



Agència  
per a la Qualitat  
del Sistema Universitari  
de **Catalunya**



# **Accreditation report**

**Bachelor of Music**

**Master in Advanced Music Performance Studies: Classical and  
Contemporary Music Instruments**

**Escola Superior de Música de Catalunya (ESMUC)**

**esmuc**  
escola superior de música de catalunya

**20-21 November 2018**

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## INTRODUCTION

The *Escola Superior de Música de Catalunya* (ESMUC) is the only official public higher education institution in Catalunya that offers a degree in music within the new Regulation of Artistic Studies and its insertion in the European Higher Education Area.

The Undergraduate Degree in Music (BMus) at the ESMUC was verified by the Agència per a la Qualitat del Sistema Universitari de Catalunya (AQU Catalunya) in 2012 and 2013 and are now due for further accreditation. In 2014 ESMUC went through an Institutional Review conducted by the Association Européenne de Conservatoires, Académies de MusiQuE et Musikhochschulen (AEC) with the participation of AQU. Given the positive outcome of this experience, ESMUC decided to submit to the double evaluation process approved by both agencies once again. The Master in Advanced Performance Studies (*MEAI: Màster en Estudis Avançats d'Interpretació: Instruments de la Música Clàssica i Contemporània*) was first offered during the 2014-15 academic year.

The AQU and MusiQuE - Music Quality Enhancement provide higher music education institutions in Catalunya with the opportunity to opt for a joint accreditation process conducted and recognized by both agencies. For this purpose, the AQU Catalunya standards for accreditation of arts higher education programmes have been mapped against the MusiQuE standards for programme review – see the document called *Correspondence between MusiQuE Standards for Programme Review (November 2016) and AQU Catalunya Standards Guide to the Accreditation of Arts Higher Education Programmes (July 2017)*, which demonstrates how closely both sets of standards relate to each other. The mapping between both sets of standards is provided as an annex to this report.

The procedure for the accreditation of the two programmes followed a three-stage process:

- The ESMUC prepared a *Self-evaluation Report (SER)* and supporting documents, based both on the AQU Catalunya standards for accreditation of arts higher education programmes and the *MusiQuE Standards for Programme Review*;
- An international review team composed by MusiQuE studied the *SER* and conducted a site-visit at the ESMUC on 20<sup>th</sup>-21<sup>st</sup> November 2018. The site-visit comprised meetings with representatives of the ESMUC management team, teaching and support staff, students, alumni, employers and external stakeholders, and visits to facilities, classes and performances. The review team used both sets of standards as the basis of its investigations;
- The review team (RT) produced the accreditation report that follows, structured against the two sets of standards mentioned above.

The review team consisted of:

- Peter Tornquist, Rector of Norwegian Academy of Music, Norway (Review Team Chair)

- Celia Duffy, former director of Research and Knowledge Exchange, Royal Conservatoire of Scotland, United Kingdom (Review Team Secretary)
- Isabel González Delgado, Student at Conservatorio Superior de Murcia, Spain and founding member of the National Federation of Music Students (FNESMUSICA) (Review Team Member)
- Jacques Moreau, Director of the Cefedem Rhône-Alpes, Centre de formation des enseignants de la danse et de la MusiQuE, Lyon, France (Review Team Member)
- Núria Fernández Herranz, Conservatorio Superior de Musica de Castilla-La Mancha (Review Team Member)
- Observer: Núria Comet Señal, project co-ordinator, AQU

The review team would like to express its sincere gratitude to Dr Melissa Mercadal, Academic Director, and Nuria Sempere, General Director, and their team for the excellent organisation of the site-visit and for welcoming the review team as peers in such a hospitable way. In addition to its official accreditation status, the review team hopes that the present report will be helpful to the ESMUC to underpin and further support its ongoing development.

Note: The report that follows covers the review of the two programmes. Many observations, findings, and recommendations in the report apply to both programmes. Where they specifically refer to a single programme this is clearly marked in the main text of the report. In the final summary, compliance with both the AQU and MusiQuE Standards and recommendations are shown for each programme separately.

#### KEY DATA ON ESMUC

<b>Name of the institution</b>	<b>Escola Superior de Música de Catalunya (ESMUC)</b>
<b>Legal status</b>	Public institution
<b>Date of creation</b>	2001
<b>Website</b>	<a href="https://www.esmuc.cat">https://www.esmuc.cat</a>

<p><b>Programmes to be accredited</b></p>	<p>Undergraduate Degree in Music (BMus) in 9 specialisms (SER, p.16):</p> <ul style="list-style-type: none"> <li>· Jazz and Modern Music</li> <li>· Early Music</li> <li>· Classical and Contemporary Performance</li> <li>· Traditional Music</li> <li>· Music Theory, Composition and Conducting</li> <li>· Musicology</li> <li>· Music Education</li> <li>· Sonology</li> <li>· Production and Management</li> </ul> <p>Master in Advanced Performance Studies (<i>MEAI: Màster en Estudis Avançats d'Interpretació: Instruments de la Música Clàssica i Contemporània</i>) in 5 specialisms (SER, p.5):</p> <ul style="list-style-type: none"> <li>· Piano</li> <li>· Guitar</li> <li>· Voice</li> <li>· Orchestral instruments</li> <li>· Organ</li> </ul>
<p><b>Number of students</b></p>	<p>The ESMUC has a maximum capacity of 600 officially enrolled students.</p>

## COMPLIANCE WITH THE CRITERIA AND STANDARDS OF THE ASSESSMENT

### 1. Quality of the training programme

The programme's design (competence profile and structure of the curriculum) is current according to the requirements of the discipline and it meets the required level of study according to the MECES.

**1.1 The programme's competence profile meets the requirements of the discipline and complies with the required level of study according to the MECES.**

*Corresponds to the MusiQuE standards 1. The programme goals are clearly stated and reflect the institutional mission and 2.1 The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.*

In response to this AQU standard the SER (p.10) briefly confirms its compliance to the level of study required for the MECES. The corresponding MusiQuE standards require a more discursive response.

#### **BMus**

The SER (p.10) refers to the completed AQU verification process as evidence of its fulfilling this standard.

The programme goals and institutional mission are stated clearly on the ESMUC website (<http://www.esmuc.cat/eng/The-School/Goals>) and the SER p.6) and were elaborated during discussion, particularly with senior staff in Meeting 1. In this meeting, staff located the school as open to changing society and, only now in its 17th year, well underway to face 21st century challenges through its overall ethos of transversality.

In Meeting 1 (Senior Management) an example was given of a piano student: the mission of the BMus is not only to produce an excellent pianist, but a reflective musician that understands their place in the world. This is achieved in the BMus curriculum by the variety of collaborative experiences open to that pianist and the resulting enlargement of their world view and artistic experience. In Meeting 2 (UG students) students confirmed that this was one of the best aspects of their study and that they understand and value the concept of transversality. Overall, they appreciate the flexibility of their curriculum, but they also acknowledge the downsides – for example, this can mean less time to study a main instrumental discipline.

#### **MEAI**

The SER (p.10) refers to the reflective process undergone in designing this programme and in particular the importance of clear progression between Bachelors and Masters level. It points to this process as evidence of it fulfilling this standard.

The MEAI website (<http://www.esmuc.cat/eng/Master-s-Programs/Courses-offered/Advanced-Music-Performance-Studies-Classical-and-Contemporary>) describes the programme as a professional degree. ‘The objective is to train specialists in musical performance by offering a program of improvement in the instrument while concentrating on the specific repertoire in order to develop independently in a professional environment, either as soloists or as members of musical groups.’

Masters teachers in Meeting 5 confirmed, in contrast to the wide opportunities offered in the BMus, that the MEAI is based on professional specialisation, and that this is particularly aligned with part of the institutional mission that prepares students for ‘professional challenges on an international scale and ensures their incorporation into the professional world’ (<http://www.esmuc.cat/eng/The-School/Goals>). Masters students (Meeting 3) also appreciated the overall transversal values of the institution.

### **BMus**

The RT is content that the BMus meets the required standard according to the MECES. It also finds that the BMus programme goals and the institutional mission are closely aligned.

### **MEAI**

The RT finds that the curriculum reflects the specialisation and professional orientation expected at this level. Despite the opportunities in the programme for networking with those from different specialisations via the theoretical courses, the RT found that there could be a better sense of a cohort for MEAI students (see MusiQuE Standard 2.2 below and recommendation).

On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 1.1 and MusiQuE Standards 1 and 2.1:

<b>Programme</b>	<b>AQU Standard 1.1</b>	<b>MusiQuE Standard 1</b>	<b>MusiQuE Standard 2.1</b>
<b>BMus</b>	Compliant	Fully compliant	Fully compliant
<b>MEAI</b>	Compliant	Fully compliant	Fully compliant

### **1.2 The curriculum and structure of the curriculum are consistent with the programme’s competence profile and learning outcomes.**

*Corresponds to the MusiQuE standard 1. The programme goals are clearly stated and reflect the institutional mission.*

The SER (p.11) similarly offers evidence from the same sources as Standard 1 for both programmes. The corresponding MusiQuE standards are covered above.

The RT is content that both this AQU standard and the corresponding MusiQuE Standard 1 is fulfilled (for evidence see Standard 1.1 above.)

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 1.2 and MusiQuE Standard 1:**

Programme	AQU Standard 1.2	MusiQuE Standard 1
<b>BMus</b>	Compliant	Fully compliant
<b>MEAI</b>	Compliant	Fully compliant

**1.3 The admission profile of students who are admitted is appropriate for the programme, and the number of students is consistent with the number of places offered.**

*Corresponds to the MusiQuE standard 3.1 There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.*

### **BMus**

The SER (p.12) describes admissions requirements. Students undergo a two-part test on admission, with the first part (taken by all students) designed to assess transversal competences and potential and the second part specific to the student's discipline. It also notes the various means by which candidates are prepared for the admission tests, via open days, workshops, information events and information given on the website (these are elaborated in further detail in the SER pp 53-55). The SER (p.13) discusses the ESMUC's tactics for filling places in all of its disciplines (including less popular ones) as this is key to its transversal ethos. It also gives detailed admissions data admissions from 2014-17 and an educational profile for candidates in 2017.

Teachers in Meeting 4 reported that admission tests are generally fit for purpose and allow the ESMUC to recruit the students it wants, but that the whole process is quite complex. The RT gained a flavour of discussions around admission tests from teachers in Meeting 4: from Management and Production (where there is the perception that



the musical part of the admission test excludes potential students); Traditional Music (for whom notation-based analysis is not necessarily appropriate); and Music Education (where an interview would be ideal).

### **MEAI**

In addition to meeting basic requirements including a Bachelors degree or equivalent, Masters students are auditioned either face to face or from a distance. The SER (p.14) notes that numbers for instrumental disciplines are stable, whereas other disciplines (such as voice, guitar and organ) fluctuate. The SER (pp14-15) notes how the number of places available and subsequent graduations in instrumental disciplines is skewed by the fact that 40% of students undertake the degree over two years.

Teachers in Meeting 5 noted that the student profile falls into two groups: students who have finished their Bachelors and want to extend their studies and working professionals who want to expand their practice, and also feel that a Masters degree will improve their employment prospects.

The SER notes (p.15) that numbers of candidates applying, after showing initial growth, has consolidated. It also notes a profile of students in their late twenties and a large international cohort (51%).

### **BMus**

The RT finds that the ratio of candidates to places is satisfactory and that admission tests assure appropriate student profiles. The RT discussed these admission tests with senior staff (Meeting 1) who confirmed that their content is regularly reviewed and debated (Meeting 4.) The RT regards this as evidence of a healthy spirit of debate and enhancement at the institution.

### **MEAI**

The RT finds that admission procedures including the audition assure appropriate student profiles including the fact that, as the RT heard in Meeting 5, academic skills are not specifically assessed as all candidates must hold a Bachelors degree. However, it finds the ratio of candidates to places is quite low and the data supplied in the SER minimal. It notes the fact that a large percentage of students complete the programme over two years; in Meeting 5 teachers reported that often students will finish their recital but need another year for their thesis. The RT commends the ESMUC's efforts (SER, p.21) to prepare for a change to the structure of the Masters into a two-year pattern (aligned with a shorter Bachelors, the '3+2' model) but notes that national regulations currently do not allow this.

Teachers in Meeting 5 noted that there is significant recruitment from masterclasses given in other institutions by ESMUC staff which the RT finds very positive. They also reported that the majority of the ESMUC Bachelors students do not continue to the Masters course; the ESMUC might review reasons for this.

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 1.3 and MusiQuE Standard 3.1:

Programme	AQU Standard 1.3	MusiQuE Standard 3.1
<b>BMus</b>	Compliant	Fully compliant
<b>MEAI</b>	Compliant	Fully compliant

#### 1.4 The existence of effective teaching coordination mechanisms for the programme.

*Corresponds to the MusiQuE Standard 6.2 The programme is supported by an appropriate organisational structure and decision-making processes*

#### **BMus**

The SER (pp16-17) describes the design of coordinating mechanisms for the programme's nine specialisms under the academic organisation plan (POA). It notes the difficulties of accounting for all these specialisms and particularly timetabling, the complexity of the POA itself and the fact that few of the processes can be automated.

#### **MEAI**

The SER (p.18 and p.7) describes in detail the co-ordination arrangements for the MEAI and how the curriculum is reviewed, including in Academic Council which includes departmental heads. The SER (p.19) asserts that the MEAI POA works well for the optimal development of every student's study.

The RT finds that there is an appropriate and properly functioning organisational structure for each programme.

#### **BMus**

The RT recognises the challenges of constructing a transversal timetable for nine specialisms at UG level. It is confident that the organisational structures described in the SER (p.16) are appropriate, roles are clearly defined and, despite the heavy administrative responsibility on the Head of Studies they appear to function well.

#### **MEAI**

The RT is confident that the organisational structures described in the SER (p.18) are appropriate, roles are clearly defined and they appear to function well. It notes the role of a Practicum Coordinator which is appropriate for this important element of the Masters curriculum.

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 1.4 and MusiQuE Standard 6.2:**

Programme	AQU Standard 1.4	MusiQuE Standard 6.2
<b>BMus</b>	Compliant	Fully compliant
<b>MEAI</b>	Compliant	Fully compliant

**1.5. The different regulations are complied with and applied correctly, and this has a positive impact on the programme outcomes.**

The SER (p.20) lists the external regulations in force and how these translate into internal regulations including into the SGIQ (Internal Quality Assurance System). It also notes that the ESMUC recognises credits from other institutions and the possibility that students may gain credits for extra-curricular activity (for example participation in cultural, sporting or student representation activities).

The SER (p.21) notes some tensions with decree E2.1.5.1.12 which is designed for universities over definition of academic/artistic activity. It notes that overall the ESMUC adheres to the regulation established for artistic education of a staff-student ratio of 1:15 in more than 70% of subjects. It also notes the school's positive support in regulation E 2.1.5.1.11 that concerns reserving a place for suitably qualified disabled candidates.

As far as the RT can ascertain, and based on the evidence of the SER (pp 20-21) the regulations concerning both the BMus and the MEAI are complied with and properly applied.

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 1.5:**

Programme	AQU Standard 1.5
BMus	Compliant
MEAI	Compliant

## 2. Relevance of the public information

The institution appropriately informs all stakeholders of the programme's characteristics and the management processes for quality assurance.

**2.1. The HEI publishes truthful, complete, up-to-date and accessible information on the characteristics of the degree programme and its delivery.**

*Correspond to the MusiQuE Standard 8.3 Information provided to the public about the programme is clear, consistent and accurate.*

The website is the primary vehicle used to convey information to the public. The SER (pp 22-32) gives detailed and comprehensive evidence in the form of URLs for both the BMus and MEAI of website content under the following headings:

- Access to the Degree
- Enrolment
- Study plans
- Annual operational planning
- Final thesis paper/Masters thesis paper
- Faculty
- External internships and practicums
- Mobility programmes (Erasmus)

### **BMus**

The SER (p.27) acknowledges that the BMus website information can be difficult to navigate and that the location and distribution of information is not always intuitive. Some pages are presented in three languages: Catalan, Spanish and English; some in Catalan and Spanish; and some only in Catalan. Staff in Meeting 6 noted that it is a policy decision to select content for translation into English, or to provide a resumé in English. They also reported that they receive many questions via social networks from about difficulties in finding information, and that the new web project (SER, p.110) was an example of being reactive to this feedback.

### **MEAI**

In contrast to the BMus, the SER (p.32) asserts that the website information for the MEAI is well structured and less dynamic with only annual updates. The MEAI website content is available in three languages: Catalan, Spanish and English.

In Meeting 6, support staff described the mechanisms for content creation and update of the website. The RT heard that departments including the Library directly access the website and create their own content, checked by the communications team. The communications team is responsible for update of general degree regulations and information, and the home page. They noted that it is difficult to check over 3 languages and acknowledged that information is not always up to date in all three target languages. The ESMUC is planning to change the website delivery vehicle to Wordpress, because it is easier to maintain and this change forms part of a new web project which also includes more video content.

Current mechanisms for checking and reviewing content appear to work reasonably well, but the team responsible acknowledges the difficulties in keeping track of such large amounts of content. Whilst this is inevitable with such a complex array of content, the RT recommends that an important part of the new web project (which it welcomes) should be tighter mechanisms for control and ensuring accuracy and currency across the three target languages.

#### **BMus**

The RT agrees that web information for the BMus can be hard to navigate, but finds it comprehensive and as far as it can ascertain, reasonably up-to-date. The ESMUC's plan for the web project (SER Improvement Plan, pp 110-111) addresses navigability and presentation of all content in all three target languages.

#### **MEAI**

The RT agrees that the MEAI site is comprehensive, but also much more straightforward. The content is available in the three target languages, thereby addressing its international audience. The ESMUC's plans for the web project (SER Improvement Plan, pp 111-112) addresses integration of the MEAI pages within the main website.

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 2.1 and MusiQuE Standard 8.3:**

Programme	AQU Standard 2.1	MusiQuE Standard 8.3
<b>BMus</b>	Compliant	Fully compliant
<b>MEAI</b>	Compliant	Fully compliant

## **2.2. The HEI publishes information on the academic and satisfaction outcomes.**

The SER (pp 33-37) gives detailed and comprehensive evidence in the form of URLs for both the BMus and MEAI of academic outcomes under the following headings:

- General
- Access and enrolment
- Faculty
- External internships, practicums and mobility programmes (Erasmus)
- Academic results
- Information about students (geographic origin, age) MEAI only
- Professoriat

### **BMus**

Student satisfaction outcomes for the BMus are not yet available but according to the Improvement Plan (SER, p.112) this is underway. The SER (p.34) states that for the BMus this is due to low participation rates. The SER also states that some links are under construction (again noted in the Improvement Plan) but the majority of fields are present.

In Meeting 2, BMus students noted some problems with the current student satisfaction survey, including that it was both over-specific and too short, giving no room for students to make suggestions on other topics of concern. Students also reported that they are not made aware of the results of these surveys either via the website or via, for example, their Head of Department.

### **MEAI**

The SER (p.37) points to very detailed access and enrolment data presented on the website. Student satisfaction data is currently not available but according to the Improvement Plan (SER, p.112) this is underway.

In Meeting 1 senior staff acknowledged that ESMUC has difficulties in formal collection of student satisfaction data. One problem noted was that students feel that giving feedback on their 1:1 teacher could have a negative impact on their results. The institution is looking at other strategies in the future such as making it compulsory to participate in the satisfaction report, but to include the possibility of not answering certain questions.

The RT welcomes ESMUC's effort to reform the content and mechanisms for the student satisfaction survey and recommends that this project is prioritised (see recommendation under AQU Standard 3, MusiQuE Standard 7).

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 2.2:

Programme	AQU Standard 2.2
BMus	Compliant
MEAI	Compliant

**2.3. The HEI publishes the IQAS which forms the framework of the degree programme and the monitoring and accreditation outcomes of the degree programme.**

The SER (p.38) gives links to the Internal Quality Assurance System (SGIQ) and the Quality Manual, available in Catalan and Spanish. Monitoring reports appear to be only available for the MEAI. The SER (p.38) comments that, despite the institution's efforts, general awareness of Quality Assurance is low.

The general awareness of staff of the institution's quality systems is addressed in a recommendation under Section 3.3 below.

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 2.3:

Programme	AQU Standard 2.3
BMus	Compliant
MEAI	Compliant



### 3. Efficacy of the programme's internal quality assurance system

The HEI has a functioning internal quality assurance system that has a formal status and assures the quality and continuous enhancement of the programme in an efficient way.

**3.1. The implemented IQAS has processes that ensure the design, approval, monitoring and accreditation of the degree programmes.**

*Corresponds to the MusiQuE Standard 7. The programme has in place effective quality assurance and enhancement procedures.*

ESMUC uses a 'system of internal guarantee of quality' (SGIQ) as a tool for a systematic approach to quality and its continuous enhancement that is published on the ESMUC website (<http://www.esmuc.cat/L-Escola/Qualitat/Sistema-de-Garantia-Interna-de-Qualitat-SGIQ>). The SGIQ is applicable both to the BMus and MEAI and is based on the principles and indications established by the AQU Catalonia (SER, pp 39-40).

The SER describes the overall approach, management structure and accountability of the SGIQ (SER, p.40) and lists 20 SGIQ procedures under three headings: strategic procedures (those that define and establish guidelines, not directly perceived by the end user); key procedures (those related to service provision and perceived directly by the end user); and support procedures. These procedures include within their structure indicators for measurement, data analysis, follow up and improvement plans.

The full implementation of the SGIQ is not yet complete (SER, p.41).

In the opinion of the RT the SGIQ provides a systematic and thorough approach to quality assurance in which continuous enhancement is to the fore (Meeting 1). The SER, however, notes (p.45) that periodic measurements, data analysis and follow up procedures as specified have yet to be implemented, and so this judgement must be qualified (see below, Section 3.3).

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 3.1 and MusiQuE Standard 7:**

Programme	AQU Standard 3.1	MusiQuE Standard 7
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<b>BMus</b>	Compliant	Substantially compliant
<b>MEAI</b>	Compliant	Substantially compliant

**3.2. The implemented IQAS ensures the compilation of relevant information and outcomes for efficient programme management, in particular the learning outcomes and stakeholder satisfaction.**

*Corresponds to the MusiQuE Standard 7. The programme has in place effective quality assurance and enhancement procedures.*

The SER (p.43) describes an Archive Documents Control System (SGDA) which is in the process of implementation. Overseen by the Academic Secretary, this system is designed to meet legal requirements on archiving documents, assure the reliability and currency of documents and facilitate retrieval.

Academic and student satisfaction outcomes are collated in the SGDA. The SER (p.43) acknowledges that the participation rate in the main vehicle for monitoring student satisfaction (the questionnaire), is low, and mentions a plan for improving participation. The SER (pp 43-44) then gives other mechanisms by which the student body can express its opinions including through formal means such as representation on the School Council, the Student's Association, or directly to the Head of Studies. Other means of gathering feedback include surveys after exchange programmes and the AQU report on graduate employment.

As noted below above the primary method of collecting student satisfaction data is unsatisfactory; the RT notes the efforts being made to solve the low participation rate (Meeting 1 and SER p.43 and p.116) and recommends that this is a priority for the institution. Of the other mechanisms for student feedback noted in the SER (p.44), formal mechanisms such as representation on the Student's Council are plentiful, but often (see below under Standard 3.3) informal communication and feedback seems just as effective. The RT recommends that the ESMUC might look at ways of harnessing the positive informal nature of communication in the institution so that it can directly inform its continuous enhancement (see recommendation below under Standard 3.3).

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 3.2 and MusiQuE Standard 7:**

<b>Programme</b>	<b>AQU Standard 3.2</b>	<b>MusiQuE Standard 7</b>
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<b>BMus</b>	Compliant	Substantially compliant
<b>MEAI</b>	Compliant	Substantially compliant

**3.3. The implemented IQAS is periodically reviewed and generates an enhancement plan that is used for its continuous enhancement.**

*Corresponds to the MusiQuE Standard 7. The programme has in place effective quality assurance and enhancement procedures.*

The SER (p.45) describes the management of the SGIQ, including the School Quality Commission, overseen by the Academic Principal, and which includes a student representative.

As noted above, the SGIQ is still in its implementation phase, but nevertheless the individual responsible for each process compiles a report at the year-end that feeds into the 'Follow-up report of the SGIQ-ESMUC' which is the key element of the ESMUC quality system. This report includes an analysis of the extent to which objectives have been fulfilled and a global analysis of principal indicators (for example of the learning process, student satisfaction). This report is the key mechanism that triggers decision making and changes in the following academic year.

With some qualifications, in the opinion of the RT the quality system of ESMUC is sound and comprehensive. The qualifications concern the transparency of the processes to the teachers and students on the ground and those processes that have yet to be implemented (see Standard 3.1 above). ESMUC is well aware that its mechanism for student feedback is flawed. The RT recommends that the institution works towards changing its quality 'culture', making it more transparent and clear to its academic community and external stakeholders that quality affects everyone and everyone should feel they have a stake in it. The ESMUC is aware of this and it is partially addressed in the Improvement Plan (SER, p.113) in terms of adapting quality information on the web to different interest groups. ESMUC might also consider including a representative from industry or a graduate on the School Quality Commissions to this end. Senior staff in Meeting 1 reported that, in addition to discipline specific meetings and class discussions a high degree of informal networking exists, and this could be positively harnessed to inform decisions.

The RT welcomed throughout its visit ESMUC's constructive and self-reflective attitude. In Meeting 1 (Senior Management) it was acknowledged that sometimes teaching and non-teaching processes in ESMUC are not well aligned: some are formal, some are informal. For decision-making to work best these need to be aligned and the

student needs to be put at the centre of these decisions. The RT endorses this view and encourages further action in the spirit of continuous enhancement.

As regards which of the procedures are still to be implemented in the SGIQ, the SER (p.46) gives the assurance that for regular academic processes that both qualitative and quantitative data is being collected.

**On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 3.3 and MusiQuE Standard 7:**

Programme	AQU Standard 3.3	MusiQuE Standard 7
<b>BMus</b>	Compliant	Substantially compliant
<b>MEAI</b>	Compliant	Substantially compliant

#### 4. Suitability of teaching staff for the training programme

**Staff involved in teaching in the faculty are both sufficient and suitable in accord with the characteristics of the programmes and the number of students.**

**4.1. The teaching staff meet the qualifications requirements for the faculty's programmes, and they have sufficient and recognised teaching, research and, where applicable, professional experience.**

*Corresponds to the MusiQuE standard 4.1 Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.*

The ESMUC's policy for recruitment and qualifications of teaching staff and contracting processes are specified in the SGIQ (<http://www.esmuc.cat/L-Escola/Qualitat/Sistema-de-Garantia-Interna-de-Qualitat-SGIQ>). The SER (p.47) notes the institution's equal opportunities policy in recruitment and also the importance of flexibility in educational background for those teachers with artistic profiles or relevant professional experience.

The SER (p.48) gives overall data on the composition of the teaching staff (30% FT and 70% PT), with 36 holding a doctoral degree and 11 currently preparing doctoral dissertations. 8% of teaching staff live outside Spain. The SER (pp 50-52) gives a detailed breakdown for both programmes of academic qualifications and teaching hours per week.

Much of the consideration of staff profiles centred on research as a relatively new feature of conservatoire academic teaching. In Meeting 1 (Senior Management) the RT heard about the importance placed on artistic research, a growing research culture (e.g. the Research Group) and continuing efforts to involve more teachers in appropriate research activity. Research is not formally required in the ESMUC contract (SER p.50).

#### **BMus**

The SER (pp 48-49) describes the doctoral (or equivalent) qualifications necessary for supervision of the Undergraduate Final Project. Supervisors for practica must be from the ESMUC faculty, and in the case of Sonology staff are required to be professionally active in the field.

In Meeting 7 the RT heard from graduates that in the past some teachers needed more preparation to coach a thesis but this has changed with the requirement to hold a PhD or equivalent. They also recommended a stronger link between the thesis and the performance activity of students, in line with the philosophy of artistic research.

## MEAI

In addition to the ESMUC faculty, the MEAI employs two additional specialist professors. The profile of MEAI teachers is available (SER, p.48). A doctoral qualification is necessary for supervision of the Master's Final Project and arrangements for co-supervision can be made for students wishing to be supervised by a professor not in possession of a doctoral degree. The ESMUC's teaching faculty meets the requirements required for Masters programmes (15% of teaching staff must have a doctoral degree) (SER, p.50).

The RT finds on the basis of data presented in the SER and elsewhere, and through discussion that the ESMUC staff is appropriately qualified in teaching, professional artistic experience and (where applicable) research.

Although the RT was not able to give detailed consideration to recruitment policies available only in Catalan (for example to check how or if pedagogical skill is included in the requirements) it is confident that the staff profile and composition is appropriate for an institution like the ESMUC.

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 4.1 and MusiQuE Standard 4.1:**

Programme	AQU Standard 4.1	MusiQuE Standard 4.1
BMus	Compliant	Substantially compliant
MEAI	Compliant	Substantially compliant

### **4.2. There are sufficient teaching staff in the faculty, and staff assignment is adequate for them to carry out their duties and attend the students.**

*Corresponds to the MusiQuE standard 4.2 There are sufficient qualified teaching staff to effectively deliver the programme.*

The SER (p.50) states that there are sufficient and adequate numbers of teachers and that their workload is appropriate to carry out their work and respond properly to students' needs. The SER (pp 50-52) gives a detailed breakdown for both programmes of academic qualifications and teaching hours per week.

In its discussion with teachers and students the RT did not hear any complaints that teaching staff were overburdened or under-qualified. Rather, students (Meetings 2 and 3) valued the high professional, artistic and academic standards of staff for both programmes. The RT is confident that staff numbers are sufficient and in line with international standards for an institution of this size.

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 4.2 and MusiQuE Standard 4.2:**

Programme	AQU Standard 4.2	MusiQuE Standard 4.2
<b>BMus</b>	Compliant	Fully compliant
<b>MEAI</b>	Compliant	Fully compliant

#### **4.3. The HEI offers support and opportunities for the quality enhancement of teaching and research activities of the teaching staff.**

*Corresponds to the MusiQuE standard 4.1 Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.*

The SER (p.49) notes that there is a specific programme to support staff and pedagogical training. It also describes the professional opportunities provide by the institution for staff to participate in national and international events (e.g. the Barcelona jazz project). Staff are also encouraged to maintain and develop their artistic and academic profiles.

In Meeting 4, teachers agreed that the institution supported them in carrying out their artistic or academic activity and that the 1:1 nature of their teaching allowed a great deal of flexibility. However, they were not aware of any specific programme of professional development.

Students in Meeting 2 reported (with the significant exception of Pedagogy students and faculty) that many performance teachers were not aware of new pedagogical skills and approaches.

In Meeting 1 senior staff reported that among the top priorities for the institution were making international comparisons and ensuring that ESMUC faculty participated in Erasmus exchanges.

The RT finds that ESMUC staff are, in general, well supported in their professional activity. Whilst acknowledging the difficulties of managing the PT staffing profile of a conservatoire, it recommends that ESMUC promotes opportunities for staff development and international exchange. As part of a larger institutional conversation around quality, it could also ensure that systematic professional development activity on pedagogy is offered to part-time instrumental and vocal teachers.

**On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 4.3 and MusiQuE Standard 4.1:**

Programme	AQU Standard 4.3	MusiQuE Standard 4.1
<b>BMus</b>	Compliant	Substantially compliant
<b>MEAI</b>	Compliant	Substantially compliant



## 5. Effectiveness of learning support systems

**The HEI has adequate and efficient guidance services and resources for student learning.**

**5.1. The academic guidance service provides adequate support for the learning process, and the professional guidance service facilitates entry into the labour market.**

The SER (pp 53-54) deals with guidance services for both prospective students and those already enrolled. The RT interprets this standard as applying to enrolled students only, and covers guidance for prospective students under Standard 1.3 (MusiQuE Standard 3.1) above.

As regards enrolled students, the Student Advisement Plan documents the way in which ESMUC provides support for the learning process. The SER (p.56) summarises the results of a thorough evaluation of the institution's student guidance arrangements carried out in 2016-17. The evaluation considered both the concept and practice of student guidance. The evaluation found that there was a misunderstanding of the potential of tutorial guidance and a mismatch between the concept and its practice on the ground. Among the results of the evaluation of the practical aspects were that logistics of providing guidance to large numbers of students were problematic.

A number of positive outcomes were also reported in the evaluation, including a collaborative (rather than directive) way of working with students and a change in the professional orientation of teachers towards a mixed musician-teacher-advisor role. Importantly, the student tutorial guidance system was evaluated as having great potential for pedagogical and personal value to the students.

In Meeting 2, students commented that in the tutorial system much depended on the tutor themselves. Students also saw the process as a way to solve problems rather than a personal mentoring relationship. This underlines one of the findings of the evaluation study about the role of the tutor being widely misunderstood.

Postgraduate students in Meeting 3 were similarly not quite clear about tutorial arrangements, but rather discussed their 1:1 allocation (20 90-minute lessons regarded as quite low if the MEAI (as is usual) is taken over 2 years). They also commented on how they felt they were treated as professionals by their teachers and that arrangements were very flexible ('Nobody counts the hours!') to fit in with teachers' professional schedules.

These postgraduate students were not in a position to comment on the arrangements for 6 hours of tutorial supervision for the Masters Final Project.

In Meeting 1 (Senior Management), the RT heard about the recent reforms to the personal tutorial system in which every student has their own tutor. Despite some administrative problems in roll-out, they see this arrangement as

benefitting students (including providing another 'ear' in addition to their 1:1 teacher) and also empowering tutors who (in the context of a private tutorial) can learn first-hand about student satisfaction.

The SER (p.58) notes how Moodle will allow for better analysis and coordination of the tutorial system and data on actions taken. Further development work on the Student Advisement Plan should be underway at the time of writing (SER, p.63).

As far as systems for professional guidance are concerned, the SER (p.57) describes a three-pronged approach: via the student's guidance tutor; via the curriculum (Professional Development Course); and via the Alumni Office. It notes (p.58) that there could be better co-ordination between these three aspects and work on improving co-ordination between them should now be underway (SER, p.63). The RT heard about a good example of productive interaction between Sonology staff and alumni in Meeting 7 (Graduates): the departmental Whatsapp group includes teachers and alumni and has the advantage that teachers advise and alumni feed back to teachers on their current professional practice out in the field, creating a virtuous circle.

The SER (p.58) notes overall satisfaction with the various strands of student guidance.

The RT welcomes another example in the evaluation of student tutorial guidance of ESMUC's willingness to take a critical look at its operations and to act on the results. This is also evident in the Tutorial Action Plan Improvement plan (SER, p.114).

The RT finds ESMUC's Student Advisement Plan potentially provides very good (rather than simply adequate) support for the learning process. It endorses plans for further development and refinement of its tutorial system via Moodle and recommends that it takes every opportunity to promote and explain it both to teachers and students.

The RT heard from graduates (Meeting 7) of the willingness of (sometimes very senior) staff to take time to guide and mentor students in their transition into the labour market. It also heard in this meeting that much can be achieved if graduates are assertive; the Alumni Office advertises (mostly teaching) jobs but will also be very helpful if approached in person - but it's up to students to make the first move. Graduates also suggested various ways to facilitate the transition from HE to the professions: the ESMUC website could promote the successes of recent students more vigorously and the ESMUC could also help with connection between the school and professional venues in the city.

The RT finds that the ESMUC's three-pronged arrangements for professional guidance effective and comprehensive. It also shows the benefits of a personalised approach and care for students that is typical of the institution.

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 5.1:

Programme	AQU Standard 5.1
BMus	Compliant
MEAI	Compliant

**5.2. The available physical resources are adequate for the number of students and the characteristics of the programme.**

*Corresponds to the MusiQuE Standard 5.2 The institution has appropriate resources to support student learning and delivery of the programme.*

The SER (pp 59-62) describes the physical resources, services and equipment available to students at the ESMUC and (SER, pp 64-65) plans for their maintenance and improvement.

The architect-designed ESMUC building is versatile, well fitted to its purpose and well appointed. There are a total of 107 studios, classrooms and study spaces including large orchestra and choir rooms, 38 general classrooms, 49 specialist classrooms and 18 individual study booths. All classrooms are acoustically insulated and bookable on the ASIMUT system. The RT heard in Meeting 2 (BMus students), however, that sometimes the organisation of the curriculum does not match the potential for collaboration in the physical spaces of the building.

Administration and service spaces include meetings rooms, an audio and video production room for Moodle, the Library and instrument spaces.

Services include the Library, a Musical Instruments Service (which attracts good ratings in quality indicators), an Audio Visual Office for technological support, a Production Service, IT Service and Maintenance Service.

The SER (p.62) notes that now the building is 15 years old, a selective programme of refurbishment is necessary as specified in the maintenance plan. The plans noted in the SER (pp 64-65) include optimising the use of spaces and facilities in various ways including by collecting and analysing automated data on their use. According to support staff in Meeting 6, maintenance costs for the building are high. The SER (p.65) also notes plans for progressive renewal of piano stock and agreements with neighbouring institutions on use of their spaces.

Transversal collaboration with other disciplines is at the heart of ESMUC's institutional philosophy and both the flexibility and availability of studio and rehearsal spaces in the building facilitates this. However, issues about the building and availability of spaces came both from undergraduate students in Meeting 2 and from postgraduate students in Meeting 3 who commented on the availability of practice rooms, restricted opening hours and schedules. Due to the volume of undergraduate students during the week, MEAI students are taught at weekends.

The RT carried out spot checks on Library holdings (which it found to be well stocked) and toured the spaces and facilities of the building. In its judgement the current physical spaces, Library holdings, instrument and IT facilities are excellent and there are systematic institutional plans for progressive review and renewal. The RT notes that ESMUC facilities are rated highly in student feedback.

The RT recommends, however, that further consideration be given to how access to facilities might be improved for MEAI students (and this links with recommendations elsewhere, for example MusiQuE standard 2.2 for the MEAI, on the treatment of MEAI students).

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 5.2 and MusiQuE Standard 5.1:**

Programme	AQU Standard 5.2	MusiQuE Standard 5.1
<b>BMus</b>	Compliant	Fully compliant
<b>MEAI</b>	Compliant	Substantially compliant

## 6. Quality of programme (learning) outcomes

**Learning and assessment activities are consistent with the programme's competence profile. The outcomes of these processes are adequate in terms of both academic achievements, which correspond to the programme's level as of the MECES, and the academic, satisfaction and employment indicators.**

**6.1. The learning activities are consistent with the intended learning outcomes and correspond to the appropriate level for the programme in the MECES.**

*Corresponds to the MusiQuE Standard 2.1 The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.*

For this standard the SER (pp 66-71) follows the three headings suggested in the AQU guidance: achievement level of students in the subject, in the Degree Final Paper (TFG) in the Degree Final Paper (TFG) or Final Thesis/Concert for the MEAI and external placements. The corresponding MusiQuE standard (2.1) takes a more general approach to curricular content.

### **BMus**

The SER (p.66) confirms that for 2016-17 students achieved the level requirements specified in the MECES. Data for the Degree Final Paper (TFG) shows a high level of achievement for the majority of TFGs defended and, as further evidence of this high standard and the institution's confidence in its student outputs, 37 TFGs were submitted to RECERCAT, an academic database, meaning that they are open to public scrutiny (SER, p.67). In respect of external placements (available in Music Education, Musicology, Music Business and Sonology) the level of student achievements at the variety of institutions and professional contexts are in line with requirements from the MECES (SER, p.67).

### **MEAI**

The SER (p.68) selects six representative courses from the MEAI for analysis of achievement data. It asserts that these achievements are in line with the level requirements of the MECES and of the academic, satisfaction and labour indicators. However, the SER (p.69) notes that no student satisfaction survey was undertaken for 2016-17 graduates.

The SER (p.70) explains that learning outcomes (competencies) of the selected courses are not included in the syllabi because 'some faculty members aren't sufficiently familiarised with a teaching approach based on competencies. This approach is often viewed as a merely formal and inadequate requirement in a graduate programme'. The SER goes on to note that this is being addressed in the Improvement Plan.

The SER (pp 70-71) describes the final outcome of the MEAI (either a concert or a thesis) and the preparation for the defence of a Final Thesis. It also notes that external internships consist of two public performances in concert halls at ESMUC or outside.

In Meeting 3, postgraduate students commented that they found the quality of the teaching exceptionally high, that there was more focus on interpretation and more discussion; teachers treated student as peers, expecting them to have done preparation.

Graduates in Meeting 7 endorsed this, but added that the profession is very complex and they could have benefitted from a wider scope of topics. One topic mentioned, on the psychology of performance practice, is indeed now available as an elective and is one of the six representative elements in the SER (p.69). Graduates also pointed out that although *Classical and Contemporary* features in the title of the degree, they felt the contemporary was underplayed.

In Meeting 5 (Masters teachers) the RT heard that whereas the goal of the BMus programme is based on the concept of transversality and the production a well-rounded musician, the MEAI is very much more focussed and the learning activities reflect this professional focus (for example, in singing a student might specialise in oratorio, opera, or lied).

### **BMus**

In the opinion of the RT the BMus meets the appropriate level defined in the MECES and that varied learning activities of the BMus, including the availability of varied external placements, are very much in line with the mission of the programme. In Meeting 5 (Master teachers) confirmed that the goal of the BMus programme is based on the concept of transversality and the production of a well-rounded musician, in line with the goals of the programme. In Meeting 4 a teacher described as School as a 'laboratory for learning', emphasising a spirit of experimentation and discovery and the opportunity for students to pursue their own interests (see also below, Standard 6.2). The RT notes the confidence of the ESMUC in the standards undergraduate students have achieved in the Degree Final Paper such that they are submitted to a public database.

### **MEAI**

The RT finds that the MEAI fulfils the requirements of the MECES in terms of level and the kinds of learning activity that advanced students undertake.

It also finds that the narrower specialisations of students at this level (in contrast to the BMus) are appropriate and prepare students for entry into the profession. The RT heard (Meeting 5) that the MEAI allows students greater focus and artistic development. This approach is in line with expectation at Masters level as regards critical awareness and increasing artistic and intellectual independence.

There is a candid admission in the SER (p.70) about the lack of familiarity of some faculty members with a teaching approach based on competencies/learning outcomes. This reflects the reality of the conservatoire staffing profile in which part-time artistic staff can be less engaged with academic process, but which nevertheless should be addressed. The RT welcomes the fact that this issue is included the Improvement Plan.

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 6.1 and MusiQuE Standard 2.1:**

Programme	AQU Standard 6.1	MusiQuE Standard 2.1
<b>BMus</b>	Progressing towards excellence	Fully compliant
<b>MEAI</b>	Compliant	Fully compliant

**6.2. The training activities, teaching methods and assessment are suitable and pertinent to ensure the achievement of the expected learning outcomes.**

*Corresponds to the MusiQuE Standard 2.1 The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery and Standard 2.3 Assessment methods are clearly defined and demonstrate achievement of learning outcomes.*

For this standard the SER (pp 72-79) follows the three headings suggested in the AQU guidance: achievement level of students in the subject, in the Degree Final Paper (TFG) or Final Thesis/Concert for the MEAI and external placements. The corresponding MusiQuE standards (2.1 and 2.3) takes a more general approach to curricular content and assessment methods.

**BMus**

The SER (p.72) notes that, in line with its institutional mission, there is a very wide variety of types of learning activity for the BMus ranging from artistic to more scientific topics. The SER also notes a social constructivist philosophy of teaching defined as the teacher acting as a mediator and support, guiding the student to build on their existing knowledge. The RT heard in Meeting 1 (Senior Management) how this plays out on the ground: students are encouraged to develop tools to develop their own knowledge, rather than the more traditional directive style of teaching and acquiring knowledge. In aesthetics, for example, the class is discursive and interactive.

Themes explored relate to understanding their experience as musicians, for example through national and gender identities.

As regards staff/student ratios, the SER (p.73) notes the fundamental importance of the 1:1 and describes various other ratios according to the type of activity (e.g. orchestra may necessarily be much larger).

The SER and study plans note a variety of assessment methods but the principal means of assessment for the majority of courses is that of continuous assessment by the professor (SER, p.73), without a summative assessment. The exception to this is the final recital which, if failed, results in the student failing the whole course. As in the case of the Degree Final Paper, the institution takes measures to only allow those students who are likely to pass to enter these final stages.

Students in Meeting 2 described their understanding of how continuous assessment works and gave clear examples of weightings of components. They did, however, report that, for example, the assessment grades given can depend on the attitude of the teacher (who might give a 'motivating' mark) rather than on published criteria. They also confirmed that they could ask for individual feedback on their grades.

In Meeting 10, a senior member of staff elaborated on the various interventions and reporting mechanisms associated with continuous assessment: these include, for instrumental disciplines, a written report every 6 months that specifies learning outcomes in the form of course objectives; also the results of diagnostic examinations are compared with the previous examinations with data collected and tracked to show student progress. Every student for every course has had feedback forms since 2010. In Meeting 10 the RT was able to see a number of examples of Moodle being used for both course management and assessment.

As regards feedback, in Meeting 4 check the RT heard from the piano department about monthly group performance sessions with teachers and the provision of immediate verbal feedback after a concert. Nevertheless, the final grade is the responsibility of the individual teacher.

The RT also heard about examples of the student-centred teaching approaches referred to in Meeting 1 (Senior Management): for example, in Meeting 2 (UG students), music education students reported that they self-organise a meeting where they discuss the quality of different subjects and propose ideas for improvement which are presented to teachers for discussion. The Music Education department also uses peer assessment and mutually constructed feedback and assessment by both the teacher and student. It was acknowledged by students in Meeting 2 that although pedagogy teachers utilise new and progressive pedagogical practices the reality for the rest of the discipline areas was variable. It was reported that some teachers will listen and be receptive, but others are blinkered and few students been part of formal meetings with teachers. Students in Meeting 2 also reported that in their view it was not easy to challenge a grade.

The SER (p.73) also notes that teachers often ask students for feedback on their course at the end.



The SER (pp 74-75) details the preparation for the Degree Final Paper (TFG), which includes 15 hours of individual advising, again in the manner of coaching and mentoring, as is appropriate at this final year level. Detailed assessment criteria and weightings are given in the SER (p.75).

The SER (pp 75-76) details teaching and assessment methods for external internships and practica, noting that the coordination of these is an administrative challenge. Two types of learning methodologies are used in this context: integration in the professional context and intervention in the professional context (practicum), the most obvious example of which is in Music Education where students will be working as teachers. Assessment is based on three elements: feedback from the host institution; report from the course teacher; and an extended report by the student of the internship or practicum.

### **MEAI**

The normal regulatory distribution of student effort at Masters level (one third face to face teaching, one third directed work or tutoring and one third personal study/work) does not always apply to the specialist courses in the MEAI like the Final Concert/Thesis where the personal study workload is proportionally much higher (SER, p.77). The study plan gives a detailed description of the course contents and teaching and assessment methods (SER, p.77 find the right one.) As for the BMus, the SER (p.78) and study plans note a variety of assessment methods but the principal means of assessment is that of continuous assessment by the professor (SER, p.78). The exception to this is the Final Concert/Thesis, in which the average of these two elements provides the final grade.

The SER (p.79) notes two areas that are under review on the preparation and assessment of the Final Thesis: increasing the tutorial hours available to the student and following the example of the BMus making the weighting given to each aspect of the work clearer and quantified in course documentation.

### **BMus**

As regards assessment, the RT observes that there is widespread institutional conversation about the methods and challenges of assessment in all areas (SER, p.18). The commission that meets monthly to encourage usage and take up of Moodle and the influence of a respected teacher as the Moodle champion (Meeting 1 (Senior Management) is very much welcomed and commended by the RT. However, the RT questions the 'cliff edge' nature of the final assessments (summative assessments and pass/fail the whole course) after a diet of mostly continuous assessment hitherto, although this is mitigated by the fact that only students likely to pass are allowed to proceed to the final stages. The SER (p.18) notes that achieving greater objectivity in regard to the constitution of juries, is under discussion.

There appears to be wide variation among staff in their adoption of progressive pedagogical

approaches. However, the RT was very impressed by the examples of course management and assessment and feedback it saw using Moodle (Meeting 10) that showed a lively mixture of teaching and assessment and feedback approaches and a well-informed pedagogical understanding.

In the opinion of the RT, internships and practical are well organised and fairly assessed.

### MEAI

The RT acknowledges the disproportionality of personal study workload for practical subjects, as this is a feature of specialist performance education at this level.

In Meeting 1 (Senior Management) the RT heard about how the ESMUC approaches artistic research via its Research Group and Research Commission. In its opinion, the institution has made excellent headway in incorporating artistic research into its programmes and spread an understanding of the relationship between theory and practice in its staff body (Meeting 5). This is still work in progress but there is ample evidence of the competence of staff to supervise and assess the Final Thesis in the staff profiles.

As regards the assessment of the Final Concert, the RT questions the system of including a student's teacher in a jury of 3 as it could compromise fairness. It also recommends that students at this level should receive written rather than verbal feedback which is currently given straight after the concert (Meeting 5).

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 6.2 and MusiQuE Standards 2.1 and 2.3:**

Programme	AQU Standard 6.2	MusiQuE Standard 2.1	MusiQuE Standard 2.3
<b>BMus</b>	Progressing towards excellence	Fully compliant	Substantially compliant
<b>MEAI</b>	Compliant	Fully compliant	Substantially compliant

### 6.3. The values for the academic indicators are adequate for the characteristics of the programme.

*Corresponds to the MusiQuE Standard 3.2 The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.*

## BMus

The SER (pp 80-83) summarises academic indicator data. The SER (p.80) comments on differences between measures demanded for the report and those used in the institution. Factors that have influenced the variations in graduation rate between 2009-10 and 2012-13 and dropout rates are a change in the legal framework for degrees, internal changes at ESMUC, and the economic crisis. A steady state of around 80% for a graduation rate and a dropout rate of around 15% or lower and 3-4% after first year is now being achieved.

## MEAI

A series of indicators is presented in attachments with additional data on topics, entry qualifications and external venues for concerts is available, but not yet evaluated. Academic results for 2015-16 and 2016-17 presented in the SER (p.84) are judged to be satisfactory. The SER also notes that the majority of students complete the degree over two years (which accounts for the graduation rates), both because they work part-time but also due to the high demands of the final stages. This issue is being considered in the Improvement Plan.

MusiQuE Standard 3.2 is covered in the next section (AQU 6.4).

## BMus

The RT notes the difficult circumstances of recent years that skewed data for the BMus, but is confident that a satisfactory steady state has now been achieved that meets sectoral expectations for the BMus.

## MEAI

The RT agrees that the recent MEAI performance indicators are good. It also notes how ESMUC is looking to evaluate MEAI data and investigate formally changing the duration of the programme (SER, p.21).

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 6.3 and MusiQuE Standard 3.2:**

Programme	AQU Standard 6.3	MusiQuE Standard 3.2
BMus	Compliant	Substantially compliant
MEAI	Compliant	Substantially compliant

**6.4. The values for the graduate labour market/destination indicators are adequate for the characteristics of the programme.**

*Corresponds to the MusiQuE Standard 3.2 The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.*

**BMus**

The SER (p.85) refers to the 2017 survey conducted by AQU on destinations for higher education artistic graduates. Whilst some results (such as the number of graduates who were working whilst undertaking their studies) is similar to other disciplines, the ESMUC data shows that a significantly higher percentage of ESMUC students were working in areas related to their study and a rate of employment above other institutions. ESMUC's analysis shows that there is a close co-relation between the numbers of students in each of its specialist disciplines and the available work in those areas.

The SER also notes that 21% of graduates have full time jobs after graduations, and that this is in line with the inherent instability of work in the music profession.

**MEAI**

The SER (p.86) notes that there is no systematised follow-up of MEAI graduates' destinations; there is, however, continuing personal contact between graduating students and staff members. Indications from a survey carried out in May 2018 produced only 6 responses out of 30, but the general indication from this small sample was that the majority of graduates were in work related to their Master's degree.

**BMus**

The recent AQU survey is a useful indicator of graduate employment prospects. The RT agrees with ESMUC's assessment that the lack of full-time employment for its graduates is connected with the particularities of the music profession, rather than the ESMUC's ability to produce good working professionals.

**MEAI**

The RT recommends that the ESMUC should follow up the destinations of its MEAI students in a more systematic way and also investigate how the informal follow-up via staff contact could be captured to make a contribution to destination data.

As regards the mechanisms referred to in MusiQuE Standard 3.2, the RT finds that these are generally in place, but could be more effective and recommends that the processes for tracking students' employment destinations are improved as noted in the Improvement Plan.

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with AQU Standard 6.4 and MusiQuE Standard 3.2:

Programme	AQU Standard 6.4	MusiQuE Standard 3.2
<b>BMus</b>	Compliant	Substantially compliant
<b>MEAI</b>	Compliant	Substantially compliant

## COMPLIANCE WITH THE ADDITIONAL MUSIQUE STANDARDS

### 2.2: International perspectives

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

The SER (p.88) outlines the elements of the ESMUC's international strategy and its alignment with the overall vision of the institution. The SER (p.90) highlights the institutional will to promote the use of foreign languages (especially English) in all curricula. Students from both programmes are issued with the European Diploma Supplement (SER p.9).

#### **BMus**

The SER notes the importance of international mobility (p.89) and its exchange agreements (70 via Erasmus) and two (USA and Russia). Data on numbers of staff and student Erasmus exchanges is given (pp 89-90).

Teaching languages for the BMus are Catalan and Spanish, with some English also being introduced. For incoming students the ESMUC offers classes in Catalan before the start of the session. Final projects can be presented in English or other European languages (SER p.90). BMus students must have a level of at least B02 in English in order to graduate.

It was reported in Meeting 2 that one student did not feel part of an international cohort who are mostly Masters students. Students in Meeting 2 also reported that while they are well informed about Erasmus they had to be very persistent to do an Erasmus exchange. Students also commented that the administrative staff do not generally speak English.

#### **MEAI**

As the MEAI is a one-year programme, student exchange is not appropriate, but an international perspective from staff is vital. The SER (p.89) notes the opportunities for staff exchange and the importance of masterclasses from international artists.

Teaching languages for the MEAI are Catalan, Spanish and English. The SER (p.90) notes a generally good level of English among the teaching staff. The final thesis can be presented in English or other European languages (SER p.90).

The majority of MEAI students are not from Barcelona and approximately half are international. It was noted that all professors are fluent in English, but that students with a B1 level of English struggled in theory classes. As noted elsewhere (MusiQuE Standard 2.1 above) two students in Meeting 4 had not ever met. Students in Meeting 3 commented that they would like to have more interaction with the undergraduate cohort and more of a sense of being connected to the ESMUC campus rather than isolated from it at weekends.

The RT acknowledges the ESMUC's progress towards internationalisation of all its programme offerings, the clear strategic direction and the development of an international mindset among both staff (Meeting 5 and SER p.91) and students (Meeting 2). It acknowledges the challenges of dealing with programme information and teaching content in three languages but recommends that this is prioritised.

#### **BMus**

The RT finds that there is more progress to be made on developing an international approach at this level. The ESMUC is aware of the importance of competence in English for administrative staff and the Improvement Plan (SER, p.116) notes promotion of the use of English as an action. The RT recommends that the ESMUC could do more strategic targeting of its Erasmus partnerships.

#### **MEAI**

This is a highly international cohort and in the opinion of the RT more should be done to support them, particularly in fostering a feeling of community on this programme, perhaps via a special experimental performance project. More interaction with the undergraduate cohort a better sense of connection to the ESMUC campus would be beneficial.

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with MusiQuE Standard 2.2:**

<b>Programme</b>	<b>MusiQuE Standard 2.2</b>
<b>BMus</b>	Partially compliant
<b>MEAI</b>	Partially compliant

## **5.2 Financial resources**

**Standard: The institution's financial resources enable successful delivery of the programme.**

The SER (pp 91-93) gives a detailed breakdown for the past four years and a brief commentary on its budget. Its main source of income (80%) is from the Ministry of Education, with the remaining 20% coming from enrolment fees and other sources.

The RT finds that both programmes have sufficient financial resources for effective delivery (SER, pp 92-93). It did not examine a longterm financial plan, but is content that appropriate financial planning is in place.

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with MusiQuE Standard 5.2:**

Programme	MusiQuE Standard 5.2
BMus	Fully compliant
MEAI	Fully compliant

### 5.3 Support staff

**Standard: The programme has sufficient qualified support staff.**

The SER (pp 94-103) gives a detailed picture of the range and roles of support staff and departments and how they interact. The Academic Secretary's area deals with all aspects of academic management and data and is proportionately staffed. Other support departments include IT, reception, accompanists, the instrument park, the communications team, library and maintenance department.

The overall picture from the exemplary detail provided in the SER (pp 94-102) is one of a well-functioning and secure support for academic activity. One additional role that the RT observed was in Meeting 9, with the Inspector and it noted in particular her role in resolving conflicts between students and the institution.

The RT was particularly impressed by the clear motivation of the support staff it met in Meeting 6. Staff described how they inspired by working with talented musicians and student successes, how they were constantly looking at what future students might need and how they were proud to see former students working now in the professions.

It is a common complaint that support roles are understaffed. Staff in Meeting 6 noted some challenges in fulfilling their duties, and reported also that they have to be very creative in making do with fewer resources than ideal. AV and computing staff also noted that as far as their own professional development was concerned, there is little time available to undertake external training. The ESMUC is aware of this and the Improvement Plan (SER, p.116) notes supporting staff development as an action. The RT noted that the Head of IT had a very broad range of



responsibilities including, on the one hand, learning-orientated resources such as Moodle and on the other technical tasks such as fixing servers.

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with MusiQuE Standard 5.3:

Programme	MusiQuE Standard 5.3
BMus	Fully compliant
MEAI	Fully compliant

### 6.1 Internal communication process

**Standard: Effective mechanisms are in place for internal communication within the programme.**

The *SER* (p.104) restricts its coverage of this standard to IT tools for internal communications (for example, the intranet 'My ESMUC', Moodle) and complementary systems such as newsletters, TV screens or notice boards.

In Meeting 1, the RT heard about the weekly meetings of Heads of Department addressing resolution of any difficulties and management issues. The staff in Meeting 1 commented that at these meetings staff try to achieve consensus and they do not always agree; everything can be questioned and that questioning is welcome.

Students in Meeting 2 commented favourably on the personal context and the good relationship they had with their teachers. However, they also had the opinion that formal communications could be improved as in their experience it is hard for student proposals to be accepted or even via the student union.

For the RT, although the elements noted in the *SER* (p.104) are completely relevant and effective, this standard could be addressed more widely. It can take account of, for example, the range of routine meetings at the ESMUC to ensure effective operation of its programmes.

The RT found evidence of open debate and took this as a healthy sign of effective internal communication.

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with MusiQuE Standard 6.1:

Programme	MusiQuE Standard 6.1
<b>BMus</b>	Fully compliant
<b>MEAI</b>	Fully compliant

### 8.1 Cultural, artistic and educational contexts

**Standard: The programme engages within wider cultural, artistic and educational contexts.**

The *SER* (pp 105-107) details the ESMUC's relationship with a number of artistic and cultural institutions in Catalan society generally and the City of Barcelona in particular. These include concerts, masterclasses, collaborations and community activities. The *SER* also emphasises its obligations as a publicly funded institution to developing music education in the region and it details a three-line strategy for achieving this. It also details the many continuing education courses offered to meet the needs of music teachers in the region and recent collaborations with the Catalan Association of Music Schools.

In Meeting 1 the ESMUC's visibility and projection into society was identified as one of its most urgent priorities. In the *SER* (p.109) the RT notes the ESMUC's particular contribution to both elementary and professional music education in the region.

It is apparent to the RT from the *SER* and many meetings that the ESMUC has a very close and effective engagement with its wider societal, artistic and educational contexts. The RT commends the ESMUC's outward-facing attitude and both its sense of responsibility towards wider music education development as well as its concrete offerings in this area.

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with MusiQuE Standard 8.1:

Programme	MusiQuE Standard 8.1
BMus	Fully compliant
MEAI	Fully compliant

## 8.2 Interaction with the artistic professions

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

The SER (p.108) describes the various means by which the ESMUC carries out permanent dialogues with artistic partners (via collaborations, formal and informal meetings, conferences, masterclasses, participation in juries and commissions and the fact that many of its teaching staff are active in the artistic sector). It also notes that since its inception the relationship of the ESMUC with its artistic context has been of vital importance. The SER (p.109) also details the particular relationship with professional orchestras and bands and (as noted in the section 8.1 above) with music education. It also reports how the Alumni Office's tracking of student destinations and professional activity is an important vehicle for a continuing and current relationship with its artistic context.

In Meeting 8 the RT met a number of the ESMUC's external artistic colleagues who were extremely positive about the school and its students and confirmed that ESMUC is preparing students well to enter the professions.

Contributors in Meeting 8 commented particularly favourably on the entrepreneurial preparation available to students at ESMUC. They also had some suggestions about how to enhance further the good existing relationships. These included extending these relationships to other arts institutions and schools (visual arts, theatre); further developing the importance of entrepreneurship; formalising relationships with external collaborators, maybe by forming working groups; and conversely loosening up some of the somewhat rigid administrative structures that can compromise facilitation of collaborative efforts.

As above, the RT was very impressed by the thoroughgoing attitude of the ESMUC toward fulfilling an important role in the musical life of the region. In the opinion of the RT the ESMUC could capitalise on and enhance such good relationships by involving externals more in its processes (on juries, on working groups, in curriculum design and in quality enhancement).

**On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant as follows with MusiQuE Standard 8.2:**

Programme	MusiQuE Standard 8.2
BMus	Fully compliant
MEAI	Fully compliant

## CONCLUSION

It was clear to the RT during its visit that the institution is at a pivotal point in its development; the ESMUC, only in its 17<sup>th</sup> year, is well underway to face 21<sup>st</sup> century challenges. There has been a great deal of change, growth and new strategic planning (although the findings of the RT are based on the institution as it is now). The RT was impressed by teamwork and shared values in the senior management and elsewhere in the institution; there is a very firm sense of the mission and vision of the ESMUC among all the staff and students that the RT encountered.

The RT was also impressed by the self-aware and self-reflective attitude of the ESMUC senior team. There is ample evidence that the ESMUC works in a spirit of positive enhancement, is very much future-focussed and puts the student at the centre of its thinking.

Some illustrative highlights for the RT were:

- Undergraduate students' enthusiasm for the transversal philosophy that is clearly supported by teaching staff;
- Support staff who have a passion for and pride in their work which allows them to go the extra mile;
- Seeing the work on Moodle and the very student-centred approach – particularly in the peer assessment methods – which reflects international best practice;
- The very positive views of both alumni and members of the profession.

The RT found a good correlation between the AQU standards and the MusiQuE standards. The ESMUC meets or exceeds the vast majority of the standards. There is a sound and functioning quality system that is being aligned with both formal and informal institutional processes; the Improvement Plan is testimony to the energy with which this is being pursued.

The RT finds that ESMUC is now an institution in a state of maturity and wishes it well in the next phase: the implementation of its ambitious strategic plan.

## SUMMARY OF COMPLIANCE AND RECOMMENDATIONS

### Undergraduate Degree in Music (BMus)

The Review Team concludes that the BMus programme complies with both the AQU and MusiQuE Standards as follows:

<b>AQU Standard 1. Quality of the training programme</b> The programme's design (competence profile and structure of the curriculum) is current according to the requirements of the discipline and it meets the required level of study according to the MECES.	
<b>AQU Standard 1.1</b> The programme's competence profile meets the requirements of the discipline and complies with the required level of study according to the MECES.	<b>Compliant</b>
<b>MusiQuE Standard 1</b> The programme goals are clearly stated and reflect the institutional mission.	<b>Fully compliant</b>
<b>MusiQuE Standard 2.1</b> The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>AQU Standard 1.2</b> The curriculum and structure of the curriculum are consistent with the programme's competence profile and learning outcomes.	<b>Compliant</b>
<b>MusiQuE Standard 1</b> The programme goals are clearly stated and reflect the institutional mission.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>AQU Standard 1.3</b> Students who are admitted have an admission profile that is suitable for the programme and the number of students is consistent with the number of places offered.	<b>Compliant</b>

<p><b>MusiQuE Standard 3.1</b></p> <p>There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.</p>	<p><b>Fully compliant</b></p>
<p><b>Recommendations</b></p> <p>/</p>	
<p><b>AQU Standard 1.4.</b></p> <p>The existence of effective teaching coordination mechanisms for the programme.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 6.2</b></p> <p>The programme is supported by an appropriate organisational structure and decision-making processes.</p>	<p><b>Fully compliant</b></p>
<p><b>Recommendations</b></p> <p>/</p>	
<p><b>AQU Standard 1.5</b></p> <p>The different regulations are complied with in the correct way and this has a positive impact on the programme outcomes.</p>	<p><b>Compliant</b></p>
<p><b>AQU Standard 2. Relevance of the public information</b></p> <p>The institution appropriately informs all stakeholders of the programme's characteristics and the management processes for quality assurance.</p>	
<p><b>AQU Standard 2.1.</b></p> <p>The HEI publishes truthful, complete, up-to-date and accessible information on the characteristics of the degree programme and its delivery.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 8.3</b></p> <p>Information provided to the public about the programme is clear, consistent and accurate.</p>	<p><b>Fully compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>· The RT endorses ESMUC's plan for the web project to address navigability and presentation of all content in all three target languages and recommends this work is expedited.</li> </ul>	
<p><b>AQU Standard 2.2</b></p> <p>The HEI publishes information on the academic and satisfaction outcomes.</p>	<p><b>Compliant</b></p>

<p><b>AQU Standard 2.3</b></p> <p>The HEI publishes the IQAS which forms the framework of the degree programme and the monitoring and accreditation outcomes of the degree programme.</p>	<p><b>Compliant</b></p>
<p><b>AQU Standard 3. Efficacy of the programme's internal quality assurance system</b></p> <p>The HEI has a functioning internal quality assurance system that has a formal status and assures the quality and continuous enhancement of the programme in an efficient way.</p>	
<p><b>AQU Standard 3.1.</b></p> <p>The implemented IQAS has processes which ensure the design, approval, monitoring and accreditation of the degree programmes.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 7</b></p> <p>The programme has in place effective quality assurance and enhancement procedures.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>· The participation rate in student satisfaction surveys should be made to work more effectively and achieve student buy-in (e.g. by reporting back on results 'You said, we did'.)</li> <li>· Despite the institution's effort to strengthen its 'quality culture', its importance could be more transparent and clear to its academic community and external stakeholders; informal discussions could be better harnessed into quality conversations; and external representatives could be included on relevant quality committees.</li> </ul>	
<p><b>AQU Standard 3.2.</b></p> <p>The implemented IQAS ensures the collection of information and of outcomes relevant to the efficient management of the degree programmes, especially including the academic and satisfaction outcomes of the stakeholders.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 7</b></p> <p>The programme has in place effective quality assurance and enhancement procedures.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>· See above.</li> </ul>	
<p><b>AQU Standard 3.3.</b></p> <p>The implemented IQAS is periodically reviewed and generates an enhancement plan that is used for its continuous enhancement.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 7</b></p> <p>The programme has in place effective quality assurance and enhancement procedures.</p>	<p><b>Substantially compliant</b></p>



<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>See above.</li> </ul>	
<p><b>AQU Standard 4. Suitability of teaching staff for the training programme</b></p> <p>Staff involved in teaching in the faculty are both sufficient and suitable in accord with the characteristics of the programmes and the number of students.</p>	
<p><b>AQU Standard 4.1.</b></p> <p>The teaching staff meet the qualifications requirements for programme delivery in the faculty, and they have sufficient and recognised teaching, research and, where applicable, professional experience.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 4.1</b></p> <p>Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>The ESMUC should promote further opportunities for staff development and international exchange. As part of a larger institutional conversation around quality, it could also ensure that systematic professional development activity on pedagogy is offered to part-time instrumental and vocal teachers.</li> </ul>	
<p><b>AQU Standard 4.2.</b></p> <p>There are sufficient teaching staff in the faculty, and staff assignment is adequate for them to carry out their duties and attend to the students.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 4.2</b></p> <p>There are sufficient qualified teaching staff to effectively deliver the programme.</p>	<p><b>Fully compliant</b></p>
<p><b>Recommendations</b></p> <p>/</p>	
<p><b>AQU Standard 4.3.</b></p> <p>The HEI offers support and opportunities for enhancing the quality of teaching and research activity in the faculty.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 4.1</b></p> <p>Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <p>/</p>	

<b>AQU Standard 5. Effectiveness of learning support systems</b> The HEI has adequate and efficient guidance services and resources for student learning.	
<b>AQU Standard 5.1.</b> The academic guidance services provide adequate support for the learning process, and the professional guidance services facilitate entry into the labour market.	<b>Compliant</b>
<b>AQU Standard 5.2.</b> The available physical resources are adequate for the number of students and the characteristics of the programme.	<b>Compliant</b>
<b>MusiQuE Standard 5.1</b> The institution has appropriate resources to support student learning and delivery of the programme.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>AQU Standard 6. Quality of programme (learning) outcomes</b> Learning and assessment activities are consistent with the programme's competence profile. The outcomes of these processes are adequate in terms of both academic achievements, which correspond to the programme's level as of the MECES, and the academic, satisfaction and employment indicators.	
<b>AQU Standard 6.1.</b> The learning outcomes achieved meet the expected training goals and the MECES level of the degree programme.	<b>Progressing towards excellence</b>
<b>MusiQuE Standard 2.1</b> The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>AQU Standard 6.2.</b> The training activities, the teaching methodology and the assessment system are suitable to ensure the achievement of the expected learning outcomes.	<b>Progressing towards excellence</b>
<b>MusiQuE Standard 2.1</b> The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	<b>Fully compliant</b>

<p><b>MusiQuE Standard 2.3</b></p> <p>Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>The ESMUC's ongoing discussions on achieving greater objectivity with regard to the constitution of juries (not including the student's teacher) for both the BMus and MEAI, particularly in the light of the importance of final summative assessments, should be expedited.</li> </ul> <p><b>Commendation</b></p> <ul style="list-style-type: none"> <li>The RT was very impressed by the examples of course management and assessment and feedback it saw using Moodle that showed a lively mixture of teaching, assessment and feedback approaches and a well-informed pedagogical understanding.</li> </ul>	
<p><b>AQU Standard 6.3.</b></p> <p>The values for the academic indicators are adequate for the characteristics of the programme.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 3.2</b></p> <p>The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>Mechanisms for tracking students' employment destinations should be more effective as noted in the Improvement Plan.</li> </ul>	
<p><b>AQU Standard 6.4.</b></p> <p>The values for the graduate labour market/destination indicators are adequate for the characteristics of the programme.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 3.2</b></p> <p>The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>See above.</li> </ul>	
<p><b>Additional MusiQuE standards</b></p>	
<p><b>2.2 International perspectives</b></p> <p>The programme offers a range of opportunities for students to gain an international perspective.</p>	<p><b>Partially compliant</b></p>

<b>Recommendations</b> <ul style="list-style-type: none"> <li>· Whilst its plans in this area are acknowledged, the ESMUC should prioritise managing programme information and teaching content in its three target languages.</li> <li>· The ESMUC could do more strategic targeting of its Erasmus partnerships.</li> </ul>	
<b>5.2 Financial resources</b> The institution's financial resources enable successful delivery of the programme.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>5.3 Support staff</b> The programme has sufficient qualified support staff.	<b>Fully compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>· The ESMUC should support staff development as noted in the Improvement Plan.</li> </ul>	
<b>6.1 Internal communication process</b> Effective mechanisms are in place for internal communication within the programme.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>8.1 Cultural, artistic and educational contexts</b> The programme engages within wider cultural, artistic and educational contexts.	<b>Fully compliant</b>
<b>Commendation</b> <ul style="list-style-type: none"> <li>· The RT commends the ESMUC's outward-facing attitude and both its sense of responsibility towards wider music education development as well as its concrete offerings in this area.</li> </ul>	
<b>8.2 Interaction with the artistic professions</b> The programme actively promotes links with various sectors of the music and other artistic professions.	<b>Fully compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>· The ESMUC could capitalise on its current excellent external relationships by involving externals more in its processes (on juries, on working groups, in curriculum design and in quality enhancement).</li> </ul>	

## Màster en Estudis Avançats d'Interpretació: Instruments de la Música Clàssica i Contemporània (MEAI)

The Review Team concludes that the MEAI programme complies with both the AQU and MusiQuE Standards as follows:

<b>AQU Standard 1. Quality of the training programme</b> The programme's design (competence profile and structure of the curriculum) is current according to the requirements of the discipline and it meets the required level of study according to the MECES.	
<b>AQU Standard 1.1</b> The programme's competence profile meets the requirements of the discipline and complies with the required level of study according to the MECES.	<b>Compliant</b>
<b>MusiQuE Standard 1</b> The programme goals are clearly stated and reflect the institutional mission.	<b>Fully compliant</b>
<b>MusiQuE Standard 2.1</b> The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>AQU Standard 1.2</b> The curriculum and structure of the curriculum are consistent with the programme's competence profile and learning outcomes.	<b>Compliant</b>
<b>MusiQuE Standard 1</b> The programme goals are clearly stated and reflect the institutional mission.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>AQU Standard 1.3</b> Students who are admitted have an admission profile that is suitable for the programme and the number of students is consistent with the number of places offered.	<b>Compliant</b>
<b>MusiQuE Standard 3.1</b>	<b>Fully compliant</b>

There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.	
<b>Recommendations</b>	
/	
<b>AQU Standard 1.4.</b> The existence of effective teaching coordination mechanisms for the programme.	<b>Compliant</b>
<b>MusiQuE Standard 6.2</b> The programme is supported by an appropriate organisational structure and decision-making processes.	<b>Fully compliant</b>
<b>Recommendations</b>	
/	
<b>AQU Standard 1.5</b> The different regulations are complied with in the correct way and this has a positive impact on the programme outcomes.	<b>Compliant</b>
<b>AQU Standard 2. Relevance of the public information</b> The institution appropriately informs all stakeholders of the programme's characteristics and the management processes for quality assurance.	
<b>AQU Standard 2.1.</b> The HEI publishes truthful, complete, up-to-date and accessible information on the characteristics of the degree programme and its delivery.	<b>Compliant</b>
<b>MusiQuE Standard 8.3</b> Information provided to the public about the programme is clear, consistent and accurate.	<b>Fully compliant</b>
<b>Recommendations</b>	
/	
<b>AQU Standard 2.2</b> The HEI publishes information on the academic and satisfaction outcomes.	<b>Compliant</b>
<b>AQU Standard 2.3</b> The HEI publishes the IQAS which forms the framework of the degree programme and the monitoring and accreditation outcomes of the degree programme.	<b>Compliant</b>

<b>AQU Standard 3 Efficacy of the programme's internal quality assurance system</b>	
The HEI has a functioning internal quality assurance system that has a formal status and assures the quality and continuous enhancement of the programme in an efficient way.	
<b>AQU Standard 3.1.</b> The implemented IQAS has processes which ensure the design, approval, monitoring and accreditation of the degree programmes.	<b>Compliant</b>
<b>MusiQuE Standard 7</b> The programme has in place effective quality assurance and enhancement procedures.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>· The participation rate in student satisfaction surveys should be made to work more effectively and achieve student buy-in (e.g. by reporting back on results 'You said, we did'.)</li> <li>· Despite the institution's effort to strengthen its 'quality culture', its importance could be more transparent and clear to its academic community and external stakeholders; informal discussions could be better harnessed into quality conversations; and external representatives could be included on relevant quality committees.</li> </ul>	
<b>AQU Standard 3.2.</b> The implemented IQAS ensures the collection of information and of outcomes relevant to the efficient management of the degree programmes, especially including the academic and satisfaction outcomes of the stakeholders.	<b>Compliant</b>
<b>MusiQuE Standard 7</b> The programme has in place effective quality assurance and enhancement procedures.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>· See above.</li> </ul>	
<b>AQU Standard 3.3.</b> The implemented IQAS is periodically reviewed and generates an enhancement plan that is used for its continuous enhancement.	<b>Compliant</b>
<b>MusiQuE Standard 7</b> The programme has in place effective quality assurance and enhancement procedures.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>· See above.</li> </ul>	

<b>AQU Standard 4. Suitability of teaching staff for the training programme</b>	
Staff involved in teaching in the faculty are both sufficient and suitable in accord with the characteristics of the programmes and the number of students.	
<b>AQU Standard 4.1.</b> The teaching staff meet the qualifications requirements for programme delivery in the faculty, and they have sufficient and recognised teaching, research and, where applicable, professional experience.	<b>Compliant</b>
<b>MusiQuE Standard 4.1</b> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>The ESMUC should promote further opportunities for staff development and international exchange. As part of a larger institutional conversation around quality, it could also ensure that systematic professional development activity on pedagogy is offered to part-time instrumental and vocal teachers.</li> </ul>	
<b>AQU Standard 4.2.</b> There are sufficient teaching staff in the faculty, and staff assignment is adequate for them to carry out their duties and attend to the students.	<b>Compliant</b>
<b>MusiQuE Standard 4.2</b> There are sufficient qualified teaching staff to effectively deliver the programme.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>AQU Standard 4.3.</b> The HEI offers support and opportunities for enhancing the quality of teaching and research activity in the faculty.	<b>Compliant</b>
<b>MusiQuE Standard 4.1</b> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>See above</li> </ul>	



<b>AQU Standard 5. Effectiveness of learning support systems</b>	
The HEI has adequate and efficient guidance services and resources for student learning.	
<b>AQU Standard 5.1.</b> The academic guidance services provide adequate support for the learning process, and the professional guidance services facilitate entry into the labour market.	<b>Compliant</b>
<b>AQU Standard 5.2.</b> The available physical resources are adequate for the number of students and the characteristics of the programme.	<b>Compliant</b>
<b>MusiQuE Standard 5.1</b> The institution has appropriate resources to support student learning and delivery of the programme.	<b>Substantially compliant</b>
<b>Recommendations</b> /	
<b>AQU Standard 6. Quality of programme (learning) outcomes</b>	
Learning and assessment activities are consistent with the programme's competence profile. The outcomes of these processes are adequate in terms of both academic achievements, which correspond to the programme's level as of the MECES, and the academic, satisfaction and employment indicators.	
<b>AQU Standard 6.1.</b> The learning outcomes achieved meet the expected training goals and the MECES level of the degree programme.	<b>Compliant</b>
<b>MusiQuE Standard 2.1</b> The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	<b>Fully compliant</b>
<b>Recommendations</b> /	
<b>AQU Standard 6.2.</b> The training activities, the teaching methodology and the assessment system are suitable to ensure the achievement of the expected learning outcomes.	<b>Compliant</b>
<b>MusiQuE Standard 2.1</b> The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	<b>Fully compliant</b>

<p><b>MusiQuE Standard 2.3</b></p> <p>Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>The ESMUC's ongoing discussions on achieving greater objectivity with regard to the constitution of juries (not including the student's teacher) for both the BMus and MEAI, particularly in the light of the importance of final summative assessments, should be expedited.</li> </ul>	
<p><b>AQU Standard 6.3.</b></p> <p>The values for the academic indicators are adequate for the characteristics of the programme.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 3.2</b></p> <p>The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>Mechanisms for tracking students' employment destinations should be more effective as noted in the Improvement Plan.</li> </ul>	
<p><b>AQU Standard 6.4.</b></p> <p>The values for the graduate labour market/destination indicators are adequate for the characteristics of the programme.</p>	<p><b>Compliant</b></p>
<p><b>MusiQuE Standard 3.2</b></p> <p>The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>See above.</li> </ul>	
<p><b>Additional MusiQuE standards</b></p>	
<p><b>2.2 International perspectives</b></p> <p>The programme offers a range of opportunities for students to gain an international perspective.</p>	<p><b>Partially compliant</b></p>

<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>More should be done to support international students, particularly in fostering a feeling of community on the MEAI programme.</li> </ul>	
<p><b>5.2 Financial resources</b> The institution's financial resources enable successful delivery of the programme.</p>	<p><b>Fully compliant</b></p>
<p><b>Recommendations</b></p> <p>/</p>	
<p><b>5.3 Support staff</b> The programme has sufficient qualified support staff.</p>	<p><b>Fully compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>The ESMUC should support staff development as noted in the Improvement Plan.</li> </ul>	
<p><b>6.1 Internal communication process</b> Effective mechanisms are in place for internal communication within the programme.</p>	<p><b>Fully compliant</b></p>
<p><b>Recommendations</b></p> <p>/</p>	
<p><b>8.1 Cultural, artistic and educational contexts</b> The programme engages within wider cultural, artistic and educational contexts.</p>	<p><b>Fully compliant</b></p>
<p><b>Commendation</b></p> <ul style="list-style-type: none"> <li>The RT commends the ESMUC's outward-facing attitude and both its sense of responsibility towards wider music education development as well as its concrete offerings in this area.</li> </ul>	
<p><b>8.2 Interaction with the artistic professions</b> The programme actively promotes links with various sectors of the music and other artistic professions.</p>	<p><b>Fully compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>The ESMUC could capitalise on its current excellent external relationships by involving externals more in its processes (on juries, on working groups, in curriculum design and in quality enhancement).</li> </ul>	

## PROPOSAL FOR ACCREDITATION

Based on the programmes' compliance with the AQU Catalunya standards and the MusiQuE Standards for Programme Review, it is proposed that the following programmes be accredited:

- Undergraduate Degree in Music (BMus)
- Master in Advanced Performance Studies (MEAI: Màster en Estudis Avançats d'Interpretació: Instruments de la Música Clàssica i Contemporània)

## ANNEX. CORRESPONDENCE BETWEEN AQU CATALUNYA AND MUSIQUE STANDARDS

The Agència per a la Qualitat del Sistema Universitari de Catalunya (AQU Catalunya) and MusiQuE - Music Quality Enhancement provide higher music education institutions in Catalunya with the opportunity to opt for a joint accreditation process conducted and recognized by both agencies. For this purpose, the AQU Catalunya standards for accreditation of arts higher education programmes have been mapped against the MusiQuE standards for programme review. Both sets of standards have been mapped as follows:

AQU	MUSIQUE
Standard 1.1	Standard 1 and 2.1
Standard 1.2	Standard 1
Standard 1.3	Standard 3.1
Standard 1.4	Standard 6.2
Standard 1.5	none
Standard 2.1	Standard 8.3
Standard 2.2	none
Standard 2.3	none
Standard 3.1	Standard 7
Standard 3.2	Standard 7
Standard 3.3	Standard 7
Standard 4.1	Standard 4.1
Standard 4.2	Standard 4.2
Standard 4.3	Standard 4.1
Standard 5.1	none
Standard 5.2	Standard 5.1
Standard 6.1	Standard 2.1
Standard 6.2	Standards 2.1 and 2.3
Standard 6.3	Standard 3.2
Standard 6.4	Standard 3.2

MUSIQUE	AQU
Standard 1	Standard 1.1 /1.2
Standard 2.1	Standard 6.1
Standard 2.2	none
Standard 2.3	Standard 6.2
Standard 3.1	Standard 1.3
Standard 3.2	Standard 6.3 and Standard 6.4
Standard 4.1	Standard 4.1
Standard 4.2	Standard 4.2 and Standard 4.3
Standard 5.1	Standard 5.2
Standard 5.2	none
Standard 5.3	none
Standard 6.1	none
Standard 6.2	Standard 1.4
Standard 7	Standard 3 (3.1/3.2/3.3)
Standard 8.1	none
Standard 8.2	none
Standard 8.3	Standard 2.1/2.2

Institutions are required to address 26 standards for accreditation:

- the 20 AQU Catalunya standards for accreditation of arts higher education programmes, from standard 1.1 to standard 6.4;
- the 6 additional MusiQuE Standards to be addressed, i.e. MusiQuE standards 2.2, 5.1, 5.2, 6.1, 8.1 and 8.2.

- Aquesta avaluació ha sigut portada a terme en el marc del conveni de cooperació entre AQU i MusiQuE, per l'acreditació del Títol Superior de Música i el Màster en Estudis Avançats d'Interpretació: Instruments de la Música Clàssica i Contemporània d'Escola Superior de Música de Catalunya.
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- La visita externa es va fer els dies 20 i 21 de novembre de 2018.
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- AQU i MusiQuE varen enviar l'Informe final aprovat per la comissió específica d'Arts i Humanitats d'AQU el 4 de juliol de 2019 i pel Board de MusiQuE el 19 de setembre de 2019.
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- Aquest Informe és el resultat final d'aquest procés.
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