continuing to masters or doctorate studies and concerts. Other options have results of little significance. 16.5% of the students are not engaged in anything related to music. The review of the responses that include several options as an occupation, identify a situation of multiple employment and precarious work, which has been corroborated during the interviews with students and graduates, and which suppose a concern for the personnel of the RCSMM. This situation is attributed to the poor situation of the Spanish labour market in recent years, although some students and graduates propose the introduction of training pathways not taught by the RCSMM, which may have a greater work output in the current market [Source: SER p19, interviews with management team, faculty, students and graduates].

The RCSMM has registered the national and international awards obtained by its students, and the data reflects that, in this way, the students of the centre obtain national and international prizes. During the interviews the director of the Young National Orchestra of Spain contributed a study of the origin of the musicians that are integrated in this formation, which shows that a large number of them have been trained in the RCSMM, data that corroborates the high level of competence obtained by the professionals trained at the centre [Source: SER p.19, Annex 8, interview with representatives of the profession and graduates].

Given the structure of the programs, the methods of teaching and evaluation implemented, the monitoring of the progress of the students during their formative period is carried out continuously (see section 2). The Review Team considers that this follow-up, together with the one carried out in the third year to ensure that students take all compulsory credits, allows them to monitor and follow the progression and achievement of student achievements in an adequate manner.

The evidence regarding the awards and good consideration that the RCSMM graduates have among the professionals is considered a good indicator of the attainment of the training objectives of the programs taught.

The Review Team recommends that a systematic process be implemented to collect return information from students and graduates of the RCSMM through more complete surveys, to obtain relevant information on key aspects to assess both the evolution of students in their formative process and their evaluation on the operation of the processes of the conservatory, as well as the opinion of the graduates and their employability. The information obtained through these systematised and optimised surveys can be used as a key element in the improvement process of the centre.

The Review Team suggests a critical analysis of the employability results of the graduates together with the demands of the potential employers, to establish the improvements deemed appropriate, and to assess the possibility of incorporating training itineraries with high labour demand.

The Review Team concludes that the RCSMM substantially complies with MusiQuE Standard 3.2.

Recommendations:

It is recommended that the RCSMM implement a systematic process for the collection of return information of students and graduates of the RCSMM and use this information in the improvement processes of the centre.

It is recommended that the employability results of graduates are critically analysed together with the demands of potential employers to establish the improvements deemed appropriate and assess the possibility of incorporating training itineraries with high labour demand.

4. Teaching staff

4.1 Staff qualifications and professional activity

Standard 4.1: Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.

The faculty is made up of professors, conservatory professors, interim professors and specialists. The appointment system to the positions allows to ensure the qualifications of the teaching staff. The professors and conservatory professors have overcome public examinations to gain access to their position. In the case of conservatory professors, a great number of those working in the RCSMM have obtained their position in other educational centres and are assigned to the RCSMM on service commission, which is temporary, although in some cases it is continuously prolonged over time. In these cases, they have had to pass a test to work in the RCSMM. Interim teachers must also pass a test to demonstrate their competence. The specialist teachers are the only ones selected on a merit basis, but they are only 3 out of a staff of over 140 professors. [Source: SER p. 20-22, Annex 15].

The qualifications of the teaching staff, contrasted in the curricula of several of the teachers of the RCSMM, and confirmed by the students' evaluations, is adequate. However, the conservatory does not have training programs and continuous updating of specific teachers. Given that the legal status of the centre is administratively located as a secondary school, although it imparts higher education, teachers have access to the programs of CRIF (Regional Centre for Innovation and Training of the Community of Madrid), which offers courses that are mostly generic, oriented towards primary and secondary general education and not related to artistic education. Given this situation, the updating of the teaching staff rests with the initiatives of the professors themselves. On the other hand, there are no systematics implanted in the conservatory to evaluate the performance of the teaching staff, seeing as the surveys completed by the students do not evaluate this specific aspect. Furthermore, the official faculty's situation is not affected based on the evaluation of their performance [Source: SER p. 20-22, Annex 14, interviews with the teaching staff].

In relation to the artistic activity of the teaching staff, there is the possibility of dedicating 5 days per trimester to artistic activities or concerts outside the RCSMM. Although the report highlights a complicated process to request such days, both the faculty and the administrative authorities report that it is a simple and agile process and that it is favourably resolved on a regular basis. The teachers interviewed indicated a positive assessment in the availability of days for artistic activities, since they know that in other regions such facilities do not exist. Several of the RCSMM professors have a national and international projection and currently have three active National Music Awards. Although the incompatibility regime makes it difficult, in some cases it prevents teachers of other orchestras from teaching at the conservatory, some of the RCSMM professors are active in some of the greatest orchestras in Madrid [Source: SER p. 21, Annexes 16 and 17, interviews with faculty and administrative authorities].

The development of the investigative facet of the teaching staff is not contemplated in the RCSMM's processes due to the restrictions imposed by its legal status. The RCSMM can offer programs of first and second cycle of Higher Education but cannot teach doctoral programs. In addition, at present the centre does not teach master's programs, which represents the first incursion in the research activity. Despite this unfavourable framework, the RCSMM teachers consider that they should develop this facet, something they do on their own initiative. More than half of the professors have master's degrees or research proficiency (DEA), which implies a start to the research activity. 22% have a doctorate and the number of professors who are studying doctorates increases. In addition, some of the professors of the RCSMM direct thesis or form part of thesis courts in different universities [Source: SER p. 21, interview with professors].

The Review Team considers that the qualification and the professional level of the teaching staff are adequate for the activity developed in the RCSMM. The selection process, although having its own restrictions on the legal status of the conservatory, requires the passing of specific tests that guarantee the artistic and pedagogical quality. The evidence provided by the RCSMM demonstrates a high level of artistic and professional activity on the part of the professors of the conservatory, highlighting several national and international recognitions. Regarding the investigative aspect, it is considered very positive that an important part of the faculty has a doctor's degree and is qualified to develop research activity in line with university standards.

Despite this, the Review Team considers that the lack of autonomy of the RCSMM and the rigidity of personnel management processes that apply to the conservatory, represent a barrier to having the right personnel and more importantly adapting to new needs. The conservatory must also explore options to incorporate mechanisms into its functioning that enhance the professional, artistic, pedagogical and research of teachers, to ensure the development of these aspects beyond the commitment and individual initiative of teachers.

On the other hand, the Review Team recommends that processes be implemented to assess the performance of the teaching staff, in such a way that those aspects that are susceptible to improvement can be identified both individually and collectively.

The Review Team concludes that the RCSMM partially complies with MusiQuE Standard 4.1.

Recommendations:

- The administrative authorities and the RCSMM should explore options that allow for the training of teachers in specific areas of higher artistic education. Likewise, they should analyse mechanisms that enhance the professional, artistic, pedagogical and research development of the teaching staff that allow for them to guarantee the development of these aspects beyond the commitment and individual initiative of the teaching staff.

- It is recommended that the administrative authorities and the RCSMM implement processes - similar to those existing in the university sphere - to assess the performance of the teaching staff, in such a way that those aspects that are susceptible to improvement can be identified both individually and collectively.

4.2 Size and composition of the teaching staff body

Standard 4.2: There are sufficient qualified teaching staff to effectively deliver the programmes

The teaching staff of the RCSMM is made up of 141.5 teachers (FTE) in the academic year 2016-17" [Source: SER, p. 22]. The RCSMM is subject to the public administration's regulations regarding the hiring of personnel. This has caused the staff to diminish in the last few years by approximately 10%, since the positions of the personnel that have retired have not been replaced. During this period there has been an increase in the number of teaching hours of teachers, which has allowed to meet the demand, although this has affected teachers' motivation.

The large number of professors in a situation of commission of service or interim causes a precarious work situation that introduces uncertainty about the qualifications of the conservatory's teaching staff in the future. The management team has outlined that the provision of new places should adjust to the current legal status of the RCSMM, which requires the call and solution of places with destination in the conservatory. The slowness of the administration to convene and provide places linked to the few possibilities of expansion of staff reviewed by the administrative authorities, are a hindrance when adapting the staff of the centre to the new needs that may arise. Specifically, reference is made to the implementation of specialties that are not currently taught at the RCSMM and that are in demand in the labour market, such as jazz, flamenco, plucked instruments and sonology [Source: SER p. 20, interviews with the management team and administrative authorities].

With the data available for the academic year of 2016/2017, the relationship between 603 enrolled students and teachers, 141.5 full-time professors with a 20-hour working week, seems to be in line with the burden on similar institutions. Despite this, the faculty considers that a larger workforce would be necessary to maintain the quality and excellence levels of the conservatory [Source: SER p. 22, interviews with the management team and teaching staff].

One aspect that affects the workload of teachers is that the RCSMM does not have sufficiently broad support and specialised service staff. This means that part of the teachers are involved in management activities, although they have been assigned a reduction of the teaching load, they require great dedication given their importance, specificity and volume, such as the maintenance of the computer systems of the RCSMM (networks, web page and mail accounts), the issue of official titles both of the RCSMM and of private centres that provide official training in the Community of Madrid, or management [Source: interview with support staff and services].

On the other hand, the RCSMM has expressed its concern about the impact that the implementation of the three master's programs that are in the process of approval may have, since there is no prediction that there will be an increase in staff when incorporating these new programs and that they must be taught by the current staff. In relation

to this concern expressed by the management team and the teachers of the RCSMM, the administrative authorities report that when analysing the staff's teaching load and the expected needs for the implementation of the new degrees, they are deemed sufficient [Source: SER p. 22, interviews with management team, faculty and administrative authorities].

The Review Team considers the size and the composition of the teaching staff to be suitable for the activities carried out in the conservatory and it is adjusted to the standards set by similar European institutions.

Nevertheless, there are certain aspects that, according to this Review Team, could compromise this situation. The current staff is composed to a large degree by interim teachers and those working under service commission, ones who could eventually leave the RCSMM. On top of that, teachers from RCSMM undertake tasks related to administrative management, tasks that are better carried out by personalised support personnel diminishing their teaching capabilities. Furthermore, the foreseeable implementation of three new master's degrees, not accompanied by an increase of the teaching staff and administrative personnel, would imply a worse ratio between students and teachers, in turn worsening the quality of education. The Review Team encourages the RCSMM to explore alternatives to overcome these difficulties, beyond a potential but not guaranteed change of the legal status that could provide the centre the required autonomy to face them.

The Review Team concludes that the RCSMM partially complies with the Standard 4.2. of MusiQuE.

Recommendations:

- It is recommended that the RCSMM develop a strategy to overcome the difficulties related to the high number of teachers under service commission or an internship.
- It is recommended to develop a strategy to substitute teachers assuming administrative management tasks with specialised support personnel.
- It is recommended to carefully consider the consequences of the introduction of new master's degrees without an increase of both the teaching and administrative staff.

5. Facilities, resources and support

5.1 Facilities

Standard 5.1: The institution has appropriate resources to support student learning and delivery of the programmes.

The RCSMM's headquarters is located in the Sabitini de Atocha's Pavillion, an 18th century building located in Dr Mata Street, near Atocha, a downtown area in Madrid. It is certified as a historical building and features four floors and a semi-basement. Among the available rooms, besides classrooms dedicated to theory and practice; the computer room, the electroacoustics lab and study booths, it is worth noting the "three auditoriums destined to artistic activity for solo concerts, small chamber ensembles and medium-sized groups acting as a string or classic orchestra". In general, they are well-equipped rooms, suitable for teaching and the artistic development of the conservatory, even though there are a few problems related to soundproofing, air conditioning and lighting. One of the biggest complaints from students is the access to the study booths, finding the amount of them insufficient and suggesting using empty classrooms to remedy the issue. The directive team has expressed their awareness of the need of some improvements but the condition of the historical building and the budget compromise large scale modifications [Source: SER p. 22-24, interview with the directive team].

The instruments' stock of the RCSMM is quite old since the last relevant endowment dates from the year 1990, when the conservatory moved to its current location. Additionally, it contains even older instruments. The stock has not been subjected to any kind of renewal in the last few years and it hasn't been adjusted to the increasing activities of the conservatory either. Changes of study plans as well as the addition of new subjects and teachers have highlighted the need to acquire new equipment. This need has been tackled with the standard budget of the RCSMM, which is not very high and is intended to ensure the correct functioning and maintenance of the centre, not the expansion of the stock. In 2013, a study was carried out that quantified the need of instruments and estimated it in 1 million euros [Source: SER p. 24, interview with the teachers].

Besides the classroom, the booths, auditoriums and the instruments' stock dedicated to teaching, the RCSMM also features some significant facilities such as the library, which contains more than 200,000 documents of great historical value in stock, regularly consulted by researchers often coming from other scientific and academic institutions, on top of specialised stock and services that support education (books, music sheets, magazines, CDs, LPs, videos, reading posts, research computers...). Another significant facility is the Museum of instruments of the RCSMM, which features valuable instruments such as the Stradivarius violin of Pablo Sarasate. These services are run by highly specialised personnel that can manage such valuable assets.

The Review Team considers, based on their visit to the RCSMM facilities, that these are suitable for the teaching of the programs offered. The location of the conservatory headquarters is a historical building in the downtown area of Madrid, adding an appealing aspect to the RCSMM, although it's been stated that this condition of historical building also implies limitations to make some adaptations and improvements needed to fix the soundproofing, air conditioning and lighting problems which have already been identified by the RCSMM.

The classrooms have enough room and are suitably equipped for teaching and they appear to be in a good state of maintenance, order and hygiene. Similarly, the three auditoriums of the RCSMM headquarters offer potential to host several different concerts and artistic activities. Regarding the availability of the study booths, the Review Team considers that the current number is adjusted to the standards set by institutions of a similar nature and recommends to analyse and optimise the procedures for assigning the booths to obtain more satisfactory results. The RCSMM features some significant complementary facilities such as the Museum or the Library, with a great documentary stock with historical value, that provides opportunities for documentation and research of great importance for the conservatory.

Regarding the instruments' stock the Review Team agrees with the concerns expressed by the teaching staff and the directive team of the centre about the endowment and its antiquity and maintenance. The lack of sufficient funding for the maintenance and renewal of the instruments stock is a matter of concern for the Review Team, that recommends having the stock revised and to assign a portion of the budget sufficient for renewal and maintenance.

The Review Team concludes that the RCSMM partially complies with MusiQuE Standard 5.1.

Recommendations:

- It is recommended to analyse and optimise the procedures for assigning the study booths to obtain more satisfactory results.
- It is recommended to assign a portion of the budget sufficient for renewal and maintenance of the stock of instruments.

5.2 Financial Resources

Standard 5.2: The institution's financial resources enable successful delivery of the study programmes.

The total budget of the RCSMM is of 8.8 million euros per year. The Department of Education for the Community of Madrid is in charge of managing most of the budget and it is divided between the salaries, the building expenses, security and cleaning. The RCSMM manages a fraction of 567,500€ (2016) destined to light, water and telephone services as well as stationery and the acquisition and maintenance of instruments. The funding depends almost exclusively on the assignment of the Department of Education, annually, since the current legislation does not allow

private funding. The only retribution obtained comes from the assignment of spaces to other institutions. The course fees are reduced in several occasions and it does not return directly to the RCSMM. During the interviews with the directive team and the representatives of the profession it was highlighted that the RCSMM collaborates with other institutions of the sector and, in some cases, said collaborations allow for the execution of activities of interest for the conservatory (like lectures linked to the Scherzo Foundation) without any economic retribution [Source: SER p. 22-25, interview with the directive team and representatives of the profession].

The Review Team considers that the current funding of the RCSMM allows for the suitable teaching of the present curriculum. Nevertheless, it is needed to increase the fraction of the budget allotted to instrumental equipment acquisition and maintenance as well as the specialised support staff. (see sections 5.1 and 5.3).

The autonomy of the RCSMM regarding the budget management is too low, limiting their capacity to kick-start new initiatives. Most of the budget of the centre is divided into fixed fractions, impossible to modify, and even the fraction under the management of RCSMM is also fractioned in ways in which the centre has little control of, such as stationery and light and water services. Additionally, the funding is mostly out of the control of the conservatory, since the possibilities to obtain complementary income is quite limited by the current legal framework. The Review Team encourages those in charge of the centre and the management authorities to explore new funding possibilities and a better management capacity of the resources generated by the RCSMM.

The Review Team concludes that the RCSMM partially complies with MusiQuE Standard 5.2.

Recommendations:

- It is encouraged that those in charge of the centre and the management authorities explore new funding possibilities and a better management capacity of the resources generated by the RCSMM.

5.3 Support staff

Standard 5.3: The institution has sufficient qualified support staff

The RCSMM has 32 support staff members, 16 of which oversee tasks related to management and maintenance of classrooms and the operation of the building, 8 specifically assigned to the Library and the Museum and the remaining 8 to administration, amongst them a management head, a secretary head and 6 clerks and assistants. The administration staff presents a generic profile, not specialised in areas of expertise related to the artistic studies. The head of administration was on leave at the time of the visit, whose main task is being handled by the secretary of the RCSMM, a teacher and 3 members of the administration staff. Substitutes are expected to be hired but due to the long process required by the public administration that task will have to be carried out by less members than expected. The administration authorities of the RCSMM have shown to be aware of the situation but due to the recent crisis affecting

the country new measures were implemented to limit the increase of civil servants and restrict the replacement rates. Nevertheless, they express hope that they will have better opportunities to incorporate new workforce in the near future [Source: SER p25, interview with the directive team and the administrative authorities].

The support staff and the teachers dedicated to management task undertake several services such as course fee management and student profiles, the participation of the conservatory in the Erasmus program, the management of computer systems, the RCSMM official journal and the administration and management of the centre itself, as well as other services like the issuing of artistic studies degrees of other centres in the Community of Madrid, requiring a high degree of dedication [Source: interview with those in charge of the support staff].

The Review Team, taking into account the dimension of the staff, the lack of specialized profiles in the supporting staff, the number of students enrolled in the conservatory and the required involvement of teachers in management activities, considers that the RCSMM does not possess enough support personnel nor is it sufficiently specialised in the tasks at hand, particularly referring to the administration services. Although the team positively values the commitment of every member of staff, both the support personnel and the directive team and teachers, the current situation is concerning and it is resolved thanks to personal efforts, which could influence the quality of the education since it diverts resources away from teaching to the management of the centre. Therefore, it is recommended to expand on the size of the support staff as much as the legal framework allows.

Complementary it is also recommended that the RCSMM establish a strategy so that the support staff can specialise themselves according to the needs of the services offered, since the services executed by personnel not specialised or willing is at risk of being low quality.

The Review Team concludes that the RCSMM partially complies with MusiQuE Standard 5.3.

Recommendations:

- It is recommended to expand on the size of the support staff as much as the legal framework allows, to alleviate the administrative weight undertaken by teachers.
- It is recommended that the RCSMM and the administrative authorities establish a strategy so that the support staff can specialise themselves according to the needs of the services offered.

6. Communication, organisation and decision-making

6.1 Internal communication process

Standard 6.1: Effective mechanisms are in place for internal communication within the institution.

Beyond both telephonic and in-person assistance for the administration of the conservatory the RCSMM uses multiple methods of communication directed towards the staff and the students, to provide relevant information. Meetings between the different collegiate bodies of the centre happen regularly and allow the communication of information with the RCSMM community. Several other methods of communications are used on top of the decision-making bodies such as the publication of notices in the bulletin board, the webpage with CODEX application for communications between teachers-students, teachers-secretariat and students-secretariat and the online platform, a newsletter with schedules for activities and concerts, emails, Facebook, YouTube channel and WhatsApp groups [Source: SER p. 25-26].

The teachers interviewed consider themselves to be well informed of the initiatives taken in the RCSMM and appreciate that the directive team fosters transparency and the participation of everyone in the running of the RCSMM and they appear to be generally satisfied with the communication. Speaking of which, the communication between students and teachers is proper even if the teachers wish for a more significant involvement in the activities from the students' side [Source: teachers' interview].

The RCSMM has kick-started a coordination service for the students aimed to bridge the gap between RCSMM and students by guiding them and paying attention to their needs. One of the initiatives is a coaching system where older students inform the newcomers about how the RCSMM works. Another initiative consists on setting up periodic roundtables between students and teachers about their career opportunities. The service is also used to take care of students' complaints and mediate with the teachers if needed, and it has been well received [Source: interview with the support staff]. Given the nature of the studies, which occasionally require an individual approach, communication with the teachers is direct. In general, the students interviewed viewed the involvement and openness of the teachers in a positive light. Nevertheless, they were not aware of the process of reflection that lead to the making of the Mission and Vision of the centre, expressing a lack of knowledge of the decision-making bodies of the centre and in general they consider they should be better informed and have a higher degree of participation in the decision making processes, even if it should be noted that when consulted the students have shown very little interest and participation (see section 6.2 of this report) [Source: SER p. 25-26, Annex14, interview with the students].

The Review Team considers that the RCSMM has opened multiple venues of communication with every relevant group. The team in particular estimates that the usage of new technologies and social communication tools as a way to facilitate up-to-date information on services, activities and relevant news is quite positive.

The methods of communication between the different groups comprising the RCSMM community appear to function properly, and there seems to be enough communication between students and teachers. The Review Team positively values the initiatives kick-started to facilitate the communication and the access of information in the RCSMM. Nevertheless, the team encourages the RCSMM to continue developing initiatives that could facilitate a higher degree of awareness and participation from the students.

The Review Team concludes that the RCSMM fully complies with MusiQuE Standard 6.1.

Recommendations

- The RCSMM is encouraged to continue developing initiatives that could facilitate a higher degree of awareness and participation from the students.

6.2 Organisational structure and decision-making processes.

Standard 6.2: The institution has an appropriate organisational structure and clear decision-making processes.

The RCSMM is an educational institution linked to the public administration of the Community of Madrid. Therefore, the strategic decisions and those big in nature are taken at a regional government level. The Department of Education, through the Directorate General of Universities and Higher Arts Education, and more precisely the Sub-Directorate General of Higher Arts Education; is the body in charge of the management of the RCSMM even though, as explained by the representatives of the administration, some key aspects for the management of the centre, such as personnel or infrastructures, depend on other departments. For this reason, the main strategic decisions are taken within the Department of Education [Source: SER p. 26, interview with the administrative authorities].

The RCSMM is comprised of four different governing bodies:

- The Directive Team, comprised by the Director, the Deputy Director, three Heads of Studies, the Secretary and the Administrator.
- 'The School Board, comprised of 4 students, 4 teachers, a director, a secretary, a head of study, one PAS, one representative of the city council in charge of economic and administrative decisions.'
- The Committee of Academic Order (COA), the main academic body of the centre, made of the Director, the Deputy Director, head of studies, Heads of Department and the secretary.

- The Teaching Body, comprised of the Director, the Deputy Director, 3 head of studies, the academic secretary and every teacher, with both academic and organisational abilities [Source: SER p. 26].

The directive team has identified the transparency and the involvement of every relevant group in the decision-making as one of its priorities. The development of the process of reflection linked to the current external evaluation process has included the participation of different people in two focus groups. Additionally, there is a desire of taking every relevant decision of the centre collectively through the established decision-making bodies [Source: interview with the directive team]. The teachers interviewed concur with the effort put forward by the current directive team to increase the transparency and the involvement of every staff member in the decision-making process and, even though not every interviewee knew in detail the topics covered in the focus groups, all of them knew about the reflection process started and the participation of the representatives in it [Source: interview with the teachers]. Students, on the other hand, show a lesser knowledge about the decision-making processes, which they see as something alien to them. They do perceive a will to communicate, but they consider that they don't have enough representation in the governing bodies of the centre, and that their participation does not have the weight it should, even though the representatives consider that the students have a lot to contribute [Source: interview with the students].

The Review Team perceives that the RCSMM has management and decision-making bodies adjusted to its organisational structure and the legal status of the centre and the described structure is clear. Additionally, the disposition of the current directive team to integrate every organisational collective of the institution in the decision-making process, reinforcing the collective decision-making bodies, is positively valued by the Review Team.

However, the Review Team recommends reinforcing the representation of the students particularly in the decision-making bodies of the conservatory, and in the decision-making processes in general, to incentivise and make use of the students' involvement in the activities carried out by the RCSMM.

On the other hand, it is necessary to highlight that the high reliance on the administrative authorities for the decision-making processes of a strategic nature, their competences being divided into different departments of the regional government, limits the capacity for action of the centre and its autonomy to deploy a strategy adjusted to the Mission and Vision of the RCSMM.

The Review Team concludes that the RCSMM partially complies with MusiQuE Standard 6.2.

Recommendations:

- It is recommended to reinforce the presence of the students in the decision-making bodies of the conservatory.
- It is necessary to develop the administrative autonomy of the conservatory for making decisions of a strategic nature, adjusted to the Mission and the Vision of the RCSMM.

7. Internal Quality Culture

Standard 7: The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.

The legal framework for academic organisation regarding the High Arts Education in Spain is a complex one. Even though it deals with programs belonging to the field of Higher Education, the applicable legislation is different from university education. The college degrees are bound to external evaluation processes by an agency of quality evaluation: initial verification (before the implementation of the degree), following and renewal of the certification. In the case of artistic education of the 1st degree the study plans must be adapted to the basic contents established by the Royal Decree and they are not subject of external evaluation. On the contrary the master's degrees are subject to the verification and certificate renewal processes [Source: SER p. 26-28].

In the field of universities there are Internal Quality Assurance Systems pushed by the agencies, as for example the AUDIT model or the DOCENTIA model, which have been applied by most universities. Nevertheless, there is no equivalent model specialised for Higher Arts Education. In the past there was once an initiative on the part of the Sub-directorate General of Higher Artistic Education to develop a model of this kind, alongside a scorecard system, which bore no fruits. Currently there is a draft bill under procedure, the Law of the Madrid Space for Higher Education (LEMES) which contains the development of an evaluation system adapted to the individualities of the art studies by the MADRI+D Knowledge Foundation, the evaluation body of the Community of Madrid [Source: SER p. 26-28].

In the absence of a specific evaluation model for the art studies, the RCSMM has yet to deploy an internal system for quality assurance. In spite of that it does possess tools and systems for programming, evaluation and improving the running of the conservatory, such as the General Annual Programming (PGA), including all the activities to carry out in the conservatory and the Annual Memory that records every activity that took place in each Department, alongside any incident, problems and improvement suggestions to take into account for the next course. Additionally, a development of tools with the aim to improve the quality of the RCSMM has taken place, such as the Educational Project of the Centre, Organic, Internal and Honorary Regulations and the Code of Good Practice. Computer systems such as Codex and Untis are used for management and communication. A surveying system for students has been implemented in recent years, but with limited range. The RCSMM staff, including the directive team, the teachers and support staff, show a daily compromise with the refinement and improvement of the conservatory in every area. Many of the teachers are involved in management tasks, undertaking responsibilities that require a high commitment, usually exceeding the allotted teaching hours, resulting in no economic compensation, and in general the staff shows a high willingness to organise a complete program of teaching and artistic activities not possible without said willingness. Similarly, that enthusiasm is also found in the support services staff. The commitment of the staff is acknowledged by

the students who in surveys, besides criticism, tend to highly praise most of the teachers [Source: SER p26-28, Annex 14, interview with the directive team, teachers and students].

The Review Team wants to praise the commitment with the excellency and improvement of the quality of every member of the staff. As reflected across this report there are limitations related to the legal status of the RCSMM and the current legal framework of action that hinders the development of the activities in the conservatory, according to its Mission and Vision. These difficulties are overcome in thanks largely to the efforts of the staff.

The legal framework of quality assurance for the Higher Arts Education is complex and shows some inconsistencies due to it not being developed equally for the 1st grade programs that for their university equivalents, the degree's or the master's programs. The evaluation bodies have yet to develop a specific evaluation framework for the development of quality management systems for the Higher Arts Education, although there are initiatives not yet completed. The Review Team suggests that the RCSMM encourage the creation of a clear and specific management model in collaboration with the administrative authorities and the efficient evaluation bodies.

The Review Team encourages the RCSMM to deploy a quality system that, through quality processes and procedures, guarantees a framework for improving the quality of the conservatory in every facet. For that purpose, it can take existing examples as reference, such as the standards and guidelines for the assurance of Quality in the European Higher Education Area (EHEA), the MusiQuE model of the specific management model in development for the Spanish and Madrid area.

In any case the Review Team is positively valued despite the lack of an integral system for quality management. In the end multiple tools and systems for planning and improvement have been implemented, which can be adjusted to the existing quality models. The team also confirms an emerging habit of students and graduates surveying, who can be the source of improvement initiatives. This Review Team recommends that the RCSMM standardise the process of gathering information, analysing and decision making on improvements, taking surveys as a base. The analysis of the students' opinions can be a good source of initiatives for improving in concrete aspects of great relevance for the quality of the institution, as are the evaluation and improvement of the learning process.

The Review Team concludes that the RCSMM partially complies with MusiQuE Standard 7.

Recommendations:

- It is suggested that the RCSMM encourage the creation of a clear and specific management model in collaboration with the administrative authorities and the efficient evaluation bodies.
- The RCSMM is encouraged to deploy a quality system that, through quality processes and procedures, guarantees a framework for improving the quality of the conservatory in every facet.

- It is recommended that the RCSMM standardise the process of gathering information, analysing and decision making on improvements, taking surveys as a base.

8. Public interaction

8.1 Cultural, artistic and educational contexts

Standard 8.1: The institution engages within wider cultural, artistic and educational contexts.

The RCSMM is an institution with a large historic tradition and involvement in the musical and cultural life of Madrid and Spain. In addition to the relevancy of the institution, obtained thanks to the quantity and quality of the musicians educated in the conservatory, the RCSMM is nowadays involved in multiple artistic and lecturing activities related to music, mostly in the region of Madrid [Source: SER p28-29].

Among the activities carried out by the RCSMM the following can be found: pedagogical concerts for general secondary education, concerts and musical performances alongside other High Arts Institutions, such as Performing Arts or Choir, and there are agreements with the Royal Theatre or the Teatro de la Zarzuela for theme projects. On top of that there are collaborations with the Youth Orchestra of Madrid and within the themed concerts with the Teatros del Canal several congresses are hosted and organised, ones of both national and international nature, all related to music (Congress of Musical Education ISME, International Congress of the Clarinet, National Congress of Musicology, International Congress of the Horn, International Seminars of the Harp), and musical contests of both national and international reach (Flora Prieto of Composition, Jesús de Monasterio of Chamber Music, Permanent Contest of Young Performers, Antonio Romero Contest of wind instruments). Besides these artistic activities the RCSMM collaborates with other public bodies, such as embassies, several departments of the Madrid Regional Government in the form of concerts or lectures. The RCSMM is involved in a singular program named "Music through the Vein" in which music is performed in hospitals all across the Community of Madrid making the stay more enjoyable for patients and family while investigating the benefits of music for the ailing. The activity curriculum of the RCSMM is published in the conservatory's webpage, not ruling out using other advertising media such as leaflets. The representatives of the administration consider that the RCSMM is an important asset for the cultural life in Madrid and have expressed their interest in involving themselves to the fullest of their capacities in the singular acts that could be organised from the Madrid Regional Government [Source: interview with administrative authorities].

In addition to the concerts and the artistic and pedagogical activities the RCSMM edits and publishes material related to music taken from its usual activities such as, for example, CDs of recordings taken in the centre, the edition of scores originating from research carried out on its historical stock or the publishing of the magazine Música. [Source: SER p 28-29].

The entire curriculum of artistic and complementary activities is organised by the teaching staff of the RCSMM, under the coordination of the Directive Team, without the existence of a specific department for the organisation of the public interaction of the conservatory. The Directive Team of the RCSMM shows its satisfaction about the quantity of activities offered by the centre thanks to the effort and implications of the whole staff, including teachers and students, even if

the policy framework limits the execution of activities outside the conservatory, particularly if they are remunerated [Source: interview with the directive team].

The Review Team singularly value the curriculum of activities open to the public, offered throughout the year, as one of the remarkable aspects of the deep link between the RCSMM and its cultural, historical and artistic background. The team backs the desires of the directive team and the teachers to have an office specialised in coordinating the public interaction due to the high volume of activities carried out. It is recommended that, provided the framework of the possibilities for granting new resources to the centre allows it, the RCSMM investigate the potential to establish a specialised service capable of fully managing and expanding the public interaction of the centre, allowing to expand the knowledge and impact of the RCSMM in the spaces of Madrid and Spain in general. The production of artistic and educational material about music and the use of new technologies to raise awareness of it is also positively valued.

The Review Team concludes that the RCSMM substantially complies with MusiQuE Standard 8.1.

Recommendations:

- It is recommended that, provided the framework of the possibilities for granting new resources to the centre allows it, the RCSMM investigate the potential to establish a specialised service capable of fully managing and expanding the public interaction of the centre.

8.2 Interaction with the artistic professions

Standard 8.2: The institution actively promotes links with various sectors of the music and other artistic professions.

The RCSMM has not developed formal connections with other professional associations. “The only initiatives that can be named are the collaboration with the SGAE (General Society of Spanish Authors) and the AIE (Association of Performers)” [Source: SER p. 29].

Although the RCSMM identifies the connections with professional associations as a poorly developed area the curriculum of activities alluded to in section 8.1 of this report captures interactions with other orchestras, higher education schools and musical organisations of the Community of Madrid. The RCSMM itself facilitates a wide list of entities collaborating in the set-up of artistic activities [Source: SER p16, Annex 29]. The interview with the representatives of the profession and graduates shows that, even if there is no awareness and participation in the consideration process that lead to the formal establishment of the Mission and Vision of the RCSMM, they are aware of its idiosyncrasy and quite a few of them collaborate with the RCSMM in some educational activities, such as the organisation of lectures in the conservatory, such as with the Scherzo Foundation [Source: interview with

representatives of the profession]. The RCSMM is known across the Spanish music scene and is widely considered by ex-students and professionals as one of the five best conservatories of Spain, including not only those of public qualification but also private ones. The quality of education is very high, and most of the identified problems are associated to the inadequate legal umbrella under which these studies operate, particularly in public centres also attached to the bureaucratic processes of the administration [Source: interview with representatives of the profession and graduates].

“Recently the Society of Friends of the RCSMM has been established with the aim of facilitating being in touch with ex-students, professionals, music teachers, sponsors and anyone that wants to collaborate and provide support and knowledge in large projects that may be in need of extraordinary funding” [Source: SER p. 29]. This initiative of recent development is still not well known by those who should be the main target, as is the case of representatives of the profession and graduates [Source: interview with representatives of the profession and graduates].

Considering the evidence at hand and the interviews carried out by the Review Team the RCSMM has shown to enjoy a high degree of prestige and the possibilities of interaction with orchestras, societies and other members of the scene, even if it is an aspect whose potential is yet to be fully tapped. The Review Team suggests carrying out a systematic study of the professional associations and the members of interest in the scene to establish agreements and collaborations that, according to the professionals interviewed, could help overcome the rigid obstacles surrounding the RCSMM.

On a similar note the Review Team encourages the Directive Team of the RCSMM to foster the development of the Society of Friends of the RCSMM as a tool to bridge the gap and increase the collaboration between the conservatory and active musicians, as well as other institutions of the scene. The conservatory must not disregard the feedback and the perception of external groups of interest, but instead integrate them with their processes of introspection and improvement.

The Review Team concludes that the RCSMM partially complies with MusiQuE Standard 8.2.

Recommendations:

- It is suggested to carry out a systematic study of the professional associations and the members of interest in the scene to establish agreements and collaborations.
- The Directive Team of the RCSMM is encouraged to foster the development of the Society of Friends of the RCSMM as a tool to bridge the gap and increase the collaboration between the conservatory and active musicians, as well as other institutions of the scene.

8.3 Information provided to the public

Standard 8.3: Information provided to the public about the institution is clear, consistent and accurate.

As previously explained in section 8.1 of this report the RCSMM lacks a specific department that coordinates the interaction and updating with the public. The conservatory uses multiple venues to communicate about the artistic and educational activities being offered, such as an electronic weekly newsletter (free subscription), the webpage of the RCSMM, a dedicated blog, the Facebook profile, leaflets and handbills [Source: SER p. 29]. Worthy of mention are informative initiatives such as the publication of videos and artistic activities in the YouTube channel of the RCSMM, the edition of CD's with recordings taken in the RCSMM or the publishing of the magazine Música [Source: SER p. 29].

Regarding the information about the conservatory itself, its organisation and the studies taught, the webpage of the RCSMM provides detailed information (History, chart, regulation, department composition, study plans, teaching guides, academic calendars, information about the process of matriculation, paperwork...) on top of contact information via telephone or email. Nevertheless, the webpage of the RCSMM lacks an English version so the knowledge about the activities of the RCSMM is limited to Spanish-speaking people. In addition to the information provided through the webpage and other venues of communication, the RCSMM participates in open day seminars in which it welcomes potential students and teachers and facilitates information and guidance about the studies and the procedures needed [Source: SER p. 29].

The information activity appears efficient as long as it is adjusted to the increase in the number of candidates to join the RCSMM [Source: SER p. 4, table I.6].

The Review Team positively values the usage of multiple tools and communication systems (electronic communications, printed leaflets, handbills...) to inform both the internal and external groups of interest about the activities of the RCSMM. The use of social networks and online communication venues facilitates the availability and accessibility of information. The webpage of the conservatory provides a complete information both to potential students and the general public, who might be interested in the creative and artistic production of the centre, even though it is considered necessary to have an English version available in order to have the information reach a more international audience, something that suits the desire of the conservatory to become more international.

The Review Team concludes that the RCSMM substantially complies with MusiQuE Standard 8.3.

Recommendations:

- It is recommended to elaborate an English version of the conservatory's webpage that would convey the knowledge of the activities carried out in the centre to a more international audience.

9. Summary of the institution's compliance with the MusiQuE Standards

1. Institutional mission, vision and context	
Standard 1. The institution's mission and vision are clearly established	Full compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – The Review Team recommends that mechanisms be established to disseminate the Mission and Vision of the RCSMM to students and other stakeholders so that they can contribute to the achievement of the institution's strategic objectives. – The team recommends that the administrative authorities and the RCSMM advance in the study of the alternatives proposed to give it autonomy. This should include a change in the legal identity that would allow it to position itself as a centre that imparts official degrees of university rank at all levels. 	
2. Educational Processes	
Standard 2.1: The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery	Substantial compliance
<p>Recommendations:</p> <ul style="list-style-type: none"> – It is recommended that the possibilities of imparting specialities that can provide professional opportunities to the students of the conservatory, such as jazz, modern music or flamenco be studied – It is recommended that mechanisms be established, through optional subjects, or complementary activities that provide students with management or entrepreneurship skills that allow them to better enter the labour market 	
Standard 2.2. The institution offers a wide range of opportunities, so students acquire an international perspective.	Partial compliance
<p>Recommendations:</p> <ul style="list-style-type: none"> – It is recommended that the RCSMM initiate a process of reflection to establish an internationalisation strategy, adapted to the availability of resources, in which tools complementary to the ERASMUS exchanges are integrated. – It is recommended that the RCSMM explore ways to provide more personnel to the management of the Erasmus program and internationalization activities linked. 	

Standard 2.3. The assessment methods are clearly defined and demonstrate achievement of learning outcomes.	Partial compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – It is recommended that the different methods applied for the evaluation of the different learning outcomes in the RCSMM be analysed, and that a common catalogue of methodologies be established to follow and common criteria (rubrics) for the evaluation of equivalent aspects. 	
3. Student profiles	
Standard 3.1. Clear admission criteria exist, which establish artistic/academic suitability of students.	Fully compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – It is recommended that the available information on the dropouts of the studies and their causes be analysed, to establish the opportune improvement actions. 	
Standard 3.2. The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	Substantial compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – It is recommended that the RCSMM implement a systematic process for the collection of return information of students and graduates of the RCSMM and use this information in the improvement processes of the centre. – It is recommended that the employability results of graduates are critically analysed together with the demands of potential employers to establish the improvements deemed appropriate and assess the possibility of incorporating training itineraries with high labour demand. 	
4. Teaching Staff	
Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	Partial compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – The administrative authorities and the RCSMM should explore options that allow for the training of teachers in specific areas of higher artistic education. Likewise, they should analyse mechanisms that enhance the 	

<p>professional, artistic, pedagogical and research development of the teaching staff, that allow for them to guarantee the development of these aspects beyond the commitment and individual initiative of the teaching staff.</p> <ul style="list-style-type: none"> – It is recommended that the administrative authorities and the RCSMM implement processes - similar to those existing in the university sphere - to assess the performance of the teaching staff, in such a way that those aspects that are susceptible to improvement can be identified both individually and collectively. 	
<p>Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programmes.</p>	<p>Partial compliance</p>
<p>Recommendations</p> <ul style="list-style-type: none"> – It is recommended that the RCSMM develop a strategy to overcome the difficulties related to the high number of teachers under service commission or an internship. – It is recommended to develop a strategy to substitute teachers assuming administrative management tasks with specialised support personnel. – It is recommended to carefully consider the consequences of the introduction of new master's degrees without an increase of both the teaching and administrative staff. 	
<p>5. Facilities, resources and support</p>	
<p>Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programmes.</p>	<p>Partial compliance</p>
<p>Recommendations</p> <ul style="list-style-type: none"> – It is recommended to analyse and optimise the procedures for assigning the study booths to obtain more satisfactory results. – It is recommended to assign a fraction of the budget sufficient for renewal and maintenance of the stock of instruments 	
<p>Standard 5.2. The institution's financial resources enable successful delivery of the study programmes.</p>	<p>Partial compliance</p>
<p>Recommendations</p> <ul style="list-style-type: none"> – It is encouraged that those in charge of the centre and the management authorities explore new funding possibilities and a better management capacity of the resources generated by the RCSMM. 	

Standard 5.3. The institution has sufficient qualified support staff.	Partial compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – It is recommended to expand on the size of the support staff as much as the legal framework allows, to alleviate the administrative weight undertaken by teachers. – It is recommended that the RCSMM and the administrative authorities establish a strategy so that the support staff can specialise themselves according to the needs of the services offered. 	
6. Communication, organisation and decision-making	
Standard 6.1. Effective mechanisms are in place for internal communication within the institution.	Fully compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – The RCSMM is encouraged to continue developing initiatives that could facilitate a higher degree of awareness and participation from the students. 	
Standard 6.2. The institution has an appropriate organisational structure and clear decision-making processes.	Partial compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – It is recommended to reinforce the presence of the students in the decision-making bodies of the conservatory. – It is necessary to develop the administrative autonomy of the conservatory for making decisions of a strategic nature, adjusted to the Mission and the Vision of the RCSMM. 	
7. Internal Quality Culture	
Standard 7. The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.	Partial compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – It is suggested that the RCSMM encourage the creation of a clear and specific management model in collaboration with the administrative authorities and the efficient evaluation bodies. – The RCSMM is encouraged to deploy a quality system that, through quality processes and procedures, guarantees a framework for improving the quality of the conservatory in every facet. 	

<ul style="list-style-type: none"> – It is recommended that the RCSMM standardise the process of gathering information, analysing and decision making on improvements, taking surveys as a base. 	
8. Public Interaction	
Standard 8.1. The institution engages within wider cultural, artistic and educational contexts.	Substantial compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – It is recommended that, provided the framework of the possibilities for granting new resources to the centre allows it, the RCSMM investigate the potential to establish a specialised service capable of fully managing and expanding the public interaction of the centre. 	
Standard 8.2. The institution actively promotes links with various sectors of the music and other artistic professions.	Partial compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – It is suggested to carry out a systematic study of the professional associations and the members of interest in the scene to establish agreements and collaborations. – The Directive Team of the RCSMM is encouraged to foster the development of the Society of Friends of the RCSMM as a tool to bridge the gap and increase the collaboration between the conservatory and active musicians, as well as other institutions of the scene. 	
Standard 8.3. Information provided to the public about the institution is clear, consistent and accurate.	Substantial compliance
<p>Recommendations</p> <ul style="list-style-type: none"> – It is recommended to elaborate an English version of the conservatory’s webpage that would convey the knowledge of the activities carried out in the centre to a more international audience. 	

Annex 1 - Site-visit Schedule

Sunday, March 11th – Arrival and preparation

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution (meeting personnel can be combined taking care to ensure conflicts of interest)
From 17:00 onwards	<i>Arrival of Review Team members</i>	
19:30-21.30	Review Team working dinner	Tablafina (hotel's restaurant) - Hotel NH Madrid Nacional Paseo del Prado 48, Madrid

Monday, March 12th

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution (meeting personnel can be combined taking care to ensure conflicts of interest)
09:00-11:00	Preparatory meeting of the review	
11:00-11.30	Break	
11.30-13.00	Meeting 1: meeting with the Head of the Institution, institutional/departmental/ programme leaders	D ^a Ana Guijarro (Head of the RCSMM - Directora), D. Víctor Pliego (Vice-director),

		D. Adrián Viudes, D. Francisco Luis Santiago and D. Elies Hernández (Heads of Studies) and D ^a Patricia Arbolí (Secretary)
13:00–14.00	Lunch	At the institution
14.00-15:00	Meeting 2: meeting with students	Alejandro Antón, Sara Molina, Lourdes Rosales y Alfonso Valenzuela - Students from all the programmes, studying different subjects, including a representative of the student union/association
15:00-15:15	Break	
15:15-15:45	Review Team members share conclusions with Secretary	
15:45-16:45	Guided tour	
16.45-17:00	Taxi to C/Alcalá 32 for the next meeting	
17:00-18:15	Meeting 3 meeting with members of the relevant board/academic council	General Director of the Universities, D. José Manuel Torralba Castelló y General Subdirector of Higher Artistic Education, D ^a Celia Gavilán Marpé
18.15-18.30	Taxi to RCSMM	
18:30-19:00	Review Team meeting	
19:00-20:00	Concert	
20:00-21:30	Dinner	Oven Atocha , Calle Atocha 114, Madrid Dinner with the representatives of the institution: Ana Guijarro, Víctor Pliego and Patricia Arbolí

Tuesday, March 13th

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution (meeting personnel can be combined taking care to ensure conflicts of interest)
09:00-09:30	Review Team meeting	N/A
09:30-10:30	Meeting 4: meeting with Senior Administrative Officer, Library, International Office	Sara Erro (International Office) Fernando Jiménez (Head of Library) Ricardo Sanz (Private schools Coordinator) Antonio Moreno (Transfer ECTS Coordinator) Teresa Catalán (Third Cycle UPM) Pere Ros (Revista RCSMM) Perpetua Caja (Students advisor)
10:30-11:00	Break	
11:00-11:15	Review Team members share conclusion with the Secretary	
11:15-12:30	Meeting 5: meeting with representatives of the profession and former students	<i>ORQUESTRAS (former students that I now involved in orchestra)</i>
12:30-13:30	Lunch	
13:30-14:30	Review Team meeting	

14.30-16.00	Meeting 6: meeting with artistic and academic staff members	Academic staff members: Consuelo de la Vega, Lola Fernández, Elena Orobio, Iago Fanlo, Francisco Martínez, Miguel Bernal, Manuel Dávila, Manuel Ariza (Head of Departments) Artistic staff members: Jesús Amigo (Orchestral conductor), Eduardo Anoz (Orchestral Coordinator), Michèle Dufour and Alfonso González Rodríguez-Maribona
16.00-16.15	Break	
16.15-16.30	Review Team members share conclusion with the Secretary	
16.30-18:00	Meeting 7: visits to observe classes	
18:00-19:00	Review Team meeting	
19:00- 20:00	Concert	RCSMM 's Brass Band
20:00- 21.30	Dinner	<i>Tablafina</i> (hotel's restaurant) - Hotel NH Madrid Nacional Paseo del Prado 48, Madrid

Wednesday March 14th

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
9.00-10.00	Review Team meeting	N/A

10.00-11:00	Meeting 8: meeting with the Head of the Institution.	D ^a Ana Guijarro (Head of the RCSMM - Directora), D ^a Patricia Arbolí (Secretary)
11:00-11.30	Break	
11:30-13:00	Review Team meeting - Preparation for the feedback meeting	
13:00-14:00	Lunch	At RCSMM
14.00-15.00	Feedback to the institution	
From 15:00	<i>RCSMM to assist Review Team members to arrange taxis to the airport or transfer back to the hotel</i>	

Annex 2 - Supporting documents

- Self-evaluation report (SER) (30 pages)
- Annexes of the SER:
 - Annex 1. PEC Educational Project of the Centre
 - Annex 2. Mission– Vision
 - Annex 3. Summary of conclusions about focus groups. Critical reflection and self-reflection.
 - Annex 4. Students. Year 2016-17. Students enrolled in 1st Cycle by field and class. In the field of Performance: detailed by itinerary.
Broken down by gender and place of origin: Madrid, rest of Spain and abroad.
 - Annex 5. Students. Year 2016-17. Students of recent admission in 1st Cycle. Number of applications, candidates who passed and candidates that obtained a place. Broken down by place of origin.
 - Annex 6. Students. Comparison between enrolled students and graduates in 1st Cycle in the last three years. By field.
 - Annex 7. Comparison between new admissions in the 1st Cycle in the last three years. By field. Number of applications, candidates that passed and candidates that obtained a place.
 - Annex 8. Examples of relevant students: awards, mentions, etc.
 - Annex 9. Following of graduates Syllabus LOE. Answers to the online survey about the current working conditions.
 - Annex 10. Students. Partial study about the homogeneity/discrepancies in the ratings.
 - Annex 11. Access test. Leaflet with a summary of the tests. Related actions.
 - Annex 12. SET Model (European Supplement to the Title) for international purposes.
 - Annex 13. Erasmus. International exchanges
 - Annex 14. Students surveys. Some conclusions.
 - Annex 15. Teachers (Year 2016-2017) by teaching departments and field/subject.
 - Annex 16. Teachers. CVs of a sample of the teaching staff.
 - Annex 17. Teachers. Examples of artistic activities and national and international experts from recent years.
 - Annex 18. Teachers. Publications and research activities. Source: pilot Project UMultirank 2016.
 - Annex 19. Activities of the RCSMM in recent years. Congresses, conferences, master classes, concerts, auditions.
 - Annex 20. Meeting Plan 2017-2018 of the big associations.
 - Annex 21. Festival of orchestras November/December 2016 and year 2017-2018.
 - Annex 22. Educational concerts 2016-2017. Centres in collaboration with educational practices.
 - Annex 23. GD Teaching Guides 1^o Cycle. E.g. Clarinet.

- Annex 24. Annex of RD 631/2010 with the competences to evaluate (adapted from the LO of the AEC).
- Annex 25. Link of the PDD/LO with the evaluation of the competences. Annex of RD 631/2010; descriptors and competences in each subject of the Syllabus LOE 2011 of the 1st Cycle and in the GD (Teaching Guides).
- Annex 26. Summary of the Syllabus LOE (2011) of the 1st Cycle. General articles and summaries per field/itinerary.
- Annex 27. Examples of TFEs (End of Studies Projects). Some abstracts.
- Annex 28. Facilities. Rooms detailed: auditoriums, classrooms and study booths.
- Annex 29. Agreements with entities.
- Annex 30. Regulations: RD 1416/2010, RD 631/2010, Syllabus LOE 2011 1º Cycle; link to the GDs in Moodle (web), Instructions 2016-7 of the DGU and EAS; RRI (Internal Regime Regulations), Code of Good Practice and Plan for the improvement of co-existence.
- Annex 31. Informative leaflet about the RCSMM, in English.