



AGENTUR FÜR  
QUALITÄTSSICHERUNG DURCH  
AKKREDITIERUNG VON  
STUDIENGÄNGEN E.V.

## FINAL REPORT

TELKOM UNIVERSITY

### **CLUSTER ARTS AND DESIGN**

VISUAL COMMUNICATION DESIGN (BACHELOR OF DESIGN)

PRODUCT DESIGN (BACHELOR OF DESIGN)

INTERIOR DESIGN (BACHELOR OF DESIGN)

VISUAL ARTS (BACHELOR OF ARTS)

CRAFT (BACHELOR OF ARTS)

DESIGN (MASTER OF ARTS)

February 2025



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## DECISION OF THE AQAS STANDING COMMISSION ON THE STUDY PROGRAMMES

- “VISUAL COMMUNICATION DESIGN” (BACHELOR OF DESIGN)
- “PRODUCT DESIGN” (BACHELOR OF DESIGN)
- “INTERIOR DESIGN” (BACHELOR OF DESIGN)
- “VISUAL ARTS” (BACHELOR OF ARTS)
- “CRAFT” (BACHELOR OF ARTS)
- “DESIGN” (MASTER OF ARTS)

### OFFERED BY TELKOM UNIVERSITY, BANDUNG, INDONESIA

Based on the report of the expert panel, the comments by the university, and the discussion of the AQAS Standing Commission in its 23<sup>th</sup> meeting on 02 December 2024, the AQAS Standing Commission decides:

1. The study programmes “**Visual Communication Design**” (Bachelor of Design), “**Product Design**” (Bachelor of Design), “**Interior Design**” (Bachelor of Design), “**Visual Arts**” (Bachelor of Arts), “**Craft**” (Bachelor of Arts), and “**Design**” (Master of Arts) offered by **Telkom University, Indonesia** are accredited according to the AQAS Criteria for Programme Accreditation (Bachelor/Master).

The accreditations are conditional.

The study programmes essentially comply with the requirements defined by the criteria and thus the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) and the European Qualifications Framework (EQF) in their current version. The required adjustments can be implemented within a time period of twelve months.

2. The conditions have to be fulfilled. The fulfilment of the conditions has to be documented and reported to AQAS no later than **31 January 2026**.
3. The accreditation is given for the period of **six years** and is valid until **31 January 2031**.

#### Conditions:

##### For all study programmes:

1. The university must implement more effective measures for quality assurance regarding the workload of the teaching staff to ensure an actually manageable workload.
2. There must be a clear differentiation between tests, exams and other assignments, and the assessments must be more methodically oriented, such as case studies and reflection journals, so that they can reflect the learner's learning progress and outcomes, not only focus on querying knowledge, but also encourage problem-solving, critical thinking and reflect on creative processes.
3. The university must intensify the support for teaching staff to become qualified for the positions at professional levels through the following actions:

- a. The current heavy workload of the teaching staff must be properly adjusted to create more time and space for them to fulfil the required criteria for professorship (e.g., completing a PhD, conducting and publishing their own research).
  - b. The university has to develop a concept on promoting internationalisation for the teaching staff (e.g., increasing financial support in attending international conferences).
4. The university must draft a plan for the expansion of the capacity and for the equipment of studios, laboratories and workshops to accommodate the growing body of students as well as for the establishment of an accessible student lounge where students can do their homework or work on group projects.

Additionally for the “Interior Design” study programme (Bachelor of Design):

5. It is mandatory to revise the course descriptions in terms of English translation in order to make sure that international training guidelines are in place, especially for international students.
6. Several aspects including architectural construction, laws and regulations and building materials must be sharpened in the curriculum of the “Interior Design” to be in line with the international standards (e.g., European Charter for Architectural Education 2020).

Additionally for the “Design” study programme (Master of Arts):

7. The university has to develop a clear, written guideline outlining the requirements for the Master's thesis in both formats (theoretical papers and practical projects). This must transparently detail the distinctions between a Master's and Bachelor's thesis, including all formal requirements.

The following **recommendations** are given for further improvement of the programmes:

For all study programmes:

1. Sustainability should serve as a basic principle and be reflected more clearly in the curriculum and the module descriptions of the programmes.
2. It is recommended to more actively involve students in the QA process through different measures.
3. For future appointments of new academic staff, the university should draft job descriptions in a way that documented artistic practices, publications and participation in significant exhibitions or projects can be reflected and the requirements for a professorship can be met.
4. In order to have access to current developments and trends as well as to develop collaboration with other universities and industry experts, the teaching staff should seek membership in various national and international associations and organisations.
5. A concept for the development of teaching staff which is congruent with the profile of the School of Creative Industry and the individual study programmes should be developed to ensure that the teaching staff's professional and didactic-methodological skills match the academic content and have more opportunities to participate in international exchange.
6. Access to international literature and sources on a large scale, both physically and digitally, should be available to students to allow them to explore topics for their journal or thesis and to advance design studies to an international level.

7. Students should have more opportunities to learn about materials (e.g., fabrics, tiles, paints, or other material samples) and techniques to get familiar with the material applications and specifications.
8. The School of Creative Industry should reduce the number of students per academic supervisor to ensure the effectiveness of this concept.
9. The university should have their own international programmes and provide more intensive support for international events such as international student exchange, international conferences and excursions.
10. It is recommended to create a complete English version of the relevant websites with essential information (e.g., curriculum and course descriptions) and as many relevant parts as possible (including some translated videos) for international prospective students in order to provide a better service for them.
11. The university should place greater emphasis on showcasing students' works on the websites of the School of Creative Industry and study programmes as an effective and engaging way to convey the core values and strengths of the study programmes to prospective students.

Additionally for the "Product Design" study programme (Bachelor of Design):

12. It is recommended to modularise the courses offered to achieve a more efficient arrangement of the curriculum.
13. Digitalisation should be integrated into the curriculum.
14. The opportunity to work interdisciplinarily with various programmes should be promoted more extensively.
15. It is recommended to include at least one project module regarding the design of an industrially manufactured technical product with corresponding manufacturing processes (e.g., injection moulding).
16. The workshops should be improved in terms of total area, equipment (e.g., a room with workbenches), and range of materials (e.g., processing of metal, sheet metal, modelling foam and plastics).

Additionally for the "Interior Design" study programme (Bachelor of Design):

17. It is recommended to modularise the courses offered to achieve a more efficient arrangement of the curriculum.
18. The opportunity to work interdisciplinarily with various programmes should be promoted more extensively.
19. It is recommended to actively incorporate excursions and visits into the courses, e.g., visiting building sites, viewing completed projects and involving in construction companies and interior designers.

Additionally for the "Visual Arts" study programme (Bachelor of Arts):

20. It is recommended to modularise the courses offered to achieve a more efficient arrangement of the curriculum.
21. It is recommended to include contemporary art practices and critical theory in the curriculum to better prepare students for current global trends.
22. The opportunity to work interdisciplinarily with various programmes should be promoted more extensively.

Additionally for the “Craft” study programme (Bachelor of Arts):

23. It is recommended to modularise the courses offered to achieve a more efficient arrangement of the curriculum.
24. Topics such as digitalisation of processes, e.g., virtual clothing design and presentation, e-commerce, etc., should be incorporated into the curriculum in order to increase opportunities for an international career of graduates.
25. A physical and digitalised archive of written and pictorial testimonies as well as objects such as raw and textile materials, tools and equipment, especially textile techniques for Indonesian batiks should be established so that this chain of ideas can be clearly traced.

Additionally for the “Design” study programme (Master of Arts):

26. It is recommended to add a slightly larger proportion of electives to the curriculum in order to facilitate individual focus adjustments.

With regard to the reasons for this decision the Standing Commission refers to the attached expert report.

**EXPERT REPORT****ON THE STUDY PROGRAMMES**

- “VISUAL COMMUNICATION DESIGN” (BACHELOR OF DESIGN)
- “PRODUCT DESIGN” (BACHELOR OF DESIGN)
- “INTERIOR DESIGN” (BACHELOR OF DESIGN)
- “VISUAL ARTS” (BACHELOR OF ARTS)
- “CRAFT” (BACHELOR OF ARTS)
- “DESIGN” (MASTER OF ARTS)

**OFFERED BY TELKOM UNIVERSITY, BANDUNG, INDONESIA**

Visit to the university: 05-08 August 2024

**Panel of experts:**

<b>Prof. Dr. Wolfgang Grillitsch</b>	Carinthia University of Applied Sciences, Head of the Architecture programme (Austria)
<b>Assoc. Prof. Ahamad Tarmizi Azizan</b>	Universiti Malaysia Kelantan, Faculty of Creative Technology and Heritage (Malaysia)
<b>Prof. Matthias Held</b>	University of Applied Sciences Schwäbisch Gmünd, Pro-rector of Research, Transfer, and Internationalisation, Design Foundation/Product Design (Germany)
<b>Prof. Anne-Marie Grundmeier</b>	University of Education Freiburg, Professor of Fashion and Textile Sciences (Germany)
<b>Dhira Pardi</b>	Insada Integrated Design Team (Jakarta, Indonesia) (representative of the labour market)
<b>Anastasia Marcelli Putri</b>	Student of Maranatha Christian University, Bachelor of Interior Design (Indonesia) (student expert)

**Coordinator:**

Vi Le

Jana Newiger

AQAS, Cologne, Germany

## I. Preamble

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AQAS – Agency for Quality Assurance through Accreditation of Study Programmes – is an independent non-profit organisation supported by more than 90 universities, universities of applied sciences and academic associations. Since 2002, the agency has been recognised by the German Accreditation Council (GAC). It is, therefore, a notified body for the accreditation of higher education institutions and programmes in Germany.

AQAS is a full member of ENQA and also listed in the European Quality Assurance Register for Higher Education (EQAR) which confirms that our procedures comply with the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG), on which all Bologna countries agreed as a basis for internal and external quality assurance.

AQAS is an institution founded by and working for higher education institutions and academic associations. The agency is devoted to quality assurance and quality development of academic studies and higher education institutions' teaching. In line with AQAS' mission statement, the official bodies in Germany and Europe (GAC and EQAR) approved that the activities of AQAS in accreditation are neither limited to specific academic disciplines or degrees nor a particular type of higher education institution.

## II. Accreditation procedure

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This report results from the external review of the programmes “**Visual Communication Design**” (Bachelor of Design), “**Product Design**” (Bachelor of Design), “**Interior Design**” (Bachelor of Design), “**Visual Arts**” (Bachelor of Arts), “**Craft**” (Bachelor of Arts), and “**Design**” (Master of Arts) offered by **Telkom University**.

### 1. Criteria

Each programme is assessed against a set of criteria for accreditation developed by AQAS: the AQAS Criteria for Programme Accreditation (Bachelor/Master). The criteria are based on the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) 2015. To facilitate the review each criterion features a set of indicators that can be used to demonstrate the fulfilment of the criteria. However, if single indicators are not fulfilled, this does not automatically mean that a criterion is not met. The indicators need to be discussed in the context of each programme since not all indicators necessarily can be applied to every programme.

### 2. Approach and methodology

#### *Initialisation*

The university mandated AQAS to perform the accreditation procedure in December 2024. The university produced a Self-Evaluation Report (SER). In August 2023, the institution handed in a draft of the SER together with the relevant documentation on the programmes and an appendix. The appendix included:

- an overview of statistical data of the student body (e.g. number of applications, beginners, students, graduates, student dropouts),
- the CVs of the teaching staff/supervisors,
- information on student services,
- core information on the main library,
- as well as academic regulations.



AQAS checked the SER regarding completeness, comprehensibility, and transparency. The accreditation procedure was officially initialised by a decision of the AQAS Standing Commission on 4 December 2023. The final version of the SER was handed in in November 2023.

#### *Nomination of the expert panel*

The composition of the panel of experts follows the stakeholder principle. Consequently, representatives from the respective disciplines, the labour market, and students are involved. Furthermore, AQAS follows the principles for the selection of experts defined by the European Consortium for Accreditation (ECA). The Standing Commission nominated the aforementioned expert panel in May 2024. AQAS informed the university about the members of the expert panel and the university did not raise any concerns against the composition of the panel.

#### *Preparation of the site visit*

Prior to the site visit, the experts reviewed the SER and submitted a short preliminary statement including open questions and potential needs for additional information. AQAS forwarded these preliminary statements to the university and to all panel members in order to increase transparency in the process and the upcoming discussions during the site visit.

#### *Site visit*

After a review of the SER, a site visit to the university took place from 05–08 August 2024. On site, the experts interviewed different stakeholders, e.g. representatives of the management of the higher education institution, the programme management, of teaching and of other staff, as well as students and graduates, in separate discussion rounds and consulted additional documentation as well as student work. The visit concluded with the presentation of the preliminary findings of the group of experts to the university's representatives.

#### *Reporting*

After the site visit had taken place, the expert group drafted the following report, assessing the fulfilment of the AQAS Criteria. The report included a recommendation to the AQAS Standing Commission. The report was sent to the university for comments.

#### *Decision*

The report, together with the comments of the university, forms the basis for the AQAS Standing Commission to take a decision regarding the accreditation of the programmes. Based on these two documents, the AQAS Standing Commission took its decision on the accreditation on 2 December 2024. AQAS forwarded the decision to the university. The university had the right to appeal against the decision or any of the imposed conditions.

In February 2025, AQAS published the report, the result of the accreditation as well as the names of the panel members.

### III. General information on the university

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#### Telkom University

Telkom University (Tel-U) is located in Bandung, Indonesia, and was founded in 2013 as a result of the merger of 4 higher education institutions under the Telkom Education Foundation, namely the Telkom Institute of Technology (established in 1990), Telkom Institute of Management (established in 1990), Telkom Polytechnic (established in 2007), and Telkom Indonesian College of Art and Design (established in 2010). The university consists of 7 faculties and 38 programmes for undergraduate and graduate studies. The seven faculties are as follows: School of Electrical Engineering, School of Industrial and System Engineering, School of Computing, School of Economics and Business, School of Communication and Business, School of Creative Industries, and School of Applied Science.

According to the SER, there are currently 33,000 students at Telkom University, including international students from 51 countries (Timor Leste, Malaysia, Thailand, South Korea, Cambodia, Vietnam, The Netherlands, Germany, Croatia, Jordania, Sudan, etc). In addition to offering regular classes, Telkom University offers international class programmes using English as the instruction language. The programme provides international short-term visit, exchange, or double degree with university partners such as Kumoh Institute of Technology (Korea), Kumamoto University (Japan), Saxion University (the Netherlands), Universiti Utara Malaysia, etc. According to the SER, the university has 31 research groups and 130 laboratories and conducts over 911 research studies and 187 community services. The available research centres at Telkom University include Advanced Wireless Technologies (Adwitech), Internet of Things Center (TIC), Digital Business Ecosystem (DBE), Human Centric Engineering (Humic Engineering), and Advanced Creative Network (AdCNet), and Artificial Intelligence. Bandung Techno Park (BTP), an innovation centre, is actively involved in developing and mentoring start-up companies, business incubations, and providing technology solutions in ICT areas. The centre was inaugurated directly by the Indonesian Minister of Industry as a form of a strategic plan for the development of 100 technoparks throughout Indonesia which was initiated by the government. Through BTP, Telkom University has developed an innovation and entrepreneurship curriculum supported by 560 non-academic partners and has organised non-academic activities including the Innovation Scheme Internship. The SER also states that the university follows the vision to become a research and entrepreneurial university.

#### School of Creative Industry (SCI)

The School of Creative Industry (SCI) was established in August 2013 and engaged in the field of art and design education which focuses on the development of education in the creative industries sector. Telkom University offers 6 study programmes under the School of Creative Industries (SCI), which are all included in the review process for accreditation: Master of Design Study Programme, Bachelor of Visual Communication Design Study Programme, Bachelor of Product Design Study Programme, Bachelor of Interior Design Study Programme, Bachelor of Visual Arts Study Programme, and Bachelor of Craft Study Programme. As of 2023, the School of Creative Industry has a total of 4,308 students and 148 faculty members.

Structurally, the schools are led by a Dean who is supported by two Vice Deans (Vice Dean for Academic Affairs and Research Support and Vice Dean for Finance, Resources and Student Affairs), Heads of Study Programmes, Heads of Research Groups, academic staff, and support staff. For research and community engagement activities, each lecturer belongs to a research group which is divided into four groups headed by the head of the research group. At the School of Creative Industry, the research groups are the Acties Research Group (Aesthetics, Culture and Humanities), Medcraft Research Group (Media and Craftmanship), Desconstra Research Group (Design, Concept and Strategy) and InLive Research Group (Innovative Lifestyle and Designed Environment).

## IV. Assessment of the study programmes

### 1. Quality of the curriculum

#### **Bachelor's/Master's degree**

*The intended learning outcomes of the programme are defined and available in published form. They reflect both academic and labour-market requirements and are up-to-date with relation to the relevant field. The design of the programme supports achievement of the intended learning outcomes.*

*The academic level of graduates corresponds to the requirements of the appropriate level of the European Qualifications Framework.*

*The curriculum's design is readily available and transparently formulated.*

[ESG 1.2]

#### **General information**

The SER states that Tel-U prepares the curriculum based on the outcome-based education approach. The intended learning outcomes (ILO) are stated to have been adapted from the industry demands. The SER further outlines that the curriculum evaluation at Tel-U examines the development of science and technology in the relevant fields, the needs of the job market, as well as the vision and values developed by each institution. The SER states that curriculum development is carried out independently by involving internal (e.g. institutional management, lecturers and students) and external stakeholders (e.g. industry, academia, alumni, respective ministries).

For each study programme, the Programme Learning Outcomes (PLOs) fall into one of the four categories concerning Attitude (such as internalising academic values, norms and ethics and contributing to the quality of social life, society, nation, state and civilisation), the Mastery of Knowledge (such as mastering and applying theoretical concepts in management science and research methodology), General Skills (such as the ability to apply logical, critical, systematic, and innovative thinking in the context of the development of science and technology), and Specific Skills (such as problem-solving, and formulation and implementation of strategic plans into operational plans). Telkom uses a matrix to allocate courses to the respective learning outcomes, and courses are divided into compulsory and elective courses. The PLOs are then disseminated into Course Learning Outcomes (CLOs). According to the SER, the study programmes have implemented an OBE (Outcome Based Education)-based curriculum.

The curricula of the study programmes under review refer to the national qualification framework, the Indonesian National Qualifications Framework (IQF, also abbreviated as KKNi). The description of learning outcomes in the IQF contains four elements, namely elements of attitudes and values, elements of work ability, elements of scientific mastery, and elements of authority and responsibility. The Bachelor's programmes are stated to have KKNi Level 6 and the Master's programme KKNi Level 7, which is equivalent to EQF Level 6 and Level 7, respectively.

Telkom University adopts the semester credit system (SKS), which is a unit used to measure student study load, lecturer workload, learning experience, and programme implementation load. SKS becomes a measure of appreciation for the learning experience gained during one semester through scheduled activities per week, with 170 minutes per week per semester. The undergraduate curriculum at the university is stated to have 144-160 credits which are scheduled for a normal study period of 8 semesters which can be taken within a minimum of 7 semesters and a maximum of 12 semesters. For the Master's programme, the curriculum has 36-50 SKS with a study period of 4 semesters (maximum 6 semesters).

During the MBKM programme (Merdeka Belajar Kampus Merdeka/Freedom to Learn – Independent Campus) at Tel-U, Bachelor's students can participate in the Work Ready Programme (WRAP), which is a programme

to accelerate graduate work. This programme provides opportunities for students to choose their preferred courses. Through MBKM, students can study outside of the study programme at the same university for one semester (equivalent of 20 credits/SKS), study in the same study programme at a different institution, and/or learn outside of academic institutions for a maximum of 40 credits/SKS. At Telkom University, WRAP consists of three programme options, which are internship, research, and entrepreneurship. This programme can be taken during the 3<sup>rd</sup> or 4<sup>th</sup> academic year.

The curriculum is said to be evaluated at three levels: through long-term, medium-term and short-term evaluations based on the process and results of previous implementations, the capabilities of the study programme itself as well as studies of future needs for the programme. According to the SER, the evaluations build on one another, with the short-term monitoring and evaluations' results being used as a reference for the medium-term evaluation.

### 1.1 Visual Communication Design (Bachelor of Design)

#### **Description**

The Bachelor's programme "Visual Communication Design" is an 8-semester programme with 146 SKS, equivalent to 234 ECTS, allocated to 39 courses. Upon graduation, the academic title "Bachelor of Design" is awarded. The current curriculum was implemented in 2020. The programme has 1,939 active students (2023) with an average of 444 graduates per year in the last three years.

The Bachelor's programme has ten different Programme Learning Outcomes (PLOs) that are as follows:

- The ability to be a law-abiding citizen and be disciplined in both community and state, respect the diversity of cultures, views, religions, beliefs and other people's original opinions or findings,
- The ability to demonstrate a responsible attitude towards work in the field of expertise and internalise the spirit of independence, struggle and entrepreneurship,
- The ability to master the theory, concepts and processes of visual communication design in depth, according to directions and able to adapt to the situation at hand,
- The ability to make appropriate decisions based on information and data analysis, to produce alternative solutions independently and in groups,
- The ability to utilise advances in science, technology and/or art to solve the problems at hand,
- The ability to apply logical, critical, systematic, innovative and creative thinking, to produce solutions, ideas, designs or art criticism in the form of a thesis, final project report or publication that has humanities values based on scientific rules, procedures and ethics,
- The ability to work independently or in teamwork, transdisciplinary, qualified, measurable, and responsible for the results,
- The ability to document, store, and secure the results of information and data analysis to ensure validity and prevent plagiarism,
- The ability to organise information design projects, develop concepts, implement strategies and manage visual communication design processes, and
- The ability to apply the basic principles of communication, visual communication design and design, presenting, making visual communication design material ready for production and managing the production process.

The programme is stated to have four graduate profiles: graphic designer (graphic artist, illustrator, product designer, board game designer, etc.), multimedia designer (game designer, 2D and 3D animators, movie makers, and conceptual artists etc.), advertising designer (art director, designer, and copywrite etc.), and

designpreneur (marketing communication manager, division head, creative head). The four graduate profiles are also offered as specialisation/concentration options for students. Students select their specialisation in the third semester and can choose three out of the four concentrations.

The Bachelor's programme has faculty compulsory courses, programme compulsory courses, programme elective courses, university courses, and general elective courses. Depending on the graduate profiles, students can choose different electives and specialisations. The programme also offers international classes.

### Experts' evaluation

Based on the discussion during the site visit, the experts assess that the Bachelor of Design in Visual Communication Design programme at Telkom University has a good structure and quality. The programme's curriculum, facilities, faculty resources, and other key aspects have been scrutinised to ensure that the programme meets both academic and labour market expectations while adhering to the European Qualification Framework Level 6.

The curriculum of the Bachelor of Design in Visual Communication Design programme is comprehensive and well-structured, ensuring that students acquire both theoretical knowledge and practical skills essential for success in the creative industry. The curriculum is designed to meet the intended learning outcomes, which are clearly defined and aligned with both academic and labour market requirements. The curriculum is published and readily accessible, reflecting a high degree of transparency.

The programme offers four primary specialisations: Graphic Design, Multimedia, Advertising, and Designpreneurship. These specialisations are led by dedicated faculty members, ensuring that students receive expert guidance tailored to their chosen fields. The Multimedia specialisation is particularly noteworthy for its integration of AI education, focusing on responsible AI usage as a support tool in creative endeavours. This forward-thinking approach ensures that graduates are well-prepared to meet the demands of a rapidly evolving industry.

The programme is supported by exceptional facilities, including 12 specialised laboratories such as the Idealoka Gallery, Cintiq Lab, Animation Lab, Illustration Lab, and Green Room. These facilities play a crucial role in fostering student creativity and enhancing the practical learning experience. The availability of such resources underscores the programme's commitment to providing a high-quality educational environment.

The programme is committed to long-term sustainability, as evidenced by its adoption of an Environmental, Social, and Governance (ESG) framework. This commitment aligns with global trends and enhances the programme's appeal on the international scale. However, the experts assess that the integration of sustainability in the current curriculum has not been thoroughly implemented. Sustainability should serve as a basic principle of the programme and thus be reflected more clearly in the curriculum and the module descriptions as it is important for the future development of the study programme (**Finding 1**). The MBKM programme, a key component of the curriculum, has been well-received by students, with no issues reported regarding the recognition of results. However, while many students express a strong interest in international experiences, opportunities in this area remain limited. Expanding international partnerships and exchange programmes would further increase the programme's international visibility and attractiveness (see Chapter 6, Finding 26).

### Conclusion

The criterion is fulfilled.

## 1.2 Product Design (Bachelor of Design)

### Description

The Bachelor's programme "Product Design" is an 8-semester-programme with 145 SKS, equivalent to 232 ECTS, allocated to 47 courses. Upon graduation, the academic title "Bachelor of Design" is awarded. The current curriculum was implemented in 2020. The programme has 502 active students (2023) with an average of 112 graduates per year in the last three years.

The Bachelor's programme has nine different Programme Learning Outcomes (PLOs) that are as follows:

- The ability to apply logical, critical, systematic and innovative thinking in the context of the development or implementation of science and technology by upholding human values in carrying out tasks based on religion, morals and ethics,
- The ability to know and understand theories related to science, methods and product design processes. Subject related,
- The ability to master the use of appropriate theories, methods and processes in making product designs,
- The ability to apply science and technology in accordance with the fields based on scientific principles, procedures and ethics in order to produce solutions, ideas, designs in the form of scientific writing,
- The ability to demonstrate independent, qualified, and measurable performance in accordance with the tasks assigned,
- The ability to document, store, secure, and retrieve data to ensure validity and prevent plagiarism,
- The ability to analyse data, develop design concepts and create product designs based on the reference to the theories, design methods and design processes that are appropriate to produce product design innovations according to industry standards and user needs,
- The ability to develop and communicate the scientific field of product design, and apply the results in society by utilising ICT and local wisdom, and
- The ability to apply management principles/manage valuable product design works to create entrepreneurial opportunities, based on product design knowledge.

The programme is stated to have three graduate profiles: Product designer (automotive designers, toy designers, furniture designers, product packaging designers, working tools designers, jewellery designers, etc.), lecturer/researcher (lecturer, researcher, industrial product development), and entrepreneur/creativepreneur (product design consultant, workshop or design studio owner, product design influencer, or content creator).

The Bachelor's programme has faculty compulsory courses, programme compulsory courses, programme elective courses, university courses, and general elective courses.

### Experts' evaluation

The breadth of the intended education (practice-orientated design education, theoretical education and scientific work, entrepreneurship) is very ambitious for 8 semesters, but seems to be sufficiently achievable, as evidenced by the good results. Regarding the workload, the students confirmed during the site visit that it is manageable. However, from the experts' perspective, the curriculum provides a variety of courses. It would be more beneficial for students to modularise these courses to achieve a more efficient arrangement of the curriculum (**Finding 2**). It is important to ensure that the teaching staff's professional and pedagogical skills match the academic content and to enhance this through further training. An international exchange of staff would be particularly beneficial in this respect (see Chapter 5).

The specialised topics of the design projects are closely aligned with the current needs of local industry and reflect its product range, which tends to be less complex and less technically demanding. Although this leads

to good employability, graduates should be prepared even more for future issues and topics such as sustainability in order to bring these into the companies as the next development step and thus make them more competitive internationally. Hence, sustainability should serve as a guiding principle that is embedded in all courses of the curriculum (**see Finding 1**). Digitalisation, which is also a contemporary topic, should be integrated into the curriculum as well (**Finding 3**). To effectively deliver these contemporary topics, cooperation with the technical degree programmes at Telkom University would be a good way to enable an interdisciplinary transfer of knowledge and to implement the designs as prototypes in the laboratories there. Therefore, the opportunity to work interdisciplinarily should be encouraged (**Finding 4**). The CAD programmes and additive modelling methods currently taught offer a solid introduction to digital design. Software that enables parametric modelling (e.g. Solidworks) would also be beneficial for students.

Furthermore, at least one project module should be dedicated to the design of an industrially manufactured technical product with corresponding manufacturing processes (e.g. injection moulding) (**Finding 5**). Small household and electrical appliances, for example, could be considered. The focus should be on developing a design that is as producible as possible. This would expand the students' understanding of production technology beyond the current state.

The workshops should be improved both in terms of total area and the range of materials that can be worked with (**Finding 6**). Specifically, metal and sheet metal processing as well as the processing of modelling foam and plastics (e.g. acrylic, Uriol, polystyrene) should be made possible in the future. As for equipment, a room with workbenches for preparation and follow-up work and for students to use on their own responsibility would also be beneficial.

## Conclusion

The criterion is fulfilled.

### 1.3 Interior Design (Bachelor of Design)

#### Description

The Bachelor's programme "Interior Design" is an 8-semester-programme with 144 SKS, equivalent 230 ECTS, spread across 49 courses. Upon graduation, the academic title "Bachelor of Design" is awarded. The current curriculum was implemented in 2020. The programme has 978 active students (2023) with an average of 232 graduates per year in the last three years.

The Bachelor's programme has eight different Programme Learning Outcomes (PLOs) that are as follows:

- The ability to apply logical, critical, systematic and innovative thinking in the context of the development or implementation of science and technology by upholding human values in carrying out tasks based on religion, morals and ethics,
- The ability to understand the theory and process of design as well as appreciate the latest design phenomena, art and culture,
- The ability to implement theory and design process Subject related,
- The ability to be responsible for the design work,
- The ability to study and solve problems of space and facilities Subject related,
- The ability to design and take solutions from several design alternatives,
- The ability to explain design work orally and in writing, and
- The ability to work together across disciplines.

The programme is stated to have five graduate profiles: Interior Designers (interior consultant, interior product designer), Expert Study Design (research, lecturer), Business Management and Interior Design (interior research and development company, contractor, building estimator), the visual merchandiser (display designer, exhibition designers), and entrepreneurial profession (marketing of interior design company, creative head interior design firm).

The Bachelor's programme offers faculty compulsory courses, programme compulsory courses, programme elective courses, university courses, and general elective courses.

### Experts' evaluation

The Interior Design programme aims to develop experts in the conception, construction and supervision of the execution of interior projects, with an additional strong focus on furniture design, which is clearly illustrated in the layout of the curriculum. The curriculum is structured in a way that project studies in the form of design classes from the third semester onwards represent the courses with the most credits (6 SKS, 8 ECTS). In addition to the interior design project course, there is also a heavily weighted course in furniture design as a project course (4 SKS, 6 ECTS) from the third semester onwards. This emphasis on project studies makes a lot of sense for a practice-oriented course, and the associated workload for students is well-balanced. In the 8<sup>th</sup> semester, the focus is on a final project with a topic of the student's choice which they prepare for in the Interior Design Seminar course in the 7<sup>th</sup> semester. This is a very sensible concept. Regarding the workload, the students confirmed during the site visit that it is manageable. However, from the experts' perspective, the curriculum provides a variety of courses. It would be more beneficial for students to modularise these courses to achieve a more efficient arrangement of the curriculum (**see Finding 2**).

The entrepreneurship course is very up-to-date and certainly very helpful for the students' development. However, the opportunity to work interdisciplinarily, for which a big university like Telkom University with various programmes offers an ideal environment, should also be used more extensively (**see Finding 4**).

Overall, the Interior Design programme makes a good impression. The teaching staff is committed and reflective and seems like a well-working team which is open to the concerns of students. The pedagogical concept with its increasing complexity and coverage of a wide range of tasks, especially in the Interior Design and Furniture project courses, is a very positive aspect.

Even though descriptions are available for the courses, the English translation unfortunately lacks some of the short course descriptions. The latter must urgently be added to make sure that international training guidelines are in place, especially for international students (**Finding 7**). This is an important factor for Telkom University's claim to be a leader in excellent education with international standing. Aspects including architectural construction, laws and regulations, and building materials need to be sharpened in the curriculum to be in line with international standards (e.g., the European Charter for Architectural Education 2020) (**Finding 8**).

A collection of material samples is recommended for a vivid lesson in understanding building materials so that students can get to know them better and experience their sensual and tactile qualities (see Chapter 6, Finding 24).

Overall, it is recommended to incorporate excursions and visits into the courses, e.g., visiting building sites, viewing completed projects and involving construction companies and interior designers (**Finding 9**). By visiting exemplary interior projects, the effect of space and atmosphere can be better understood and communicating about interior design can be practiced. Another possibility for improvement would be a collection of chairs with which students could learn about proportions, ergonomics and construction details of furniture in practice. Like the collection of materials, this could start small and be expanded over the years, which could certainly be a unique selling point for the university.



A further improvement of the study environment would be more workspaces where students can work on their project work individually and in groups to exchange ideas with each other (see Chapter 6, Finding 22).

The topic of sustainability offers many opportunities for the field of interior design today, which are good strategic starting points for sharpening the study programme as according to the IPCC, the construction sector contributes significantly to climate change worldwide with 38% of CO<sub>2</sub>e. For this very reason, interior design also has a great deal of leverage to achieve the 1.5° climate target. On the one hand, this can be achieved by using sustainable materials and circular design (reuse of used building materials), on the other hand, the reuse of existing buildings (refurbishment, adaptive reuse), and with it the tasks for interior design, is becoming increasingly important. As a result, it makes sense to implement the topic of sustainability as a basic principle in all courses in the curriculum, which could be another unique selling point of the degree programme (**see Finding 1**).

### Conclusion

The criterion is partially fulfilled.

#### 1.4 Visual Arts (Bachelor of Arts)

##### Description

The Bachelor's programme "Visual Arts" is an 8-semester-programme with 144 SKS, equivalent to 230 ECTS, spread across 56 courses. Upon graduation, the academic title "Bachelor of Arts" is awarded. The current curriculum was implemented in 2020. The programme has 390 active students (2023) with an average of 69 graduates per year in the last three years.

The Bachelor's programme has eight different Programme Learning Outcomes (PLOs) that are as follows:

- The ability to take responsibility for the art creation and research based on attitudes and behaviour that is coloured by the values of local wisdom, independence/entrepreneurship and noble character and has the motivation to act and learn for the benefit of colleagues/colleagues and society in general,
- The ability to describe phenomena and problems of art,
- The ability to use art creation methods in work/use of art theory in conducting studies,
- The ability to use the scientific method,
- The ability to write a final project and publish it as well as develop networking and maintain it,
- The ability to visualise works of art by applying science and technology and be able to make decision-making related to the media and techniques used,
- The ability to explain the artwork that is made and to communicate ideas effectively, and
- The ability to write an introduction to the work.

The programme is stated to have four graduate profiles: artist/creator (new media arts, intermedia artist, painter, sculptor, content creator), art theorist/social history expert (curator, art critic, art journalist, lecturer), art manager (event planner, art handler, artist management, art consultant), and mediator and art curator (lecturer, art researcher, data collector).

The Bachelor's programme has faculty compulsory courses, programme compulsory courses, programme elective courses, university courses, and general elective courses.

##### Experts' evaluation

The experts find the Bachelor of Arts in Visual Arts programme at Telkom University to have a well-designed curriculum that aligns closely with both academic and labour market requirements. The curriculum is up to

date and available in a published form, thus ensuring transparency and accessibility. The programme's structure effectively supports the achievement of the intended learning outcomes, reflecting the academic rigor expected at the Bachelor's level and aligning with the European Qualifications Framework standards.

Spanning 8 semesters and comprising 146 SKS (230 ECTS) across 56 courses, the curriculum offers a well-balanced integration of theoretical knowledge and practical skills, culminating in a Bachelor of Arts degree. It is designed to provide students with a deep understanding of historical and cultural contexts while fostering creative expression. The programme excels in offering diverse artistic mediums, such as painting, sculpture, and digital arts, allowing students to explore and refine their skills across various forms. Regarding the workload, the students confirmed during the site visit that it is manageable. However, from the experts' perspective, the curriculum provides a variety of courses. It would be more beneficial for students to modularise these courses to achieve a more efficient arrangement of the curriculum (**see Finding 2**).

Feedback from the Self-Evaluation Report (SER) and observations during the site visit confirm that the curriculum effectively balances conceptual and technical aspects of artmaking. In compliance with national regulations, the programme dedicates 40% of its curriculum to theory and 60% to practice, ensuring that students receive both foundational knowledge and hands-on experience. The integration of Information and Communication Technology (ICT) within the curriculum aligns student competencies with industry standards, enhancing their employability and relevance in the job market.

The programme is supported by well-maintained facilities, including specialised studios, galleries, and workshops, which provide students with access to essential tools and materials for their artistic development. Although there are minor concerns regarding studio space limitations, the facilities are generally adequate for the current student population, which ranges from 50 to 100 admitted students annually out of approximately 6,000 applicants. Students benefit from industry partnerships that offer practical exposure and networking opportunities, enriching their learning experience and boosting career readiness.

The curriculum also emphasises entrepreneurship, with opportunities for students to engage in exhibitions where they can price and sell their work, supported by guidance from industry professionals. The inclusion of sustainability-focused courses and projects demonstrates the programme's commitment to contemporary art practices, while its integration of AI into traditional arts highlights its forward-thinking approach. Additionally, the programme promotes global engagement through student start-ups and international collaborations, supported by government funding and international programmes.

However, certain areas require further enhancement to elevate the programme. While the curriculum offers a broad range of artistic techniques, expanding content on contemporary art practices and critical theory would better prepare students for current global trends (**Finding 10**). Additionally, there is a need for more interdisciplinary opportunities, as students have expressed interest in collaborating with other creative fields such as design and media arts (**see Finding 4**).

The programme is committed to long-term sustainability, as evidenced by its adoption of an Environmental, Social, and Governance (ESG) framework. This commitment aligns with global trends and enhances the programme's appeal on an international scale. However, the experts assess that the integration of sustainability in the current curriculum has not been thoroughly implemented. Sustainability should serve as a basic principle of the programme and as such should be reflected more clearly in the curriculum and the module descriptions (**see Finding 1**). The MBKM programme, a key component of the curriculum, has been well-received by students, with no issues reported regarding the recognition of results.

## Conclusion

The criterion is fulfilled.

## 1.5 Craft (Bachelor of Arts)

### Description

The Bachelor's programme "Craft" is an 8-semester-programme with 145 SKS, equivalent to 232 ECTS, spread across 52 courses. Upon graduation, the academic title "Bachelor of Arts" is awarded. The current curriculum was implemented in 2020. The programme has 508 active students (2023) with an average of 122 graduates per year in the last three years.

The Bachelor's programme has nine different Programme Learning Outcomes (PLOs) that are as follows:

- The ability to work in team, have social sensitivity and care for the community and the surrounding environment,
- The ability to master theories and concepts that include elements and principles of art, science in the fields of crafts, textiles and fashion based on Indonesian culture,
- The ability to master the principles in the process of research and design, and the creation of crafts, textiles and fashion based on Indonesian culture,
- The ability to apply logical, critical, systematic, and innovative thinking, in the context of the development or implementation of science and technology by upholding social values in carrying out duties based on religion, morals, and ethics,
- The ability to show independent, quality, and measurable performance in implementing scientific fields and contribute to the wider community,
- The ability to implement the scientific fields of crafts, textiles, and fashion based on the Nusantara culture, by using the information and communication technology in the field of creative industries,
- The ability to process art, materials, and techniques, which are needed for planning, designing, and making prototypes or products of textile and fashion crafts,
- The ability to analyse and draw conclusions based on data collection to make prototypes or products of textile and fashion craft, and
- The ability to make prototypes or products of textile and fashion craft based on research in accordance with the needs of the creative industry.

The programme is stated to have five graduate profiles: craftsman/artist (batik craftsman, weaving craftsman, craftsmen, make-up artist), designer (ready to wear designer, accessories designer, custom fashion designer etc.), entrepreneur (fashion product entrepreneur, styling artist), consultant (trend fashion consultant, fashion product consultant, digital marketing fashion product consultant), and researcher (lecturer, R&D fashion product, textile and fashion researcher).

The Bachelor's programme has faculty compulsory courses, programme compulsory courses, programme elective courses, university courses, and general elective courses.

### Experts' evaluation

The versatility of the Bachelor's programme of Craft comprising theoretical and practical design education in different fields such as jewellery, fashion and textile design and art, research orientation as well as entrepreneurship seems to be challenging but achievable regarding the quality output of students' results. Regarding the workload, the students confirmed during the site visit that it is manageable. However, from the experts' perspective, the curriculum provides a variety of courses. It would be more beneficial for students to modularise these courses to achieve a more efficient arrangement of the curriculum (**see Finding 2**).

The specialised topics of the accessories, fashion and textile design projects are closely aligned with the current needs of the local labour market. They reflect the national product range, but this may fall short, especially in view of the increasing sustainability requirements of the globalised textile and fashion market. Although the

study programme leads to good employability for Bachelor's graduates, the students should be prepared even more for future challenges of the field to better contribute to development of the local industry and become more competitive on an international level. Topics such as digitalisation of processes including virtual clothing design and presentation, e-commerce, etc. could increase students' opportunities for an international career (**Finding 11**). Digital tools to create presentations or digital portfolios that showcase students' work integrate creativity with technology, which is an increasingly important aspect of the creative industries. It also enhances the students' digital literacy and ability to present their ideas in a professional and visually appealing manner. Digitalisation through access opportunities and workplaces for all students should therefore be better promoted.

Furthermore, sustainable design strategies should be a guiding principle in all product-design related degree programmes and accordingly become visible in the module catalogues (**see Finding 1**). In this context, it should be considered that sustainability, also in combination with digitalisation, is not only a topic of individual seminars and projects but is applied in the sense of an encompassing institutional approach. This can give graduate students a competitive edge in the international job market. Furthermore, it would be great if this development of the School of Creative Industry resulted in a cross-faculty mission statement for Telkom University to be trendsetting as an educational institution.

Sustainability also includes the protection of cultural heritage. Indonesia is especially rich in cultural techniques and objects. The protection of this cultural heritage and all those who perform and preserve cultural techniques to this day should be a concern, not only for the School of Creative Industry but also for the rectorate. Especially regarding textile techniques such as Indonesian batiks, a physical and digitalised archive of written and pictorial testimonies as well as objects such as raw and textile materials, tools and equipment should be established so that this chain of ideas can be clearly traced (**Finding 12**). In this way, the arc can be spanned from the teaching of traditional techniques to the digitisation of the design process. The aim is to enhance the students' material literacy and to make art, design and skills accessible to artists and designers as well as to protect cultural techniques and artefacts from unauthorised copying and application.

The workshops should be able to provide more workspaces, more equipment, and more materials for the students (see Chapter 6, Finding 22). The outdoor area should be considered for this as well. The use of space is also determined to be optimised in terms of individual accessibility by the students. Machines and equipment as well as computers with CAD software seem insufficient for large groups of students, such as those admitted to the BA of Craft, for practical studies. A "makerspace" would be helpful to support students in developing their design ideas and projects.

The creativity, skills and commitment of the students and lecturers should be positively evaluated. Students often become self-employed as textile and fashion as well as jewellery designers and artists. They thus contribute to the city's special reputation as the fashion and design hub of Indonesia, the Paris of Java, and are of great importance for the further development of the creative industries as a key economic factor in Indonesia.

## Conclusion

The criterion is fulfilled.

### 1.6 Design (Master of Arts)

#### Description

The Master's programme "Design" is a 4-semester-programme with 38 SKS, equivalent to 62 ECTS, spread across 13 courses. Upon graduation, the academic title "Master of Arts" is awarded. The study programme was newly formed in 2020 with the consideration of the increasing number of design graduates, followed by

the growing need for human resources in the creative world, as well as to assist the government's efforts to increase the number of master graduates in Indonesia. The study programme has 181 active students (2023) with an average of 27 graduates in the last 2 years.

The Master's programme has seven different Programme Learning Outcomes (PLOs) that are as follows:

- The ability to master in depth the scientific theory of design through research studies,
- The ability to propose solutions in an interdisciplinary and multidisciplinary manner,
- The ability to validate research results through publication and dissemination activities,
- The ability to master ICT-based design science, Indonesian culture and entrepreneurship, to play a role as a researcher, academic, or design practitioner,
- The ability to recommend strategic decisions through a design approach in creating opportunities and innovations,
- The ability to manage design activities/projects in the scope of organisation and business in a communicative and collaborative manner, and
- The ability to adapt and be flexible towards scientific developments, industrial changes and societal problems.

The programme is stated to have two graduate profiles: Strategic/designpreneur policy (business owner, creative director, brand executive, R&D executive, division head) and tactical/design manager system and design process (design manager, creative group head, project manager, department head, design auditor, marketing communication manager).

The Master's programme has programme compulsory courses (92%) and programme elective courses (8%). As elective courses, the SER states for courses in Sustainable Design, Service Design, Design Intellectual Property Management, and Creative Industries Design and Policy. According to the SER, there are two types of classes for Master of Design: 1) regular classes (onsite classes held Monday-Saturday from 06:30-18:30) and executive classes (onsite class held on Fridays (after working hours) and Saturdays from 06:30-18:30).

### Experts' evaluation

The Master's programme admits students from Telkom University's own design-related Bachelor's degree programmes as well as students from other design-related universities. This is to be welcomed as it allows for an interdisciplinary work situation which graduates will encounter in innovation-oriented team settings. Teamwork in mixed teams should be carried out in at least one project at the beginning of the course to train this and bring the different specialist cultures into dialogue.

The compatibility of the different applicants is checked and ensured in a corresponding admission procedure. Students from further afield in design receive a specially tailored introduction to design thinking and its methods, which can be extended if necessary.

The different specialisations in the Master's degree are clearly presented and appear to be consistent. The structure and content of compulsory and elective subjects seem suitable to achieve the learning outcomes. However, a slightly larger proportion of electives would be desirable to facilitate individual focus adjustments **(Finding 13)**.

Like other study programmes, sustainability serves as a cross-cutting topic in almost all issues, as a mindset but also as a set of methods and tools and should be emphasised more strongly and anchored in the curriculum more broadly **(see Finding 1)**.

### Conclusion

The criterion is fulfilled.

## 2. Procedures for quality assurance

### **Bachelor's/Master's degree**

*The programme is subject to the higher education institution's policy and associated procedures for quality assurance, including procedures for the design, approval, monitoring, and revision of the programmes.*

*A quality-oriented culture, focusing on continuous quality enhancement, is in place. This includes regular feedback mechanisms involving both internal and external stakeholders.*

*The strategy, policies, and procedures have a formal status and are made available in published form to all those concerned. They also include roles for students and other stakeholders.*

*Data is collected from relevant sources and stakeholders, analysed, and used for the effective management and continuous enhancement of the programme.*

[ESG 1.1, 1.7 & 1.9]

### **Description**

As outlined in the SER, Telkom University has three quality policies using the principles of ISO 21001:2018 regarding Educational Organisations Management Systems by aiming to comply with national and international standards, continuously improving quality with a focus on social responsibility by involving all stakeholders, and manage intellectual property with the development of technology, science and arts related to research and innovation activities. These policies are said to be guided by all elements of the university.

The implementation of quality assurance at the university level is carried out by the Quality Assurance Unit and the Internal Audit Unit under the Directorate of Secretariat and Strategic Planning, which are directly responsible to the Rector. Those units are responsible for managing the activities of planning, implementing, monitoring, evaluating, and developing a quality assurance system. The implementation of quality assurance at the structural unit and faculty level is supervised by the University Level Quality Management Representative (QMR), the Vice Rector's office, and the faculty. At the study programme level, quality assurance is carried out by the Quality Control Group.

The Quality Control Group (QCG) is responsible for measuring the achievement of the study programme quality objectives on a regular basis, supervising the implementation of Tel-U's standards (e.g. with regards to learning content, process, assessment, management), assisting the head of the study programmes in improving internal quality assurance systems, and reporting to the QMR of the faculty concerning the monitoring and evaluation as well as evaluating the performance of the study programme itself.

In terms of controlling the quality assurance of study programmes, the SER states that the head of study programme is assisted by the Quality Control Group at faculty level. The scope of quality assurance includes monitoring the implementation of different standards. In addition, the head of study programme is also responsible for planning and implementing as well as monitoring and evaluating academic activities in the study programme. As for programme planning, the head of study programme is assisted by a curriculum team to design programmes and study learning plans for each course (Course Learning Plan - RPS). This document contains information on course learning outcomes, the content of the course that is taught, book references, assignments, anticipated workload in hours for the courses, types of examinations, etc. This document serves as a guide for supporting lecturers in carrying out lecture activities.

Internal and external audits are said to be conducted, with the latter carried out in accordance with the national provisions through national accreditation activities by the National Accreditation Body for Higher Education every five years. According to the SER, regular discussion forums with industry experts from the labour market are said to be used for internal analysis to formulate possible graduate profiles of the study programmes and

ensure employability of graduates in accordance with the needs of the labour market. Tel-U also states to conduct tracer studies of its graduates and to collect input through industry tracer activities.

### Experts' evaluation

Telkom University's senior management is dedicated to achieving international accreditation, reflecting a commitment to enhancing programme quality and supporting academic mobility. The university's emphasis on inclusivity and advanced information-system-based education aligns with global standards. Regular monitoring of teaching, research, and community service, supported by comprehensive surveys, including employee satisfaction, ensures that the institution continuously evaluates and improves its academic offerings.

The university maintains a balanced student-faculty ratio and regulates teaching hours to ensure a manageable workload for faculty members. However, during the site visit, the experts found that the follow-up on the workload of teaching staff has not been effectively conducted, leading to burdensome workload for certain lecturers. The university must implement more effective measures for quality assurance regarding the workload of teaching staff to ensure actually manageable workload for them (**Finding 14**).

The university actively supports internationalisation and research through various incentives, including funding, sabbaticals, and international collaborations. This support extends to staff exchanges with global institutions, enhancing the university's global presence and fostering interdisciplinary collaboration. The integration of interdisciplinary subjects and projects into the curriculum further demonstrates the university's commitment to providing a comprehensive and globally relevant education.

Faculty management at Telkom University is in harmony with the institution's quality assurance framework. Faculties work cohesively, particularly within the "creative industries" domain, to deliver a curriculum that introduces Indonesian culture to international students. The use of the Learning Management System (LMS) and iGracias platforms for academic content management, coupled with regular surveys and feedback rounds, ensures effective quality assurance at both university and faculty level.

Quality assurance procedures at Telkom University are effectively implemented, guided by ISO 21001:2018 principles. The university's commitment to continuous improvement is evident in its regular monitoring and evaluation processes, which include comprehensive feedback mechanisms involving both internal and external stakeholders. The alignment of Programme Learning Outcomes (PLOs), Intended Learning Outcomes (ILOs), and Course Learning Outcomes (CLOs) ensures coherence in educational objectives, contributing to the overall quality of education.

Quality assurance mechanisms are robust, with anonymous end-of-semester satisfaction surveys conducted via iGracias. These surveys provide valuable feedback that informs ongoing improvements in staff performance and programme delivery. However, the experts learnt during the site visit that the current involvement of students in the QA process is not sufficient. The experts therefore recommend that the School of Creative Industry and the study programmes more actively involve students in the QA process through different measures (**Finding 15**).

### Conclusion

The criterion is partially fulfilled.

## 3. Learning, teaching and assessment of students

### Bachelor's/Master's degree

*The delivery of material encourages students to take an active role in the learning process.*

*Students are assessed using accessible criteria, regulations, and procedures, which are made readily available to all participants and which are applied consistently.*

*Assessment procedures are designed to measure the achievement of the intended learning outcomes.*

[ESG 1.3]

## **Description**

According to the SER, the study programmes use several teaching learning methods including in-class discussion, assignment, practicum, and blended learning using a Learning Management System (LMS) platform in supporting the online class. Tel-U states to apply the Student-Centred Learning (SCL) method with the outcome-based education (OBE) approach set in accordance with the curriculum design, course learning plan (RPS) and the course syllabus to help students master the courses. Where in each expected learning outcome (Sub-CLO) and indicators/evidence of achievement CLO has a learning method that supports students to study independently in groups or individually to explore problems, become active in the learning process. The courses are stated to apply small group discussion, project-based learning, discovery learning, cooperative learning, collaborative learning, group assignments, etc. Independent tasks refer to all learning activities conducted by the students independently as in comprehending course material, taking notes, discussing or engaging in other academic activities.

According to the SER, the study programmes ensure that there is no overlap between the contents of the courses, class scheduling and test scheduling. Test guidelines and procedures are in place regarding, e.g. responsibilities, conformity with curriculum and target competency, and are accessible for students and lecturers online.

As stated in the SER, every student has to obtain 144-160 SKS in order to graduate from a Bachelor's programme. In each semester, students can take 20-22 SKS from selected compulsory courses mandated by the programme or elective courses based on their study interests.

The type of test is said to be dependent on the learning outcome and is stated in the full-semester lesson plan for each course. The lesson plan is delivered to students by the course lecturer at the beginning of each course. The lesson plan includes the programme and course learning outcomes. The criteria are available to students for the achievement of said learning outcomes, the SER states.

The assessment forms are stated to fit the learning methods. For example, for case-based learning, the SER states to use participatory activities, where students analyse cases and discuss them in class. For project-based learning, project results are evaluated, and the class is divided into groups to solve problems or to develop work plans and collaborative models.

Appeals and complaints procedures are said to be in place for students through the online information system by referring to the complaint handling procedure. Likewise, procedures for remedial assessment opportunities are stated to be in place.

## **Experts' evaluation**

To successfully assess students in the creative study programmes, it is essential to use a variety of tools that cater to creative and practical as well as entrepreneurial aspects of the field. The goal should be to create an environment where students are encouraged to innovate, take risks, and develop a deep understanding of both the creative process and the entrepreneurial skills necessary to succeed in the creative industries. Assessment tools in creative studies, such as interior, product, jewellery, fashion and textile design as well as visual art, should be holistic and multidimensional. They should aim at fostering creativity, practical skills, problem-solving abilities, and entrepreneurship. These requirements are mostly met in both Bachelor's and



Master's degree programmes, but some of the assessments are very much geared towards a selective test of knowledge. Regarding the different assessment tools, there must be a clear differentiation between tests, exams and other assignments. The assessments must be more methodically oriented such as case studies and reflection journals, so that they reflect the learner's learning progress and outcomes. They should not only focus on querying knowledge, but encourage problem-solving and critical thinking and reflect on creative processes (**Finding 16**). Accordingly, the portfolio method is already being used and should continue to be favoured as portfolios allow students to demonstrate growth, creativity, and a range of skills. They also provide an opportunity for self-reflection and encourage them to think critically about their work. This is particularly effective in fields like design and arts where the final product is as important as the process. The criteria for portfolios should be coordinated through all degree programmes that are involved.

Collaboration is a key skill in creative industries as this method assesses teamwork, communication, and problem-solving skills necessary to complete complex projects. Student projects such as group fashion shows or a collaborative art installation should therefore be promoted more strongly. In the school of creative industries, students can gain hands-on experience through internships in relevant industries, which is then assessed based on their performance, developed skills, and reflection on the experience.

For the Master's programme in Design, the thesis can be written either as a theoretical paper or as a practical paper with a theoretical part (project grounded research). From the experts' assessment, the Master's theses show the appropriate academic level. However, they are lagging behind in terms of structure and formal requirements to distinguish them from Bachelor's theses. Therefore, the requirements for the Master's thesis in both formats must be clearly formulated and made transparent, ideally in the form of a written guideline. It has to clearly state the differences between a Master's thesis and a Bachelor's thesis and set out formal requirements (**Finding 17**).

### Conclusion

The criterion is partially fulfilled.

## 4. Student admission, progression, recognition and certification

### **Bachelor's/Master's degree**

*Consistently applied, pre-defined, and published regulations are in place which cover student admission, progression, recognition, and certification.*

[ESG 1.4]

### Description

#### Admission

Tel-U uses an online system to regulate admission to undergraduate programmes, with the admission requirements available online. Undergraduate admissions are managed by the Directorate of Marketing & Admission and under the control of Vice Rector for Admission, Student Affairs and Alumni. Admission requirements differ based on the different pathways available for prospective students. Students can choose another admission pathway (e.g. if they want to upgrade their score). Illegibility of particular requirements cannot be replaced by other requirements.

Altogether, Tel-U states eleven different pathways for admission to the undergraduate programmes. Most pathways to admission at Tel-U require some type of test (e.g. written, language, computer-based), though some offer alternatives based on academic report selection. There is also a scholarship pathway available.

For the study programme Master of Design, admission is open for the public, but applicants should have a background in art and design study programmes (such as Bachelor of Visual Communication Design, Bachelor of Product Design, Bachelor of Interior Design, Bachelor of Visual Arts, Bachelor of Crafts, etc.) for the linearity of the programme. Applications can be made for the regular classes and for the executive classes. According to the SER, future students have to meet the following mandatory requirements: Bachelor's certificate, Bachelor's transcript, TPA Bappenas/Academic potential test scores  $\geq 450$ , TOEFL/EPRT Certificate (Score  $\geq 450$ ), Online Recommendations (minimum 2 recommendations, from academics/industries), a Research Plan and undergo the interview process. For applicants who have graduated from foreign universities at previous levels of education the special requirement to submit the results of their diploma equivalency and GPA conversion from the Ministry of Education, Culture, Research and Technology.

On average (2018-2022), the study programme "Visual Communication Design" had 9,807 applications, "Product Design" had 5,578 applications, "Interior Design" had 7,677 applications, "Visual Arts" had 4,112 applications, "Craft" had 3,301 applications, and the Master's programme "Design" had 90 applications.

### Progression

Each student is paired with an academic supervisor who monitors the students' learning progress (e.g. class attendance, course score, GPA, final task progress) through the online application iGracias. Course lecturers also use two exams (mid-test and final) as well as quizzes to monitor progression, tasks and assignments.

Tel-U offers international mobility programmes that allows students to join a partner campus in Indonesia or abroad. The International Office Unit oversees the international mobility programme. Tel-U also offers international classes for which the International Class Academic Office (ICAO) is responsible. For both programmes an MoU or MoA is in place.

According to the SER, the dropout rate in the School of Creative Industries is mostly below 10%, except for Bachelor's programme of Visual Arts with 15.7%. The university states that the factors that affect the dropout rate are various, including financial problems or the programme's not being the first-choice major which can lead to a lack of motivation or lets students withdraw.

### Recognition

According to the SER, the teaching learning process of students in an overseas university under the mobility programme is subject to the agreement between the two parties. All statements on students' rights will be inserted on the registration of the cooperation including the acknowledgement of the title, score transfer and diploma equivalency. It will also help the ministry in the acknowledgement/score transfer of title to any Indonesian students joining a mobility programme overseas. For programmes within Indonesia, the faculty is in charge of the credit transfer based on the MoU and MoA in place.

The university offers the *Merdeka Belajar – Kampus Merdeka* (MBKM; Freedom to Learn – Independent Campus) programme which includes outside-campus learning such as student exchange, internship/field experience programme, teaching at schools, study/research, humanity projects, village development/thematic community service etc. The MBKM programme has recognition procedures in place, as stated in the SER.

### Certification

Upon successful completion of the study programmes, students receive a certificate, a transcript as well as a diploma supplement. The certificate states the formal title given to the students in accordance with the ministerial regulation. The transcript shows the competencies the students get after accomplishing the study in a study programme. The diploma supplement defines the supplementary competencies.

### Experts' evaluation

Based on discussions with the faculty management and staff, the experts found that Telkom University employs a clear and equitable system for its admission process. The university offers various pathways during admission, including options for financial support for those in need. Applicants are initially screened through written and basic qualifications, followed by an evaluation of their portfolios, which are assessed by the staff of the respective programmes. The portfolio is given more weight than grades from high school, which the experts believe is a fair approach given the nature of the studies.

The Design Master's programme, however, adopts a more open and flexible admission policy, considering applicants from a diverse range of backgrounds. In this process, the applicant's thesis project or research is evaluated by the faculty, focusing on how it contributes to the discourse on design within the Master's programme. The experts also find this approach to be fair and feasible. Students from different backgrounds are required to complete an assimilation course early in the programme to ensure they share a common understanding of the design process and the faculty's core beliefs.

The learning progression of students is also closely monitored. Each student is assigned an academic advisor to receive support regarding academic issues. For example, when students want to take part in the MBKM programme, they can consult with their academic advisor as to which courses should be taken to ensure the alignment with their study programme. The university also has a clear recognition mechanism for credits taken under the MBKM programme. This ensures fairness when students decide to study outside the campus during the semester.

Upon completion of the study programmes, each student receives proof of graduation including a certificate, a transcript of record and a diploma supplement.

### Conclusion

The criterion is fulfilled.

## 5. Teaching staff

### **Bachelor's/Master's degree**

*The composition (quantity, qualifications, professional and international experience, etc.) of the staff is appropriate for the achievement of the intended learning outcomes.*

*Staff involved with teaching is qualified and competent to do so.*

*Transparent procedures are in place for the recruitment and development of staff.*

[ESG 1.5]

### Description

Lecturers at Tel-U are either employed in a part- or full-time position. The service period for a full-time lecturer is 65 years (non-professor) and 70 years (professor), while that of a part-time lecturer is in accordance with the contract period, i.e., one year on average and prolonged in reference to the performance evaluation and study programme needs. For part-time lecturers, the students' satisfaction rate determines if the contract is renewed. The study programmes are also supported by practitioner lecturers, as stated in the SER.

To meet the required human resources, both lecturers and educational personnel are said to be hired in compliance with the foundation workforce plan. The plan aims at fulfilling the ratio of lecturers compared to students and the ratio of educational personnel to lecturers. The plan is generated to be a technical staffing plan for each faculty. It is the responsibility of the Vice Dean for Finance and Resources. The number of personnel

needed in the recruitment is based on the needs proposed by the Vice Dean for Finance and Resources. The recruitment activities are carried out centrally by the HR Unit.

A flowchart in the SER shows the recruitment process for lecturers and educational personnel: Recruitment Planning, Candidate Search, Selection and Appointment of Prospective Employee. The SER also states the qualifications a lecturer is expected to have.

The SER states that the teaching allocation is set according to the number of courses, needs, as well as the number of classes opened in the related semester. The lecturer's workload for research and community engagement programmes is considered for the teaching workload. Lecturers can also teach in other programmes as long as they fulfil the minimum teaching workload.

Lecturers at Tel-U are required to conduct research, publish and take part in academic activities such as membership in an academic organisation or speaking at conferences. Research collaborations with other universities, research institutions and external parties (e.g. ministries, companies) are encouraged on both the national and international level. Funding for that is available. New lecturers are paired with a senior full-time lecturer who serves as a mentor.

The support staff improvement programme is carried out through several trainings, seminars, workshops and other activities to improve their competencies. The application and implementation processes are regulated in a decree on employee training implementation. Fields of training include soft skills, ICT-based competencies, and presentation technique.

### Experts' evaluation

Throughout all study programmes, the teaching staff convey that they are well qualified. The impression is that the teaching staff are very good and motivated as a team and bring academic values of harmony, excellence and integrity to life at Telkom University.

During the site visit, it was consistently noted for all study programmes that there are no professorships within the School of Creative Industry. This was viewed very critically, and it was discussed whether this can remain the case in an international comparison and in view of Telkom University's own claim to play a leading role as a university. The experts clearly and unanimously agreed that every effort should be made to firmly anchor professorships in the study programmes. This would greatly benefit the School of Creative Industry and strengthen its reputation and ability to develop. During the audit, every study programme questioned why there are no professorships in the creative sector cited the state regulations for a professorship and the points system (KUM - Kredit Angka) for evaluating academic performance as the main obstacle. It is therefore to be questioned whether it is possible in Indonesia to obtain a professorship in the field of art and creative disciplines without a PhD, for example.

According to an internet search, there are indeed different rules in these areas that take into account the specific requirements of the artistic and design professions and instead evaluate artistic and design practice. Therefore, the university should support its teaching staff in qualifying for the positions at professorial levels. To this end, it will be necessary to adjust the teaching staff's workload so that the required criteria can also be met in terms of time, e.g., completing a PhD, writing papers (**Finding 18a**). Moreover, the financial resources for teaching staff to attend international conferences etc. must be guaranteed (**Finding 18b**). This will make it possible to raise the academic qualifications of the teaching staff. Additionally, for future appointments of new academic staff, the university should draft job descriptions in such a way that documented artistic practices, publications and participation in significant exhibitions or projects can be reflected and the requirements for a professorship can be met (**Finding 19**).

Membership in various national and international associations and organisations would be useful for the development of the teaching staff. These memberships promote networking among teaching staff, access to current developments and trends and collaboration with other universities and industry experts (**Finding 20**). For example, national associations such as ADPII (Asosiasi Dosen Perancang Interior Indonesia) - Indonesian Association of Interior Design Lecturers; international associations such as the Cumulus Association - International Association of Universities and Colleges of Art, Design and Media or the Design Research Society (DRS). Close networking with the business community can significantly strengthen the faculty of Telkom University's School of Creative Industry. This can be achieved through partnerships with leading companies, membership of relevant business associations, collaboration with government initiatives and active engagement in local business development. Such linkages promote practical teaching, research and professional development for students and faculty alike.

In addition, a concept for the development of teaching staff should be developed which is congruent with the profile of the School of Creative Industry and the individual study programmes (**Finding 21**). More specifically, it would be important to ensure that the teaching staff's professional and didactic-methodological skills match the academic content and have more opportunities to participate in international exchange, which should be continuously promoted through further training and networks in an international environment.

### Conclusion

The criterion is partially fulfilled.

## 6. Learning resources and student support

### Bachelor's/Master's degree

*Appropriate facilities and resources are available for learning and teaching activities.*

*Guidance and support is available for students which includes advice on achieving a successful completion of their studies.*

[ESG 1.6]

### Description

According to the SER, the educational administration is mainly financed through students' tuition fees. Scholarships are funded by the government or foundations, while research is financed through grant competition and practical work through partner companies. The study programmes are responsible for organising a Management Activity and Budgeting Plan. The tuition fee differs on the students' admission path. According to the SER, scholarship options are available.

Tel-U offers facilities and buildings dedicated to the departments alone, sharing amongst departments, university events, and public spaces. Each department or the university manage the access and use of the facilities, depending on the area and status of assets. Centralised facilities include a library (including a discussion room as well as a coffee corner), auditorium building, the Tel-U Convention Hall as well as the Tokong Nanas Building, a 10-floor building containing classrooms for all departments, common rooms for students, seminar rooms, a swimming pool, and a student canteen. The university offers classrooms for 40 people (classrooms) up to 1,000 people (general lecture). Internet access is given through computer and laptops connected to the Local Area Network and some rooms provide printers and scanners.

The study programmes under review at the School of Creative Industries are located in the Sebatik building, Sebarung building, and Tokong Nanas Building which provide lecturer rooms, classrooms, laboratories, common rooms, mentoring rooms, and academic service rooms. Within the School of Creative Industries, some of

the rooms are shared between the study programmes of this cluster. According to the SER, the study programmes use 22 laboratories, for example, multimedia laboratory, audio labs, photography and videography labs, woodworking and metalworking labs, painting laboratory, lightning and ergonomic laboratory or techno textile laboratory.

The SER states that Tel-U provides facilities for students with disabilities, either in the form of support for the facilities provided or in the form of learning materials that can help people with disabilities.

Instructional processes for students and lecturers are provided through e.g. literature, e-books, e-journals, case studies, and articles. Lecturers can order books for the library if needed. Information on the university, faculty, and study programmes is available online. Monitoring and student records are implemented in the application iGracias, which can be accessed by students, lecturers, and parents. iGracias includes academic progress, study plans, the student activity transcript score, lecture attendance and registration. According to the SER, Telkom University provides various information about the university, faculties, and study programmes through its website and social media channels. Students can access updated information related to the curriculum book, learning achievements, student activities, events and other academic and non-academic activities.

New students are said to be provided with information and support in the transitional process during orientation and student introduction, with the former being held at the university and the faculty level. The introduction to campus life for freshmen is offered as hybrid event.

The SER states that Tel-U offers the services of a psychologist on campus, consultation services by lecturers and support staff as well as counselling services for students with special needs and a special consultation service for inbound students.

### Experts' evaluation

The faculty's resources, including laboratories and workshops, are shared among study programmes and they are quite limited for accommodating students effectively outside class hours due to the large number of students. The current process for booking campus facilities is also quite complex and involves multiple steps that often discourage students from utilising these resources due to time-consuming approval procedures. As of now, there is also no open student lounge inside the faculty building which prevents students from gathering to work on group projects or discussions. As a result, it is hard to find a suitable space in the faculty building to do homework or groupworks. Furthermore, the programmes' admission process is highly competitive, with only 400 students being accepted annually out of a pool of 800 applicants. Class sizes are intentionally kept small, with a cap of 25 students per class to ensure personalised attention and a high-quality educational experience. However, the growing number of applicants each year highlights the need for the university to reassess its campus capacity. In other words, the university must draft a plan for the expansion of the capacity and equipment of studios, laboratories, and workshops to accommodate the growing body of students as well for the establishment of an accessible student lounge where students can do their homework or work on group projects (**Finding 22**).

The university's library has a limited collection of physical international and English books as most of them are only accessible as eBooks on the website. Although digital resources are useful, having more physical books would be far more helpful for students as it allows them to see and explore the topics for their journal/thesis. The library should provide access to international literature and sources on a large scale, both physically and digitally, to advance design studies to an international level (**Finding 23**). Based on the students' interview session, the students also requested to learn more about materials (e.g., fabrics, tiles, paints, or other material samples) and techniques that are supported with product knowledge class/seminar/facility, so they can get familiar with the material applications and specifications (**Finding 24**).

Each student, both local and international, is assigned an academic advisor whom they can reach out to at any time for guidance and support. They are also required to have supervisions at least twice every semester to not fall behind in their study period and discuss their academic progress and concerns. However, due to the large numbers of students, each lecturer is responsible for guiding 30-40 students which can make it challenging for the lectures to address each student's issues adequately. As a result, some students may not receive an appropriate amount of support which can lead to less effective academic mentoring. The School of Creative Industry should reduce the number of students per academic supervisor to ensure the effectiveness of this concept (**Finding 25**).

The university offers several internal scholarships for students that are available through application after the first or second semester. However, it seems that the information has not reached all students. Based on the discussion during the site visit, international students also find it hard to mingle with local students. It would be beneficial if there were programmes that involve both groups of students so they can share their experiences and knowledge.

As for internationalisation, the university already has various collaborations with other universities, especially in Asia. However, it would be much better if the university had their own international programmes and provided more intensive support for international events such as international student exchange, international conferences and excursions (**Finding 26**). It would be beneficial to fully fund or co-fund these programmes as this would help students to not solely depend on government programmes for which they have to compete with students from other universities, while the quota is quite limited.

## Conclusion

The criterion is partially fulfilled.

## 7. Information

### **Bachelor's/Master's degree**

*Impartial and objective, up-to-date information regarding the programme and its qualifications is published regularly. This published information is appropriate for and available to relevant stakeholders.*

[ESG 1.8]

### **Description**

Information on the university (overview, vision and mission), faculties and study programmes can be accessed online via Telkom's website as well as the respective study programmes' and faculties' websites. The websites provide information on curriculum structure, subject description, lecturers, and a study programme overview as well as information on student admission, registration procedure, selection track, tuition fee, and scholarships.

The university states to offer information regarding admission, teaching, learning and assessment procedures and degrees as well as on student mobility for international students on the international's office website.

### **Experts' evaluation**

The School of Creative Industry's website offers valuable information on its seven faculties and study programmes, including their history, vision and mission, curriculum, course descriptions, faculty members, and the admission process. This content is available via text and video thus providing a comprehensive overview.

However, as of August 2024, the experts have identified that some essential information (e.g., curriculum and course descriptions) is missing from the English version of the website. It is recommended to create a complete

English version of the relevant websites with essential information and as many relevant parts as possible for international prospective students in order to provide a better service for them. This would also include some translated videos. **(Finding 27)**.

Additionally, given the creative focus of the school, the experts recommend placing greater emphasis on showcasing student works on the websites of the School of Creative Industry and study programmes **(Finding 28)**. For instance, the Interior Design programme currently features only three small images for their student work, and links to other student projects direct users to the Telkom Open Library which is not accessible to the public. The experts believe that prominently displaying student works could serve as an effective and engaging way to convey the core values and strengths of the study programmes to prospective students, reducing the need for lengthy textual explanations.

### **Conclusion**

The criterion is fulfilled.



## V. Recommendation of the panel of experts

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The panel of experts recommends accrediting the study programmes “**Visual Communication Design**” (Bachelor of Design), “**Product Design**” (Bachelor of Design), “**Interior Design**” (Bachelor of Design), “**Visual Arts**” (Bachelor of Arts), “**Craft**” (Bachelor of Arts), and “**Design**” (Master of Arts) offered by **Telkom University, Indonesia** with conditions.

### Commendation:

The university is to be commended for providing students with a satisfying academic environment supported by dedicated teaching staff. It is also reflected in the high-quality work and products of students. Campus facilities are well-maintained with a large student body benefiting from opportunities for cross-faculty collaboration, which enriches the academic experience.

An appropriate proportion of the design courses are practice-oriented, which gives graduates a high level of employability. It is noteworthy that a self-confident, country-specific approach to design education has been found, in which the country’s rich cultural heritage is taken into account and incorporated into the study programmes without remaining too rigidly rooted in tradition.

### Findings:

1. For all study programmes, sustainability should serve as a basic principle and be reflected more clearly in the curriculum and the module descriptions of the programmes.
2. For the “Product Design”, “Interior Design”, “Visual Arts”, and “Craft” programme, the experts recommend to modularise the courses offered to achieve a more efficient arrangement of the curriculum.
3. Digitalisation should be integrated into the curriculum of the “Product Design” programme.
4. For the “Product Design”, “Interior Design”, and “Visual Arts” programme, the opportunity to work interdisciplinarily with various programmes should be promoted more extensively.
5. It is recommended for the “Product Design” programme to include at least one project module to the design of an industrially manufactured technical product with corresponding manufacturing processes (e.g. injection moulding).
6. The workshops of the “Product Design” programme should be improved in terms of total area, equipment (e.g., a room with workbenches), and range of materials (e.g., processing of metal, sheet metal, modelling foam and plastics).
7. For the “Interior Design” programme, it is mandatory to revise the course descriptions in terms of English translation in order to make sure that international training guidelines are in place, especially for international students.
8. Several aspects including architectural construction, laws and regulations, and building materials must be sharpened in the curriculum of the “Interior Design” to be in line with the international standards (e.g., European Charter for Architectural Education 2020).
9. It is recommended to actively incorporate excursions and visits into the courses of the “Interior Design” programme, e.g., visiting building sites, viewing completed projects and involving in construction companies and interior designers.
10. It is recommended to include contemporary art practices and critical theory in the curriculum of the “Visual Arts” programme to better prepare students for current global trends.

11. Topics such as digitalisation of processes, e.g., virtual clothing design and presentation, e-commerce, etc., should be incorporated into the curriculum of the “Craft” programme in order to increase opportunities for an international career of graduates.
12. For the “Craft” programme, a physical and digitalised archive of written and pictorial testimonies as well as objects such as raw and textile materials, tools and equipment, especially textile techniques for Indonesian batiks should be established so that this chain of ideas can be clearly traced.
13. It is recommended to add a slightly larger proportion of electives to the curriculum of the “Design” Master’s programme in order to facilitate individual focus adjustments.
14. The university must implement more effective measures for quality assurance regarding the workload of teaching staff to ensure actually manageable workload.
15. It is recommended for the School of Creative Industry and the study programmes to more actively involve students in the QA process through different measures.
16. For all study programmes, there must be a clear differentiation between tests, exams and other assignments and the assessments must be more methodically oriented, such as case studies and reflection journals, so that they can reflect the learner’s learning progress and outcomes, not only focus on querying knowledge, but also encourage problem-solving, critical thinking and reflect on creative processes.
17. The university has to develop a clear, written guideline outlining the requirements for the Master’s thesis in both formats (theoretical papers and practical projects). This must transparently detail the distinctions between a Master’s and Bachelor’s thesis, including all formal requirements.
18. The university must intensify the support for teaching staff to become qualified for the positions at professional levels through the following actions:
  - a. The current heavy workload of teaching staff must be properly adjusted to create more time and space for them to fulfil the required criteria for professorship (e.g., completing a PhD, conducting and publishing their own research).
  - b. The financial support for teaching staff to attend international conferences etc. must be guaranteed.
19. For future appointments of new academic staff, the university should draft job descriptions in a way that documented artistic practices, publications and participation in significant exhibitions or projects can be reflected and the requirements for a professorship can be met.
20. In order to have access to current developments and trends as well as to develop collaboration with other universities and industry experts, the teaching staff should seek membership in various national and international associations and organisations.
21. A concept for the development of teaching staff which is congruent with the profile of the School of Creative Industry and the individual study programmes should be developed to ensure that the teaching staff’s professional and didactic-methodological skills match the academic content and have more opportunities to participate in international exchange.
22. The university must draft a plan for the expansion of the capacity and for the equipment of studios, laboratories, and workshops to accommodate the growing body of students as well as for the establishment of an accessible student lounge where students can do their homework or work on group projects.
23. Access to international literature and sources on a large scale, both physically and digitally, should be available to students to allow them to explore topics for their journal or thesis and to advance design studies to an international level.

24. Students of all study programmes should have more opportunities to learn about materials (e.g., fabrics, tiles, paints, or other material samples) and techniques to get familiar with the material applications and specifications.
25. The School of Creative Industry should reduce the number of students per academic supervisor to ensure the effectiveness of this concept.
26. The university should have their own international programmes and provide more intensive support for international events such as international student exchange, international conferences and excursions.
27. It is recommended to create a complete English version of the relevant websites with essential information (e.g., curriculum and course descriptions) and as many relevant parts as possible (including some translated videos) for international prospective students in order to provide a better service for them.
28. The university should place greater emphasis on showcasing students' works on the websites of the School of Creative Industry and study programmes as an effective and engaging way to convey the core values and strengths of the study programmes to prospective students.