

## **COMMUNICATION AT THE SUPERIOR CONSERVATORIES OF MUSIC IN ANDALUSIA**

**Rosario Haro-Almansa**

Department of Audiovisual Communication and Advertising, Faculty of Communication, University of Malaga, Spain

**Guillermo van Zimmeren-Moreno**

Conservatory of Music of Murcia, Spain

---

### **ABSTRACT**

The research is based on the study of public relations in the five Andalusian music conservatories currently active, which account for 16% of music education centers in the country: Real Conservatorio Superior de Música Victoria Eugenia in Granada; Conservatorio Superior de Música Andrés Vandelvira in Jaén; Conservatorio Superior de Música de Málaga; Conservatorio Superior de Música Rafael Orozco in Córdoba; and Conservatorio Superior de Música Manuel Castillo in Seville. The research approach was developed through the contextualization of the conservatory system in the historical-national panorama and the study of their relationships in the internal and external scope. This whole process was studied from the perspective of educational and institutional communication through semi-structured interviews with the members of the management teams of each of the centers; through bibliographic and documentary examination; the analysis of social networks' content (Facebook, Twitter, Instagram and YouTube) and the official web pages of each institution. As a result, this study shows that the public relations of the top conservatories of music go beyond the educational sphere and as they are generative paradigms and diffusers of the heritage of their city and their community as a whole.

### **KEYWORDS**

conservatories; Andalusia; communication; public relations; internal communication; external communication

---

## **A COMUNICAÇÃO DOS CONSERVATÓRIOS SUPERIORES DE MÚSICA DA ANDALUZIA**

### **RESUMO**

A presente investigação centra-se no estudo das relações públicas nos cinco conservatórios superiores de música da Andaluzia (Espanha), que representam 16% dos centros de educação musical do país: o Real Conservatório Superior de Música Victoria Eugenia de Granada; o Conservatorio Superior de Música Andrés Vandelvira de Jaén; o Conservatorio Superior de Música de Málaga; o Conservatorio Superior de Música Rafael Orozco de Córdoba; e o Conservatorio Superior de Música Manuel Castillo de Sevilha. Neste contexto, realizou-se um estudo sobre a sua comunicação, centrado em dois aspetos: na contextualização dos conservatórios no panorama histórico-nacional (já que são instituições que datam do século XVII) e na análise das suas relações e interações no âmbito interno e externo. A temática foi abordada na perspetiva da comunicação educacional e institucional, através da realização de entrevistas semiestruturadas com membros das equipas de gestão de cada um dos centros; mediante a análise bibliográfica e documental; e recorrendo à análise do conteúdo nas redes sociais (Facebook, Twitter, Instagram

e YouTube) e dos sites oficiais de cada instituição. Como resultados, este estudo mostra que as relações públicas dos conservatórios superiores da música, para com os seus públicos, vão para além do campo educacional e permitem definir os conservatórios como geradores e disseminadores de paradigmas do património da sua cidade e da sua comunidade como um todo.

#### **PALAVRAS-CHAVE**

conservatórios; Andalusia; comunicação; relações públicas; comunicação interna; comunicação externa

---

#### **INTRODUCTION**

This research is based on the study of the existing public relations activities in the five Andalusian higher conservatories of music currently active, which account for 16% of Spanish musical education centers. These centers, in addition to offering equivalent education to the university level, develop a specific and unique type of education, as their central objective is the artistic dimension and, therefore, their functions and professional activity go beyond teaching, contributing to the promotion of social awareness about the importance of cultural heritage, its impact in different fields and its ability to generate significant values. All these roles, included in Royal Decree 21/2015, require conservatories to establish constant contact with other entities, and to organize themselves externally and internally, generating important communication actions. In fact, as reflected in the regulations governing the higher education musical centers, the performance of public activities, internally and externally, is an indispensable requirement in the training of students, as it helps in opening up and provides a complete artistic education.

#### **COMMUNICATION AND CONSERVATORIES**

Andalusian higher conservatories of music are historical institutions that have a background in the 17<sup>th</sup> century (music schools, high schools, etc.). The first music conservatories arose around 1900 and higher education was established in Andalusia from 1970, as shown in Figure 1 (Haro-Almansa & Van Zummeren-Moreno, 2017).

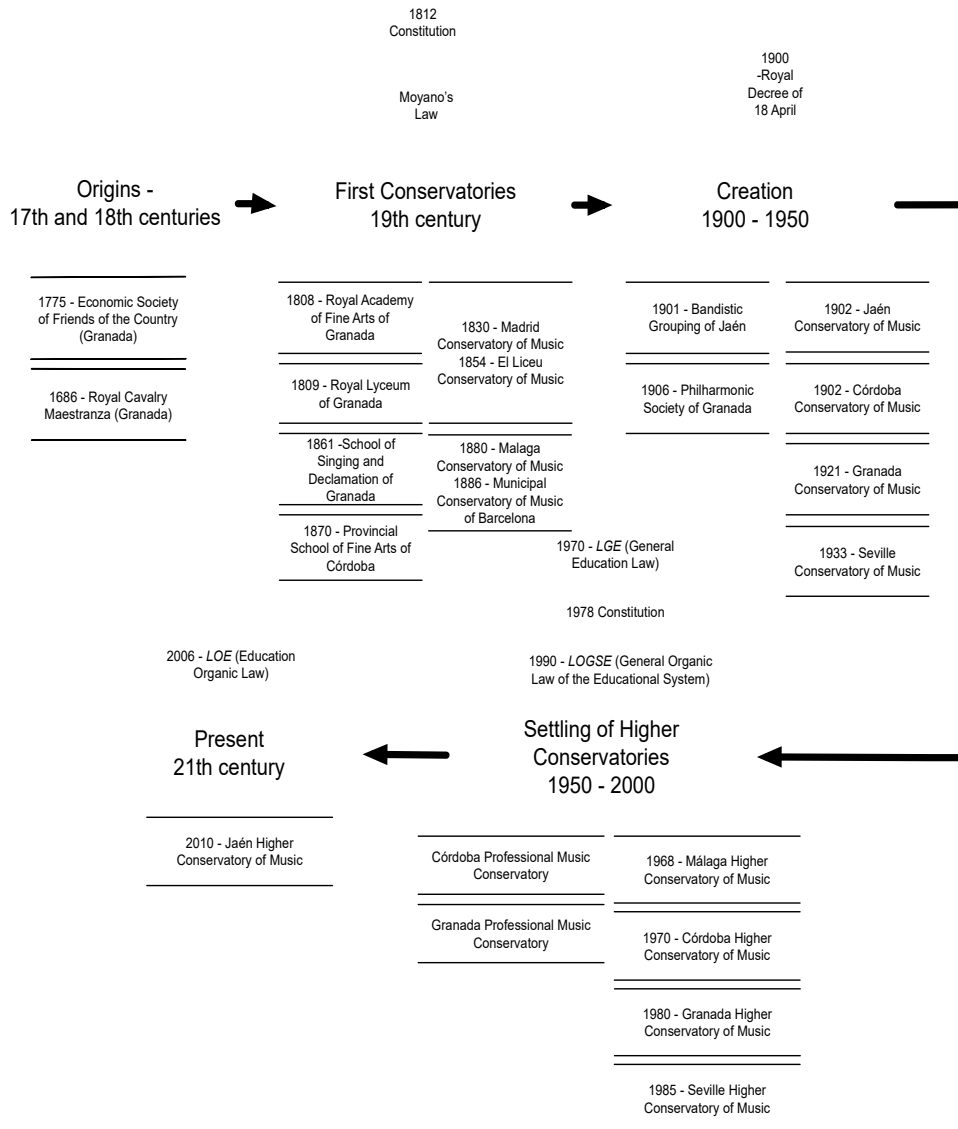


Figure 1: Origins and development of the Andalusian conservatories  
 Source: Haro-Almansa & Van Zummeren-Moreno, 2017, pp. 284-296

As for Public Relations, they were born approximately a century and a half ago, primarily in the United States, and afterwards in other European countries, such as Germany, Great Britain or The Netherlands, among others (Arceo Vacas, 2006, p. 112). As Mayaux (1991, p. 96) and Schultz, Tannebaum and Lauterborn (1994, p. 27) suggest the communicative activity was born with the objective of influencing, reinforcing or modifying the attitude towards the organization or modifying its behavior.

To demonstrate the importance of communication, Valls (1986) indicates that “no company, association, grouping, administration, entity or action of any kind is able to survive on the margin or without adequate communicative action. In the age of omnipresent communication, you create your own image or others create it” (p. 15).

The first Spanish book dealing with public relations was published in 1957, with the title of *Las relaciones públicas en el ámbito local* (Public relations at the local level) and

it was written by Luis Marqués Carbó and Luis Marqués Canos, that treated the subject from a professional perspective (Almansa Martínez, 2004) and addressed it within the framework of communication in public administrations.

Over the years, Public Relations has reached an appreciable theoretical framework in Spain with theoretical contributions from Carretón Ballester (2014), Castillo Esparcia (2010), Matilla (2014) or Xifra (2005) that explain the activity and define its functions. From their perspective, Public Relations is defined as “a discipline that has an essential presence within organizations because it contributes to the strategic management of communication of any organization” (Castillo Esparcia, 2010, p 11).

The configuration of the concept of public space, linked to the administration and informative-persuasive communication, often used as institutional communication, also has a broad bibliography with contributions from Alameda García and Fernández Blasco (2002), Alvarado López and De Andrés del Campo (2005), Caro (2010), Feliu García (2004), García López (2001), Garrido Lora, Ramos-Serrano and Rodríguez Centenero (2007), or Vilches (2010).

Following these lines of thought, Moreu (2005) points out that the problem of public communication is that it has become “a heterogeneous administrative activity, very difficult to define and categorize that can be identified as “a tailor’s box” in which manifestations, such as political information, public relations, general information on administrative services, interpersonal dialogue or institutional advertising, fit” (p. 42). Campillo Alhama adds that it develops through the strategies and lines of action of public agencies, through three tools planned in a synergistic and simultaneous way: institutional advertising, information relations management and the establishment of institutional relations (Campillo Alhama, 2010, p. 49).

Another concept to take into account is that of information and communication technologies, since in the “network society the actors are human beings, but these are organized into networks” (Castells, 2006, p. 773). Currently, no one can ignore the convening power and the mobilization capacity of new technologies (Almansa Martínez & Castillo Esparcia, 2015). In fact, “social networks represent a new opportunity for communication and considers that its success lies in the fact that they allow the construction of a personal or professional network around oneself” (Xifra, 2011, pp. 238-244).

As a result, Capriotti (2009) points out:

new technologies are impacting all organizations, and will even have more influence in the future. They have had a relevant impact on many aspects of organizational structures and processes and have also affected the way in which organizations and employees communicate. However, the implementation of new technologies should not be considered as the panacea that will solve all the problems of internal communication. (p. 51)

In this context, conservatories must develop quality relationships in the information channels, a dialogic aspect that helps to build a critical and informed society that complies with public service work (Martínez Vallvey, Mellado-Segado & Hernández-Tristán,

2017). Despite this, although students consider themselves competent in the use of digital resources and presenting a positive attitude towards them, they limit themselves to using traditional means for their academic tasks to the detriment of web 2.0 tools (Brazo, Ipiña & Zubergoitia, 2011; Duncan-Howell, 2012; Kennedy et al., 2007; Roig-Vila & Pascual, 2012).

## METHODOLOGY

This research is based on the hypothesis that within the higher conservatories there is an internal communication flow equivalent to that of any educational institution, however, their actions in the external field and their commitment to the musical cultural heritage make these centers into paradigms generating and preserving culture and art. Therefore, in order to analyze how internal and external relations occur, we have established as general objectives: to comprehend and study the legislative, social, functional and administrative context of the higher conservatories of music in Andalusia; as well as to analyze their public relations activities.

Based on these objectives, the *hypothetic-deductive* method is used primarily. In turn, a type of explanatory-descriptive research is carried out, since the characteristics of a specific group or phenomenon (the Andalusian conservatories) are shown, and this information is processed to understand the behavior and the relationship between the variables, knowing the factors that influence the data obtained (Lafuente Ibáñez & Marín Egoscozába, 2008). The research was framed in a type of non-experimental design, as the phenomenon was observed in its natural context, in order to perform its analysis.

At the same time, the research has qualitative and qualitative-quantitative approaches, due to the research techniques used:

- bibliographic and documentary analysis, which is defined as “a technique that consists in the selection and collection of information through the critical reading of documents and bibliographic materials, of newspaper libraries, documentation and information centers” (Sierra Bravo, 1985, p. 317). Through this research technique, the history of the superior conservatories has been reviewed: its previous institutions, legislation, the beginning of professional conservatories and the creation of the superior music conservatories;
- content analysis, a qualitative-quantitative modality, is a “set of research methods and techniques aimed at facilitating the systematic description and interpretation of the semantic and formal components of all types of messages, and the formulation of valid inferences about the data collected” (Krippendorff, 1990, p. 29). This research technique is used to extract information from the official websites of the conservatories, as well as from the official profiles of these centers on Facebook, Twitter, Instagram and YouTube. The analysis sheet reviews individually each publication made in the period from September 2018 to January 2019, analyzing: the number of comments, likes, shares; themes (news, competitions, courses, master classes, cycles, concerts, conferences, magazines, Erasmus, congratulation, employment and news); to whom it is addressed (center staff, external or without distinction); page responses; hashtags; online activity; web links, profiles and pages;
- Semi-structured interviews, as “interviews that start from a script that predetermines the information that is required. In this case, the questions are open, which allows greater flexibility and nuances in the answers” (Fàbregues Feijóo, 2016, p. 104). With this research technique, information about the historical and cultural context, operation, structure and organization of Andalusian centers has been collected. Current members of the management team of each of the conservatories have responded to the interview. More specifically, the interviewees have been Celia Ruiz (director

of the Granada Higher Conservatory of Music); Israel Sánchez López (director of Seville Higher Conservatory of Music); and Francisco Martínez González (director of Malaga Higher Conservatory of Music). At the express request of the member of the management team of the Conservatory of Córdoba, his name and position will not appear cited verbatim, and instead: "Interviewed, Córdoba Conservatory".

## RESULTS

### INTERNAL COMMUNICATION

Internal communication and coordination flows in most conservatories are similar, since these are centers of unique educational functions. All members of management teams confirm that their interpersonal relationships occur in a normal, fluid, democratic and transparent manner (Francisco Martínez, Malaga Conservatory). The main positions that form the internal communication levels are: the management team (director, head of studies and secretary), department heads, head of cultural activities, teachers, school board, student associations and students.

The predominant communication direction is of descending and linear type. It is descending because most of the communication occurs from the management to the administrative team, the department heads, the faculty and the school board. It should be emphasized also the importance of the relationship between the head of cultural activities and other positions in order to carry out or solve tasks (Israel López, Seville Conservatory). In addition, it was stated that "in terms of coordination and organization, everything is formally channeled from the management, although the departments have an important weight (Interviewed, Córdoba Conservatory). In the same way, it is confirmed that the decision process is shared, because, as Celia Ruiz (Granada Conservatory) supports, "decisions outside the regulations of the center are taken by agreement of the teachers, the school board and the technical team".

In order to communicate with teachers, all conservatories point out the use of formal communication as the predominant and preferred type of communication actions, including the notification of incidents, debates on internal issues and resolution approval.

However, this phenomenon also coexists with a large flow of informal communication in the field of development and implementation of activities, which has been increased in recent years due to the entry of new information and communication technologies: as WhatsApp, email, and so on (Francisco Martínez, Malaga Conservatory).

### TOOLS

Below are described the predominant communication tools in Andalusian higher conservatories. Formal meetings are the main tools of formal communication internally. In the Granada Conservatory about three or four teachers' meetings are held annually and weekly groups of about ten people are summoned (with faculty members, department heads, technical team, work groups, or school board members) (Celia Ruiz, Granada

Conservatory). Assemblies and meetings with students are held annually and occasionally quarterly (Interviewed, Córdoba Conservatory).

The informal interview is also very relevant, as conservatories have a small number of teachers (around 100) who usually coincide in hours and facilities.

Email is considered a relevant formal communication tool, especially in Córdoba and Granada conservatories. Both indicate the importance of disseminating information through mailing lists with hidden addresses.

The use of WhatsApp is not unanimous. While in some centers it is not used (Interviewed, Córdoba Conservatory), in others it is indicated as one of the main tools of group communication (Francisco Martínez, Malaga Conservatory), or as a favorite tool in informal matters (Celia Ruiz, Granada Conservatory).

Intranet has independent features in each center. While in some it is not available, such as Córdoba Conservatory; or is in disuse, like the Model program in the Granada Conservatory because of its inefficiency; other centers have indispensable online programs: as Séneca in Malaga Conservatory, for communication with teachers and students; or miConservatorio at Seville Conservatory.

Few centers have manuals. In the Granada Conservatory they affirm that it is an indispensable informative tool, it is published annually and it contains all the data related to the operations and the academic information of the center.

The web and official social networks are common tools in all centers with diverse uses. While some claim not to use them internally (Interviewed, Córdoba Conservatory), others admit to use them to exclusively to publish news for the center's target population.

The bulletin boards, and their content, in the form of posters, diptychs, or hand programs, currently have a prominent use internally.

Finally, the teaching guide is an indispensable document for the exercise of teaching and communication in the higher conservatories of music.

## EXTERNAL COMMUNICATION

The actions of external communication in the Andalusian higher conservatories of music are reflected mainly in a local and regional panorama, without national and international coverage (except in few occasions). For Andalusian conservatories, external communication is of vital importance:

it is intended to make contact with the environment and not be an isolated entity (...) and when there are artistic performances in the conservatory, the action runs out with the presentation, because it does not have external factors involved. Opening up is important to function. (Francisco Martínez, Malaga Conservatory)

Communication with external institutions occurs formally, through agreements, contracts and minutes (Israel López, Seville Conservatory). However, once these actions have been carried out, meetings, work projects and suggestions flow informally, through

telephone calls, WhatsApp, email, intranet, and so on (Francisco Martínez, Malaga Conservatory).

The predominant positions in the field of external communication are described below:

- the management is responsible for establishing contact, promoting and developing collaboration agreements with external entities (Israel López, Seville Conservatory);
- the department of artistic activities or the head of studies have assigned planning, development and mediation functions between the different departments, the management and the external entities;
- the members of the departments coordinate the communication actions and are responsible for involving the students, who act as the main stakeholder and active public;
- the public of the events held by the conservatories is mainly active (including participants in courses, conferences, etc.), although there is a significant number of passive public (as concert audiences). The latter is internal or local, small in number and has as main profiles family members, faculty members or students.

### EXTERNAL INSTITUTIONS

The Andalusian higher conservatories of music establish contact mainly with external institutions framed within the scope of their city and surroundings. Among the five Andalusian conservatories there is coordination on specific issues, such as access to higher education that are carried out as a single district (Interviewed, Córdoba Conservatory). There are also collaborations with other national and international conservatories (as the web and social networks of the center shows), professional conservatories of music or conservatories of dance and dramatic arts.

The city councils and surrounding towns, with their corresponding delegations and cultural councils, are important partners of the conservatories. Likewise, the councils are present in the main contacts of the Córdoba and Seville Conservatories, while in Granada and Malaga they claim to have relationships about specific matters, not being very relevant and of merely administrative type.

The universities are also part of the contacts of Seville, Malaga and Granada conservatories. According to Francisco Martínez (Malaga Conservatory) the “contact with universities is one of the most important due to the debate about the integration of music centers in the universities. To this end, numerous projects and contacts with the rectors and vice-chancellors are encouraged”. However, from other centers it is considered that this contact is a matter of different councils (Interviewed, Córdoba Conservatory).

Regional orchestras and music bands are also common partners, as well as foundations, museums and private entities. The Barenboim-Said Foundation or the Andalusian Culture Foundation (Seville Conservatory) stand out, as well as the Musical Foundation of Malaga (Malaga Conservatory) or the Emasagra Foundation (Granada Conservatory).

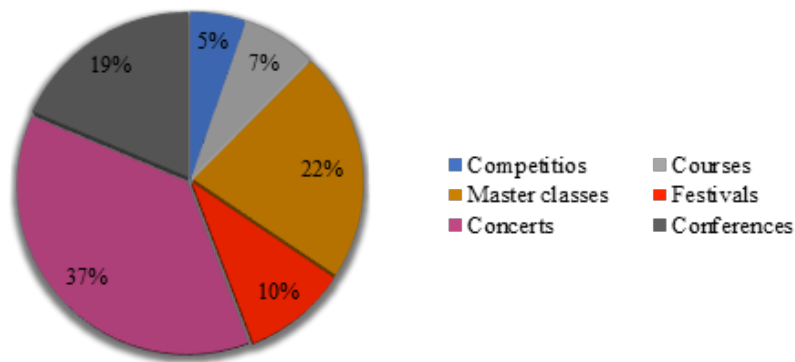
The theatres and local auditoriums are some of the main external partners. This is the case of the Seville Conservatory, which does not have an auditorium, and therefore demands the development of contacts with such entities to project advancement (Israel López, Seville Conservatory).



## EVENTS AND ACTIVITIES

Events and activities carried out within the conservatories can be organized into the following categories: competitions; courses or workshops; festivals, cycles or meetings; concerts, recitals and auditions (didactic, solo, orchestra, chamber or band); conferences, exchanges or seminars.

According to the data obtained from the official websites, the proportion of activities occurs in the following order: concerts, master classes, conferences, festivals, courses and competitions.



Graph 1: Events and activities in the Andalusian conservatories

Most of these activities are framed in the context of the center's facilities: auditoriums (with the exception of Seville), courtyards or large classrooms. Sometimes the events are premiered in the center prior to its staging outside of it (Francisco Martínez, Malaga Conservatory).

Each center has its own characteristic events:

- specialized courses, piano and contemporary music festivals, the contest of young performers and the cultural spring week (Interviewed, Córdoba Conservatory) take center stage at Cordoba Conservatory;
- at the Seville Conservatory "Las Noches del Carmen" (Carmen's Nights) and "Santa Cecilia" festivals, the chamber music and soloists competitions, the symphony orchestra concerts (in collaboration with the conservatories of dance and dramatic art) at the Teatro de la Maestranza; the concerts and guitar recitals of the Museum of Arts and Customs of Seville and the "Sevilla Sax Meeting" (Israel López, Seville Conservatory);
- Malaga Conservatory highlights the concerts of the large groups of the center (symphony orchestra, chamber, band and big-band), the cycle of contemporary music, the conference of new technologies and internal competitions whose winners act with the large groups (Francisco Martínez, Malaga Conservatory);
- the billboard of events of Granada Conservatory is scheduled annually highlighting concerts of the chamber, symphony, band, choir and ensembles orchestras. Highlights include "Brass Meeting", saxophone and contemporary music meetings, teacher concerts, the international symposium in collaboration with the University of Granada and the closing festival (Celia Ruíz, Granada Conservatory);
- as for Jaén Conservatory, according to its web section of activities, the chamber music contest and the solo contest stand out.

## TOOLS

External communication tools resemble those of internal communication (meetings, interviews, intranet, and so on). However, those used for dissemination and publicity purposes are chosen based on the characteristics and relevance of the event, taking into account the resources available.

Email and WhatsApp are the most widely used external communication tools.

A large part of the use of posters, leaflets and hand programs are used in internal communication (Interviewed, Córdoba Conservatory), although its relevance has occasionally transcended abroad as an advertising tool in buses and in local electronic signs (Israel López, Seville Conservatory).

“Press is a high costs medium” (Celia Ruíz, Granada Conservatory). Occasionally collaborations with other entities have given visibility in national press to the centers (Israel López, Seville Conservatory)), and timely internal events have been publicized (Interviewed, Córdoba Conservatory)).

“Accessibility to radio or television is unattainable for conservatories” (Celia Ruíz, Granada Conservatory). Like press, it occurs in cases of collaboration with external entities, although circumstantially some local channels have offered to disseminate information on specific centers (Francisco Martínez, Malaga Conservatory).

However, the main external communication tools are the social networks and the center’s website.

## THE CENTER’S WEBSITE

It is one of the most important tools, although in some conservatories it is claimed that its use only reaches internal or local publics (Interviewed, Córdoba Conservatory). In the Andalusian higher conservatories, the website is run by the management team (Seville), a professor (Córdoba), the head of studies (Malaga) or external companies (Granada).

All official websites are among first positions of the main search engines. In Google they occupy the first position, although this phenomenon is not repeated in Yahoo, Bing and Duckduckgo, since they descend from two to four positions or do not appear.

The design of the home page in most cases is similar. The logo of the center appears, a slide show, top main menu (except Seville), academic news, news, upcoming events, contact information, internal search engine (except Jaén) and direct links to social networks (except Cordoba). They also have accessibility options: font size changes and adaptation to other languages (mostly English).

The contents are also similar: context, academic, resources, news and events information.

As a context they have: welcome or greeting from the principal (except Malaga and Seville), history of the conservatory (except in Jaén), organization chart, and school board. In some centers there is also the curriculum of the teachers (Jaén and Granada), a link to their personal website (Seville) or information about the student association (Jaén and Seville).

Regarding academic information, we can find: curricula (except Seville), access, end studies work (TFT) (except Córdoba), teaching guides (except Córdoba), calendars (except Malaga), enrolment, credit recognition (except Seville) and Erasmus.

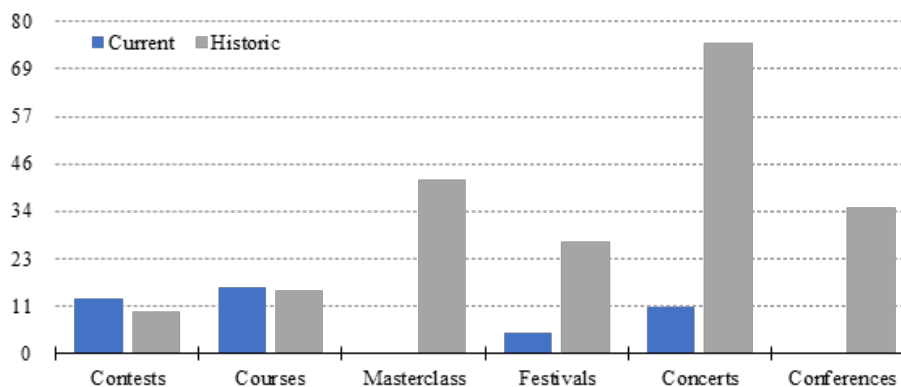
The resources offered are: center magazines, library (Malaga and Jaén) and gallery.

Regarding the contact information they provide: email from the management team, center address, center email, telephone, fax, intranet access (Jaén and Granada), contact forms (Malaga and Granada) and location (Córdoba and Granada).

External links include class blogs, department websites, pages of symphony orchestras, ministry, counselling, Andalusian institute and other conservatories.

News are described in detail and published as a blog. Its main announcements are: concerts, recitals and auditions (didactic, solo, orchestra, chamber or band) (37%); master classes (22%); conferences, exchanges or conferences (19%); festivals, cycles or meetings (10%); courses or workshops (7%); and contests (5%).

The information about news is not fully updated and a large percentage has expired as shown in Graph 2.



Graph 2: Web information (current and historic)

As peculiarities, some websites have a specific space for the department of cultural activities, recognitions, facilities, groupings, electives, regulations, application for degrees or external practices.

The number of broken links found was high: Jaén 11, Granada 27, Seville 75, Malaga 30. The website of Córdoba Conservatory does not contain any broken links.

### **SOCIAL NETWORKS**

“The website of the center is a detailed dissemination tool, the social networks are the fastest and most effective” (Celia Ruíz, Granada Conservatory). All members of the management highlight the use of social networks with the exception of Córdoba Conservatory, which states “there is a lot of distrust” (Interviewed, Córdoba Conservatory)).

Social networks, like the web, are managed by center staff, directors (Seville), or teachers (in the rest). The main social networks are: Facebook, Twitter, Instagram and YouTube.

### Facebook

All higher conservatories of music have a Facebook page created in 2010 (Jaén), 2011 (Granada), 2012 (Malaga and Córdoba) and 2018 (Seville).

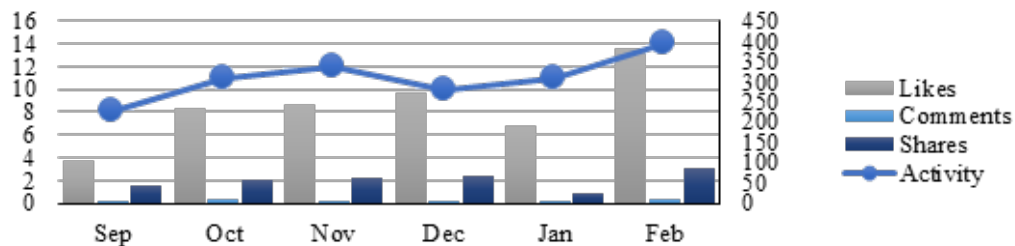
The user rating is positive 4,9 (Jaén), 3,6 (Granada) and 4,5 (Córdoba), however the number of ratings is very small (average of 15 ratings). The total number of visits amounts to 974 (Córdoba), 927 (Granada) and 643 (Jaén). The number of followers ranges between 2.000 and the number of likes is very different: 6.055 Córdoba, 5.712 Jaén, 2.463 Malaga and 16 Seville.

The activity in this social network oscillates between one and three publications per week of own elaboration (without shared publications), about 20 likes per publication, an average of five times shared, and a number less than one comment. Table 1 shows these specific values for each center.

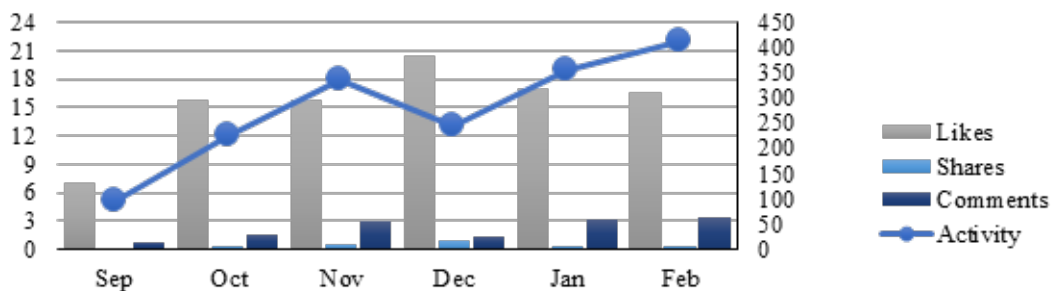
	JAÉN	MALAGA	SEVILLE	GRANADA	CÓRDOBA
Activity	2,9	1,9	0,2	3,7	0,2
Likes	20,5	29,1	0,4	19,5	14,5
Shares	4,7	10,7	0	2,7	8,5
Comments	0,1	0,4	0	0,4	0

Table 1: Facebook: activity and average interaction

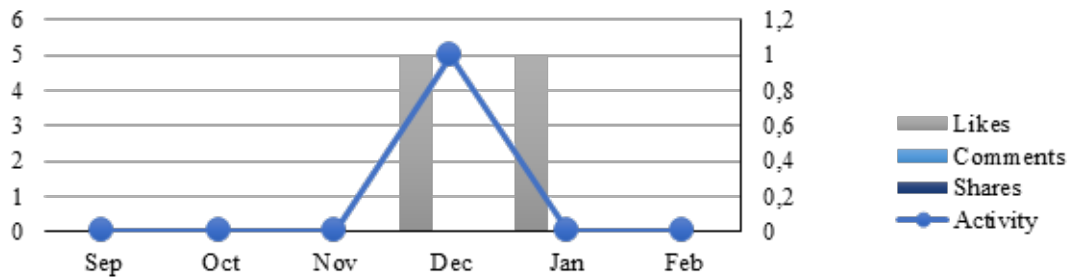
There is no defined activity common to each center, however, as shown in Graphs 3, 4, 5, 6 and 7, there is a greater number of movements of the followers the greater the activity (Jaén and Seville); while in others the activity is independent (Granada, Córdoba and Malaga).



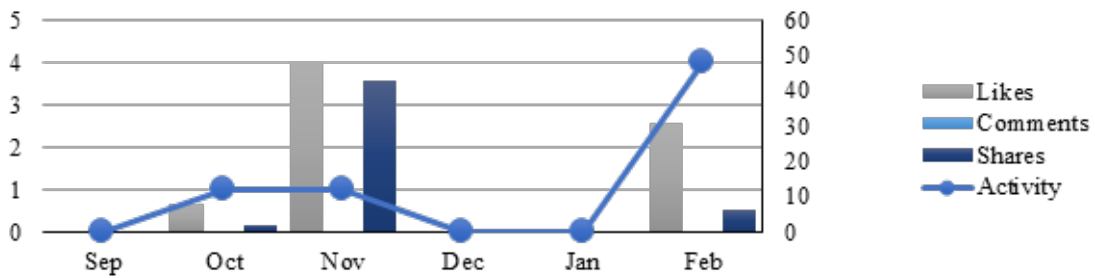
Graph 3: Jaén Conservatory Facebook activity



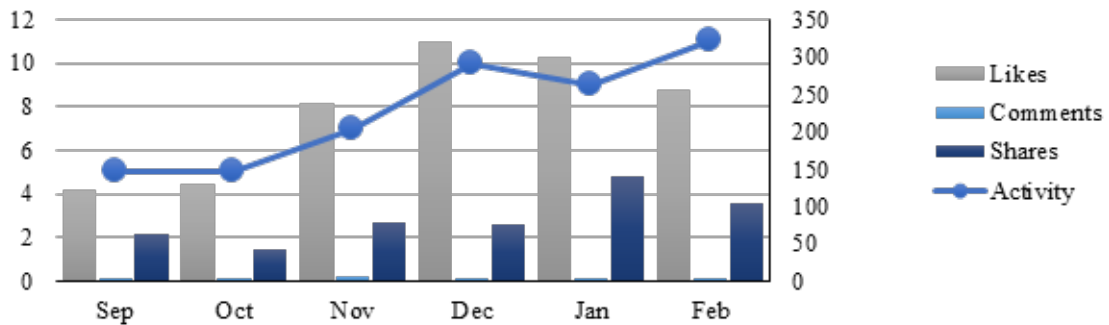
Graph 4: Granada Conservatory Facebook activity



Graph 5: Seville Conservatory Facebook activity

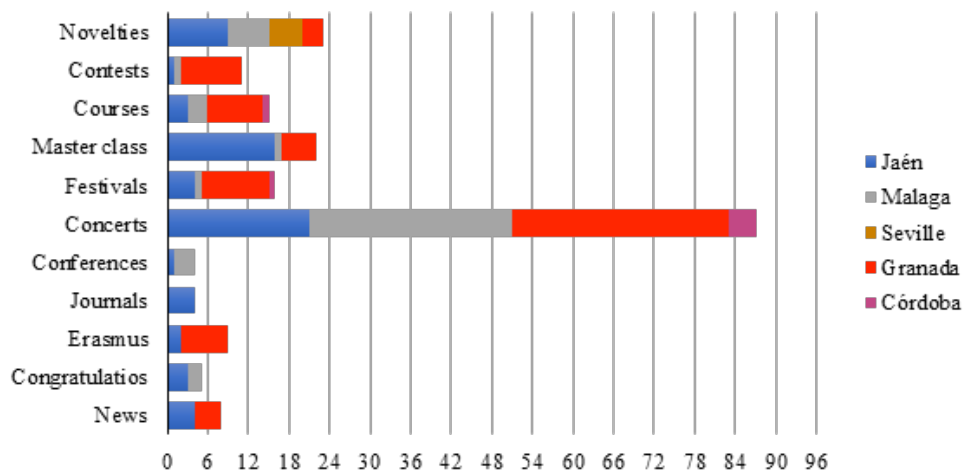


Graph 6: Córdoba Conservatory Facebook activity



Graph 7: Malaga Conservatory Facebook activity

It can be seen that February is the month of highest activity in all centers except in Seville. The month with the lowest activity is September. The novelties offered in this social network are established in the categories shown in Figure 8.



Graph 8: Facebook categories

As one can see, most of the events advertised on Facebook are concerts, and in descending order: news, master classes, festivals and courses. Regarding audiences, 12,6% of the publications are directed to the staff of the center, 0,5% to external staff, and no distinction is made in 82,5%.

As for the interaction offered by the page, only 1,12% of the publications got answers; 3,56% have integrated hashtags; 12,3% contain links to other websites, and 16,2% link to other profiles.

### Twitter

Twitter is used in all conservatories and is a network with a lot of activity. Their profiles were created in 2009 (Sevilla), 2011 (Granada), 2012 (Córdoba), 2013 (Málaga) and 2016 (Jaén). They contain a number of very different tweets: Granada 1.498, Jaén 682, Malaga 333 and Córdoba 154. Their number of profiles followed is 1.933 Granada, 356 Jaén, 314 Malaga, 154 Córdoba and 31 Seville. As for its followers, Seville has 2.207, Granada 1.540, Málaga 972, Jaén 384 and Córdoba 30. The number of likes is also uneven: Jaén 848, Córdoba 599, Granada 282, Seville 17 and Malaga two.

Its weekly activity consists of its own tweets and retweets by others. The average weekly activity of tweets is 1,6, which have 1,5 likes, are shared 1,02 times, and are answered 0,084 times. As for retweets, the average weekly activity is 0,9 retweets, 2,44 likes, 1,82 times shared, and 0,032 answered.

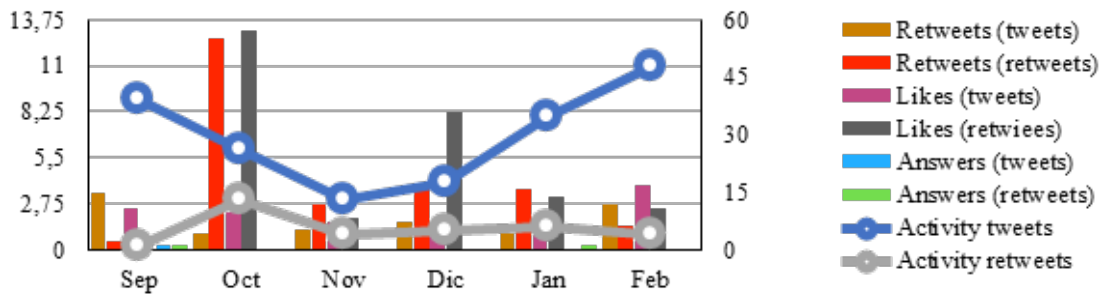
Table 9 shows the average weekly data for each center.

	JAÉN	MALAGA	SEVILLE	GRANADA	CÓRDOBA	
Tweets	Activity	2,6	1,2	1,7	2,7	0,04
	Likes	2,8	1,6	1,3	0,8	1
	Shared	1,7	0,9	1,1	0,4	1
	Answers	0,04	0	0,02	0	0

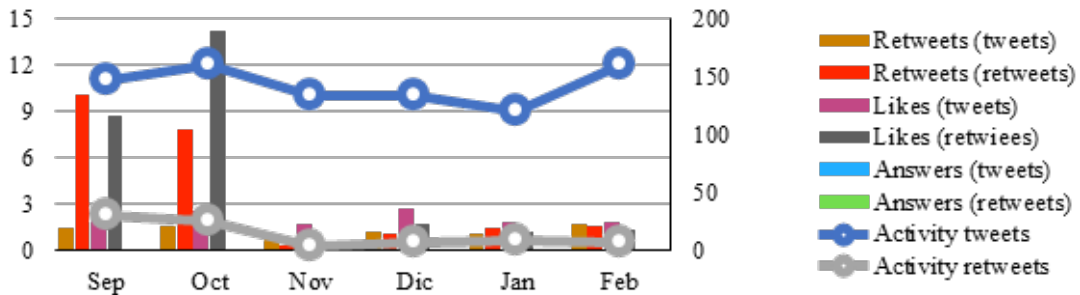
<b>Retweets</b>	Activity	3	0	1,3	0,1	0
	Likes	5,1	0	3,8	3,3	0
	Shared	4,2	0	3,2	1,7	0
	Answers	0,1	0	0,06	0	0

Table 2: Average weekly activity Twitter

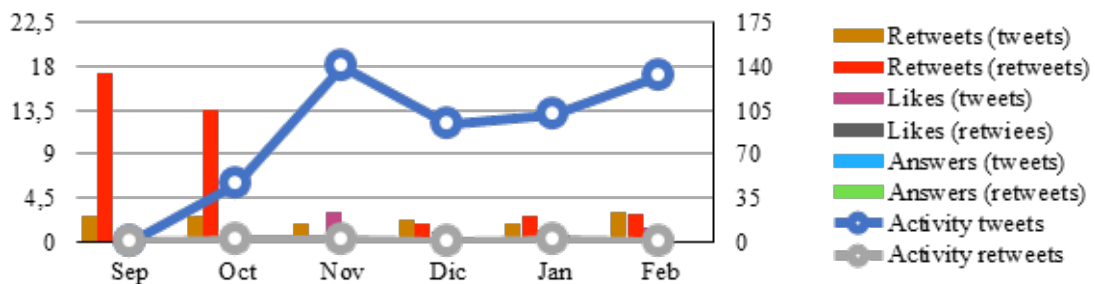
Graphs 9, 10, 11, 12, and 13 show the history of the social network, decoupling tweets and retweets. Malaga and Cordoba Conservatories do not contain retweets.



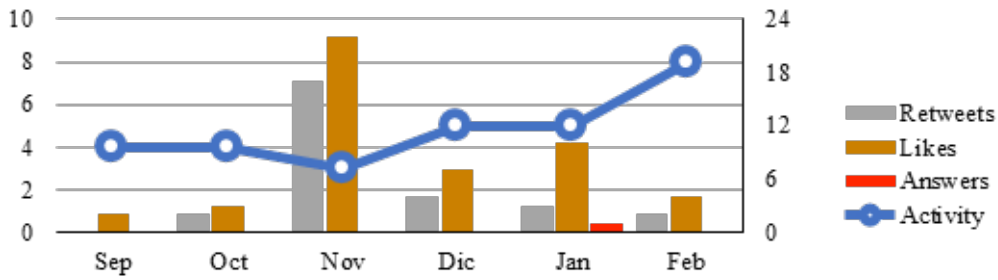
Graph 9: Seville conservatory Twitter activity



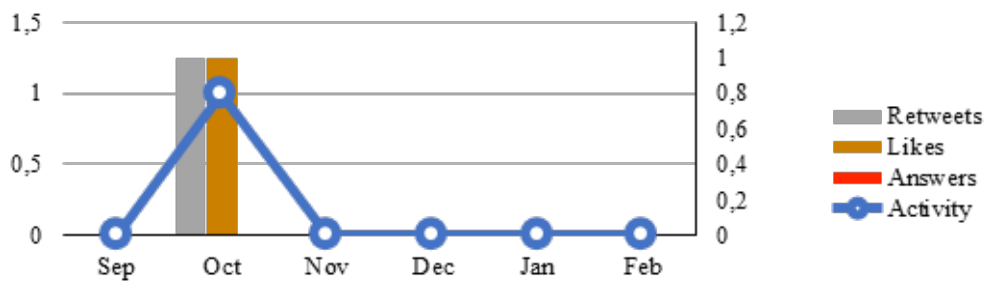
Graph 10: Jaén conservatory Twitter activity



Graph 11: Granada conservatory Twitter activity



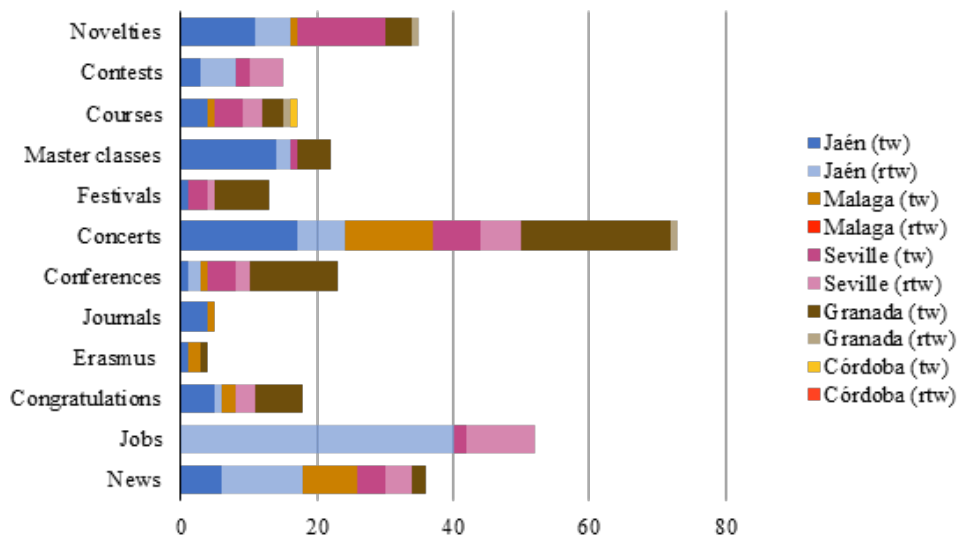
Graph 12: Malaga conservatory Twitter activity



Graph 13: Córdoba conservatory Twitter activity

Tweets are directed at 46,6% to center staff and retweets by 12,9%. As for external staff, tweets 9,7% and retweets 16,3%. Tweets without distinction represent 49,7% while retweets represent 17,9%. Regarding interaction topics, there are no responses from the page in tweets or retweets. The number of tweets containing hashtags is 16,3%, and the number of retweets is 36,52%. Web links contain 44,9% of tweets and 23,5% retweets, and profiles 12,7% of tweets and 40,9% of retweets.

As for the themes that is extracted from the previously described set of tweets and retweets, they are described in Graph 14.



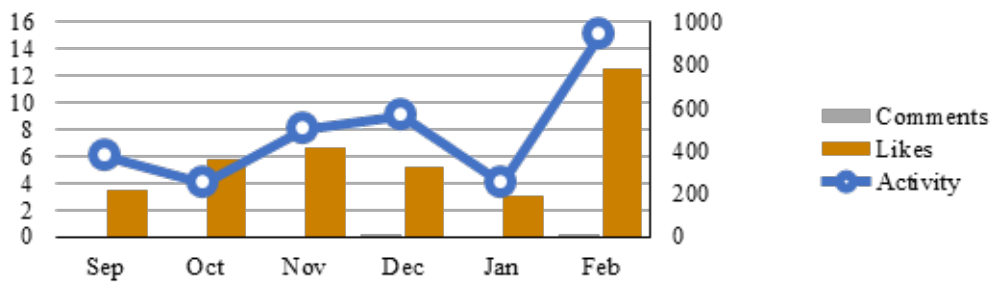
Graph 14: Twitter categories



### Instagram

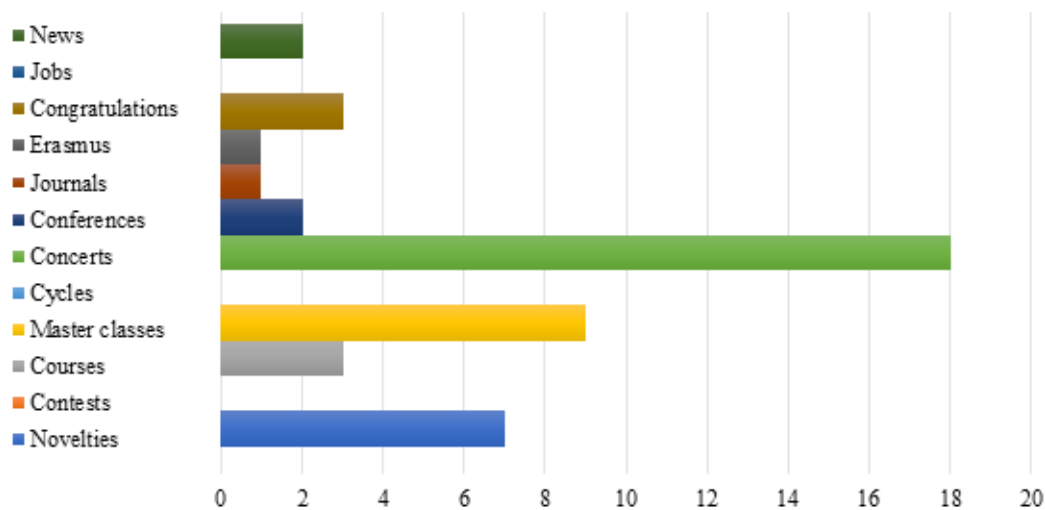
The use of Instagram is not predominant. Jaén and Seville conservatories have profiles, with 151 publications, 386 followers and 207 in a row (Jaén); and 0 publications, 234 followers and 435 in a row (Seville). Jaén Conservatory, being the only one with activity, has an average of 1,9 weekly publications, 50,2 likes per publication and 0,1 comments.

Graph 15 shows the history of the social network.



Graph 15: Jaén Instagram activity

Graph 16 shows the categories of publications in the social network.



Graph 16: Instagram categories

### YouTube

The YouTube social network is visible, but its content is scarce. Granada (created in 2010), Seville (2011) and Jaén (2016) have a page. Regarding the number of subscribers: 21 Granada, 44 Seville and 26 Jaén.

The activity of the Andalusian higher conservatories of music has not been constant in this social network. Jaén conservatory has made a total of 12 publications in 2018 (with 1.378 views, 22 likes and 1 dislikes); Seville has seven publications, from 2011 to 2017 (21.375 views, 42 likes and 15 dislikes); and Granada has one post, in 2010 (6.392 views, 20 likes and 11 dislikes).

With contents in the form of advertising videos and live concert recordings, the publications have had the average impact shown in Table 3.

	JAÉN	SEVILLE	GRANADA
Visualizations	114,8	3039	6392
Likes	1,8	6	20
Dislikes	0,08	2,1	11
Descriptions	0,8	1	1
Comments	0,08	0,4	0

Table 3: Medium impact YouTube

Some conservatories explain the lack of content on YouTube due to the lack of adequate sound and recording equipment (Celia Ruiz, Granada Conservatory).

#### *Social networks: comparison*

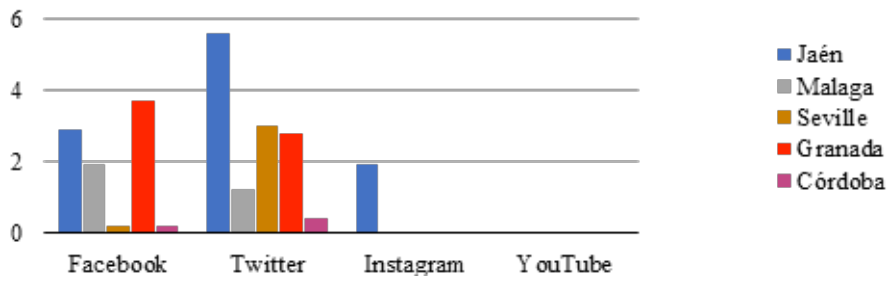
With regard to inclusion in social networks, Seville was the first center to open a Twitter profile, Jaén the Facebook and Granada the YouTube.

	FACEBOOK	TWITTER	YOUTUBE
2009		Seville	
2010	Jaén		Granada
2011	Granada	Granada	Seville
2012	Malaga, Córdoba	Córdoba	
2013		Malaga	
2014			
2015			
2016		Jaén	Jaén
2017			
2018	Seville		

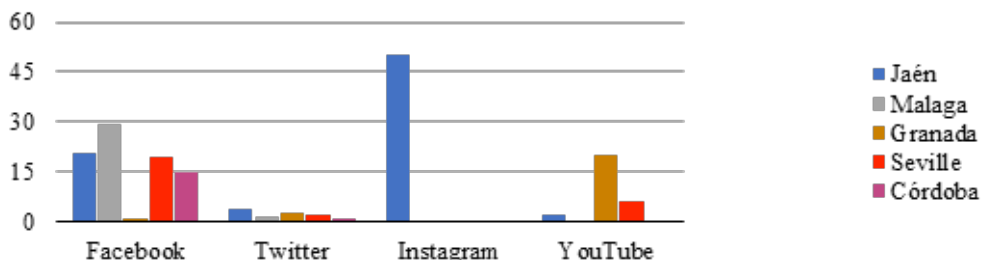
Table 4: Chronology of social networks creation

In relation to the development of these social networks, Twitter has the highest activity index, Instagram the highest number of likes and Facebook the highest number of shared information. The most commented information is on YouTube and Facebook.

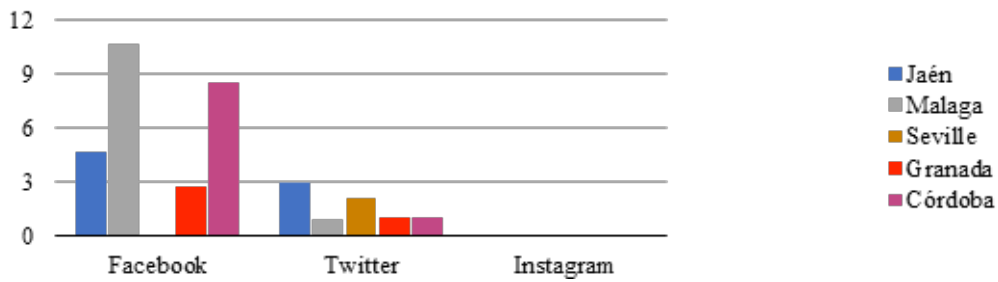
The conservatories with more activity in social networks are: Granada on Facebook and Jaén on Twitter. These data are contemplated in Graphs 17, 18, 19 and 20.



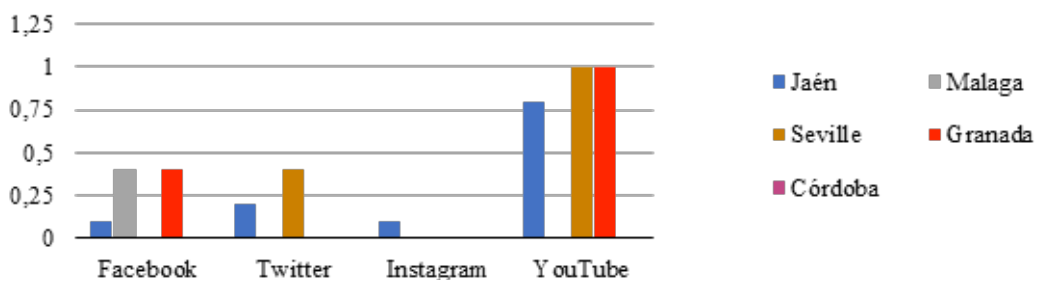
Graph 17: Comparison of social networks activity



Graph 18: Comparison of likes on social networks



Graph 19: Comparison of publications shared on social networks



Graph 20: Comparison of comments/answers on social networks

In addition to these indicators, the number of YouTube views is an approximate indicator of the reach of social networks, with an average of 3.200 views per post.

## COMMUNICATION ASSESSMENT

Andalusian higher conservatories of music consider that an important work is being carried out regarding the generation and promotion of local musical heritage. However, they recognize their limitations and the limited scope of their communication actions and propose numerous improvements, such as: the staff increase in management (Interviewed, Córdoba Conservatory); the acquisition of a person trained in communication (Israel López, Seville Conservatory); the integration in higher education (Francisco Martínez, Malaga Conservatory); and the increase in budget and research support (Celia Ruiz, Granada Conservatory).

## DISCUSSION AND CONCLUSIONS

After the analysis of the results, the hypothesis is confirmed that within the higher conservatories of music there is an internal communication flow equivalent to that of any educational institution. However, its actions in the external field and its commitment to the musical cultural heritage turn these centers into paradigms that generate and preserve culture and art.

From this statement it is possible to establish the following conclusions:

1. Andalusian higher conservatories of music are long-standing historical institutions;
2. there is an internal commitment to education and the preservation of local heritage that is channeled mainly from the management in the form of downward communication;
3. numerous external actions are carried out in the local environment and have little impact;
4. in the Andalusian higher conservatories of music are aware of this situation and say they have no means to improve it.

Currently, those in charge of management know the historical past of the centers and promote a large number of open activities that reinforce educational aspects while serving advertising purposes from a social perspective.

In the context of carrying out these activities, from an internal point of view, numerous interviews (formal and informal) are conducted and information is shared with tools such as email or WhatsApp, in order to promote student and teaching staff involvement in the activities carried out.

From the external point of view, management coordinates all the activities with local entities, some of which are important diffusers of the conservatories, who can only advertise through their website and social networks.

If the communication actions of each of the centers are compared, it is also possible to establish some conclusions:

- the main projects of the Seville Conservatory take place outside its facilities because they do not have an auditorium (Israel López, Seville Conservatory); and Granada Conservatory claims to have a regular audience when it is located in a historic building (Celia Ruiz, Granada Conservatory);
- by consensus, the official website is the most complete means of information;
- the most used social networks are, in this order: Facebook, Twitter, Instagram and YouTube;

- the topics covered in the whole social and web networks of the center are: 30% concerts, 16% festivals, 11% master classes, 7% conferences, 7% courses, 6% employment, 6% contests, 5% news, 3% congratulations, 2% Erasmus, 1% journals;

As a general conclusion, it is possible to establish that the Andalusian higher conservatories of music need to develop specific communication plans that address their needs, although this requirement cannot currently be met due to budgetary constraints. Given this situation, it is possible to propose other improvements, such as teachers' training in communication tasks (internal and external) and/or establishment of a unified agency at the regional or state level that deals with the public relations of Andalusian higher conservatories of music.

Translation: Rosario Haro-Almansa and Guillermo van Zummeren-Moreno

## REFERENCES

- Alameda García, D. & Fernández Blasco, E. (2002). Aproximación conceptual a la publicidad institucional. *Sphera publica revista de ciencias sociales y de la comunicación*, 2, 159-174.
- Almansa Martínez, A. (2004). Historia de los gabinetes de comunicación en España. *Revista Historia y Comunicación Social*, 9, 5-21.
- Almansa Martínez, A. & Castillo Esparcia, A. (2015). *Nuevos medios en comunicación política*. Huelva: Asociación de la prensa de Huelva.
- Alvarado López, M. C. & De Andrés del Campo, S. (2005). Una reflexión crítica sobre la publicidad estatal. El Estado ¿anunciante social?. *Telos: Cuadernos de comunicación e innovación*, 64, 67-73.
- Arceo Vacas, J. L. (2006). La investigación de relaciones públicas en España. *Análisi*, 34, 111-124.
- Brazo, L., Ipiña, N. & Zubergoitia, A. (2011). Análisis de las competencias digitales de los estudiantes de tres títulos de grado de Mondragón Unibertsitatea. *Revista Electrónica de Tecnología Educativa*, 36, 1-12.
- Campillo Alhama, C. (2010). Comunicación pública y administración municipal. Una propuesta de modelo estructural. *Pensar la Publicidad*, 4(1), 45-62.
- Capriotti, P. (2009). Impacto de las nuevas tecnologías en la comunicación interna. In M. C. Carretón Ballester (Ed.), *Las relaciones públicas en la gestión de la comunicación interna* (pp. 41-54). Sevilla: Asociación de Investigadores en Relaciones Públicas.
- Castells, M. (2006). *La sociedad red: una visión global*. Madrid: Alianza Editorial.
- Castillo Esparcia, A. (2010). *Introducción a las relaciones públicas*. Málaga: Instituto de Investigaciones en Relaciones Públicas.
- Caro, A. (2010) Publicidad y globalización. *Historia y Comunicación Social*, 15, 111-123.
- Carretón Ballester, C. (2014). La molécula conductual de relaciones públicas en la comunicación gubernamental con los inmigrantes en España. *Revista Latinoamericana de Comunicación*, 126, 42-56. <https://doi.org/10.16921/chasqui.voi126.265>

- Duncan-Howell, J. (2012). Digital mismatch: expectations and realities of digital competency amongst pre-service education students. *AJET: Australasian Journal of Educational Technology*, 28(5), 827-840. <https://doi.org/10.14742/ajet.819>
- Fàbregues Feijóo, S. (2016). *Técnicas de investigación social y educativa*. Barcelona: Universidad Abierta de Cataluña.
- Feliu García, E. (2004). La publicidad social. In N. Mínguez & N. Villara (Eds.), *La comunicación. Nuevos discursos y perspectivas* (pp. 67-71). Madrid: Edipo.
- García López, M. (2001). *Publicidad institucional: el Estado anunciante*. Málaga: Universidad de Málaga.
- Garrido Lora, M., Ramos-Serrano, M & Rodríguez Centenero, J. C. (2007). Análisis de la publicidad institucional del Estado español: objetivos y cualidades discursivas. *Revista Internacional de Comunicación Audiovisual, Publicidad y Literatura*, 1(5), 337-389.
- Haro-Almansa, R. & Van Zummeren-Moreno, G. (2017). Orígenes y desarrollo de los conservatorios superiores de música Españoles. In C. A. Gil Gual & A. M. Vernia Carrasco (Eds.), *IV Congreso y II Congreso Internacional de Conservatorios Superiores de Música* (pp. 283-298). Cantabria: SEM-EE.
- Kennedy, G., Dalgarno, B., Gray, K., Judd, T., Waycott, J., Bennet, S., Maton, K., Krause, K., Boshop, A. Chang, R. & churchward (2007). The net generation are not big users of web 2.0 technologies: preliminary findings. In R. Atkinson; C. McBeath; S. Soong & C. Cheers (Eds.), *Annual Conference of the Australasian Society for Computers in Learning in Tertiary Education* (pp. 517-525). Singapura: Nanyang Technology University. Retirado de <http://ro.uow.edu.au/cgi/viewcontent.cgi?article=2235&context=edupapers>
- Krippendorff, K. (1997). *Metodología de análisis de contenido: teoría y práctica*. Barcelona: Paidós.
- Lafuente Ibáñez, C. & Marín Egoscozába, A. (2008). Metodologías de la investigación en las ciencias sociales: fases, fuentes y selección de técnicas. *Revista Escuela de Administración de Negocios*, 64, 5-18. <https://doi.org/10.21158/01208160.n64.2008.450>
- Martínez-Vallvey, F., Mellado-Segado, A. & Hernández-Tristán, M.J. (2017). Comunicación institucional y relaciones informativas. El caso de la administración cultural en Andalucía. *Revista Internacional de Relaciones Públicas*, 7(13), 23-40. <https://doi.org/10.5783/RIRP-13-2017-03-23-40>
- Matilla, S. K. (2014). *Cambio social y relaciones públicas*. Barcelona: UOC
- Mayaux, F. (1991). La Communication des entreprises de services. In C. Dumoulin & J. P. Flipo (Eds.). *Enterprises de services, 7 facteurs des de réussite* (pp. 87-134). Paris: Les Editions d'Organisation.
- Moreu, E. (2005). *La Administración anunciante. Régimen jurídico de la publicidad institucional*. Navarra: Aranzadi.
- Royal Decree 21/2015, February 07, Spain government.
- Roig-Vila, R. & Pascual, A. M. (2012). Las competencias digitales de los futuros docentes. Un análisis con estudiantes de Magisterio de Educación Infantil de la Universidad de Alicante. *@tic Revista d'Innovació Educativa*, 9, 53-60. <https://doi.org/10.7203/attic.9.1958>
- Sierra Bravo, R. (1985) *Técnicas de investigación social: teoría y ejercicios*. Madrid: Paraninfo.
- Schultz, D., Tannebaum, S. & Lauterborn, R. (1994). *The new marketing paradigm*. Chicago: Kluwer Academic Publishers.
- Valls, J. F. (1986). *La jungla comunicativa*. Barcelona: Editorial Ariel.

Vilches, F. (2010) La publicidad institucional. Publicidad y lengua española. Un estudio por sectores. *Comunicación social*, 8(1) 190-202.

Xifra, J. (2005). *Planificación estratégica de las relaciones públicas*. Barcelona: Paidós.

Xifra, J. (2011). *Manual de relaciones públicas e institucionales*. Madrid: Tecnos.

## **BIOGRAPHICAL NOTES**

Rosario Haro-Almansa is a concertist, researcher and piano teacher at the Múrcia Conservatory of Music (Piano Department). PhD at the Inter-University Communication Doctorate of the Universities of Malaga, Seville, Huelva and Cadiz. Master in Music Research from the University of Murcia. Degree in Music in the specialty of Interpretation (Piano) at the Conservatory of Music of Murcia.

ORCID: <https://orcid.org/0000-0002-9645-8504>

Email: [rosario.haro@murciaeduca.es](mailto:rosario.haro@murciaeduca.es)

Address: Conservatory of Music of Murcia, C / San José N° 13, 2° C (30110) Churra, Murcia, Spain

Guillermo van Zummeren-Moreno is a PhD at the Inter-University Communication Doctorate of the Universities of Malaga, Seville, Huelva and Cadiz. Master in Music Research from the University of Murcia. Degree in Music in the field of Interpretation at the Conservatory of Music of Múrcia Manuel Massoti Littel. Trombone professor at the Murcia Conservatory of Music (Department of Wind-Metal and Percussion), and at the Professional Conservatory of Music Julián Santos de Jumilla (Department of Wind).

Orcid: <https://orcid.org/0000-0002-3408-5968>

Email: [guillermo.vanzummeren@murciaeduca.es](mailto:guillermo.vanzummeren@murciaeduca.es)

Address: Conservatory of Music of Murcia, C / San José N° 13, 2° C (30110) Churra, Murcia, Spain

\* **Submitted: 02/07/2019**

\* **Accepted: 31/07/2019**