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AKKREDITIERUNG VON
STUDIENGÄNGEN E.V.

FINAL REPORT

UNIVERSITAS PENDIDIKAN INDONESIA

CLUSTER ARTS EDUCATION

ARTS EDUCATION (MASTER OF EDUCATION)

ARTS EDUCATION (DOCTOR)

February 2026



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DECISION OF THE AQAS STANDING COMMISSION ON THE STUDY PROGRAMMES

- ARTS EDUCATION (MASTER OF EDUCATION)
- ARTS EDUCATION (DOCTOR)

OFFERED BY UNIVERSITAS PENDIDIKAN INDONESIA, BANDUNG, INDONESIA

Based on the report of the expert panel and the discussions of the AQAS Standing Commission in its 28th meeting on 23 February 2026, the AQAS Standing Commission decides:

1. The study programmes “**Arts Education**” (**Master of Education**) and “**Arts Education**” (**Doctor**) offered by **Universitas Pendidikan Indonesia, Indonesia** are accredited according to the AQAS Criteria for Programme Accreditation (Bachelor/Master) and the AQAS Criteria for Doctoral Programme Accreditation (PhD).

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 March 2027**. The confirmation of the conditions might include a physical site visit within the time period of twelve months.
3. The accreditation is given for the period of **six years** and is valid until **31 March 2032**, provided that the conditions listed below are fully met. Otherwise, the accreditation may be withdrawn.

Conditions:

For both study programmes:

1. UPI has to provide a detailed plan how it implements international and contemporary publications, artistic events and other encounters into its study programmes to meet international standards.
2. The examples for teaching methods which describe the development of emotional intelligence and soft skills as well as critical thinking have to be provided in English language.
3. Evidence has to be provided that student representatives are included in the committees that are concerned with QA processes.

For the Master's programme “Arts Education”:

4. UPI has to demonstrate that EQF level 7 is reached in the fine arts section, especially for artistic practice.

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

1. The module descriptions should be revised as follows:
 - a) The Module handbook should be more structured with separate columns for each part of the course.
 - b) The provision of reference to recent and international publications should be included, a column for the teaching method is advisable.
 - c) The enrolment requirements should be clearly stated and referring to the level of experience in the subject area (music, dance, fine arts).
 - d) The publication list should be updated and supplemented with contemporary literature.
2. Courses dedicated to artistic practice should be included in the *Aanvullen* courses.
3. All professors should provide evidence of their artistic qualification on a website.
4. UPI's strategy for appointing professors to the study programme should include aspects such as the quality of artistic practice, the duration and international dimension of the artistic practice.

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

EXPERTS' REPORT

ON THE STUDY PROGRAMMES

- ARTS EDUCATION (MASTER OF EDUCATION)
- ARTS EDUCATION (DOCTOR)

OFFERED BY UNIVERSITAS PENDIDIKAN INDONESIA, BANDUNG, INDONESIA

Visit to the university: 02-05 May 2023, written evaluation in October-January 2026

Panel of experts:

Expert in 2023 and 2025

Prof. Andrea Sunder-Plassmann

Alanus University of Arts and Social Sciences Alfter / Germany

Panel of experts in 2023

Prof. Dr. Bernd Clausen

University of Siegen / Germany

Prof. Dr. Ulrich Heinen

University of Wuppertal / Germany

Karina Tungari

Illustrator, Hamburg / Germany (labour market representative)

Leander Gussmann

PhD candidate at Academy of Fine Arts Vienna / Austria (student representative)

Coordinator:

Dr. Sarah Jenischewski
Maria Rentmeister

AQAS, Cologne, Germany

1. Preamble

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.

2. Accreditation procedure

This report results from the external review of the programmes “Arts Education” (Master of Education) and “Arts Education” (Doctor) offered by Universitas Pendidikan Indonesia.

a) Criteria

Each programme is assessed against a set of criteria for accreditation developed by AQAS: the AQAS Criteria for Programme Accreditation (Bachelor/Master) and the AQAS Criteria for Doctoral Programme Accreditation (PhD). 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.

b) Approach and methodology

Initialisation

The university mandated AQAS to perform the accreditation procedure in February 2021. The university produced a Self-Evaluation Report (SER). In October 2021, the institution handed in a draft of the SER together with the relevant documentation on the programmes and an appendix. The appendix included e.g.:

- an overview over 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 06 December 2021. The final version of the SER was handed in September 2021.

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 March 2023. 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 on 2-5 May 2023. During the virtual site visit, the experts interviewed different stakeholders, e.g. the management of the higher education institution, the programme management, teaching and other staff, as well as students and graduates, in separate discussion rounds and consulted additional documentation as well as student work. The visit concluded by 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.

Postponement of decision

The report, together with the comments of the department, 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 04 December 2023. AQAS forwarded the decision to the university. The university had the right to appeal against the decision or any of the imposed findings.

The AQAS Commission decided to give the programme additional 18 months for the further enhancement of the quality of the programmes. The deadline for the submission of the revised documents was 30 June 2025.

Reconsideration

The university submitted further evidence in June 2025, and thus, in the given timeframe, for the reconsideration process. The documents were forwarded to the relevant key stakeholder in the experts' panel. The expert drafted this follow-up report on the consideration, assessing the fulfilment of the AQAS Criteria. The report includes a short description of the situation when the programmes were assessed firstly, the evaluation by the expert panel which formed the basis for decision taking in 2023, the assessment of the situation on the basis of the additional documents provided in 2025 and a recommendation to the AQAS Standing Commission.

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 23 February 2026. AQAS forwarded the decision to the university. The university had the right to appeal against the decision or any of the imposed conditions.

In April 2026, AQAS published the report and the result of the accreditation as well as the names of the panel of experts.

3. General information on the university

In its earliest form, Universitas Pendidikan Indonesia (UPI) was established in 1954 as a Teacher Education College and underwent several changes until it became a Legal Entity State University in 2014. According to the SER, the university's vision is to produce educators, education staff, scientists, and experts in all types and programmes of higher education with a focus on global competitive and comparative advantages as well as to produce, develop, and disseminate science and technology with the goal to improve welfare. The so-called *tri dharma* (three services in higher education which includes education, research, and community service) serve as the basis to implement and achieve this vision.

The university is led by the Rector and four Vice Rectors: Vice Rector 1 oversees academic and student affairs, Vice Rector 2 is in charge of resource and financial management, Vice Rector 3 is in charge of planning, organisation, and information systems, and Vice Rector 4 is in charge of research, international, cooperation, and business affairs.

UPI has 8 faculties (Faculty of Education, Faculty of Language and Literature Education, Faculty of Economics and Business Education, Faculty of Social Science Education, Faculty of Mathematics and Science Education, Faculty of Sports and Health Education, Faculty of Arts and Design Education (FPSD), and Faculty of Technology and Vocational Education), one Postgraduate School, one Teacher Professional Education as well as 5 District Campuses. Currently, UPI offers a total of 168 study programmes with 33,928 students, 1,583 lecturers, and 1,168 education staff.

The Bachelor study programmes of both Fine Arts Education as well as Music Arts Education are part of the FPSD (which offers a total of 6 study programmes) and the Arts Education Master's and doctoral programmes are part of the Postgraduate School with a total of 36 Master's programmes and 21 doctoral study programmes. FPSD currently has 79 lecturers, 29 education staff, and a total number of 1,930 students, 455 of whom are enrolled in the Fine Arts programmes and 483 in the Music Arts Education study programme. Both the FPSD and the postgraduate school programmes cooperate through providing lecturers, making use of the facilities and infrastructure, research activities, and community service.

4. Assessment of the study programmes

1. Quality of the curriculum / Aims and structure of the doctoral programme

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]

Doctoral 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 the achievement of the intended learning outcomes.

The academic level of graduates corresponds to with the requirements of the appropriate level of the national qualifications framework or the European Qualifications Framework.

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

[ESG 1.2]

Description

General

Generally, the structure of the curriculum of each study programme at the Faculty of Arts and Design Education is grouped into various subjects: general subject courses, university specific courses, basic education courses, faculty expertise and study programme expertise courses, field experience programmes, elective science, and expertise courses. It is mandatory for each study programme at the faculty to include faculty expertise and study programme expertise courses in their curriculum such as Arts and Design Studies courses and Integrated Arts and Design Project courses.

The workload/credit system of the study programmes is based on the higher education system in Indonesia and given as so-called Semester Credit Units (SKS), with 1 SKS being equivalent to 36 hours/semester consisting of 12 meetings and 3 hours including scheduled lecture activities, structured and independent assignments. The SER includes a conversion table from SKS to ECTS for each study programme ($36:25 \times \text{amount of SKS} = \text{amount of ECTS}$).

Arts Education (Master)

The 4-semester programme refers to the national qualification framework level 8 including criteria such as being able to develop science and technology through cross-/multi-disciplinary research, and innovation in the field of arts education. The curriculum of the programme is designed with that in mind. The programme has a total credit amount of 39 credits (for students with a linear background in arts education) and 51 credits (for students with a non-arts-related educational background).

The Semester Learning Plan of the programme (e.g. textbooks and modules) are updated annually by taking into account suggestions from the course lecturers. The process of updating is carried out independently and/or with a team considering the demands of the curriculum, the characteristics of the subject group, industrial developments, and the needs of potential employers in the field of arts education. Results of research conducted by lecturers is used to strengthen and update teaching materials of the related courses as well. Students are involved in research which is said to provide them with practical experience in research methods theoretically acquired in lectures (including the development and validation of research instruments, data collection, as well as analysis and report writing) as well as facilitate research thesis writing.

The programme features national and international visiting lecturers and professors as well as practical seminars and workshops on arts education, collaborative performances and exhibitions between students and lecturers. The SER also mentions international collaborations with universities abroad (e.g. Malaysia and Germany).

According to the SER, the purpose of the programme is to produce graduates in arts education who have professional abilities in the fields of arts and pedagogy with social and personal skills, abilities to conduct research, produce publications of scientific works and/or artistic innovations.

The SER mentions the graduate profile as that of arts educators in formal (secondary schools, vocational and religious-based schools, universities) and non-formal institutions (studios and art communities).

Experts' evaluation

a) Evaluation in 2023

First of all, the panel of experts points out that this study programme was assessed based on the documents provided to it and on the discussion rounds during the virtual site visit. The provided documents lack coherence and completeness in relating courses or modules with learning outcomes. From the documents provided, the

experts conclude that nine general Programme Learning Outcomes (PLO) are defined for this programme. The study programme offers 21 courses that were linked to the nine PLO.

The course/module descriptions provided include the general Learning Outcomes (PLO) and Intended Learning Outcomes (ILO) that state subject-specific aims. However, the panel of experts did not receive complete documentation for all course/module descriptions. Complete documentation was only provided for the following five courses: “Arts Education Curriculum Review”, “Arts Education Research Seminar”, “Multimedia in Arts Education”, “Nusantara and International Dance Studies”, and “Arts Creation Education”. For these five courses, the experts point out a gap between very general definition of Learning Outcomes on the programme level and the subject-specific Learning Outcomes on the course level. Only for these five courses, the experts can confirm that the desired subject-specific qualifications to be achieved are presented as ILO (which are referred to as Learning Outcome and Subject Aims). For these five courses, the Learning Outcomes reflect both academic/scientific and labour market requirements. The nine PLO are mostly in accordance with the qualification level 8 of the Indonesian National Qualification Framework (KKNI). Also, the Learning Outcomes in the categories “Competencies”, “Knowledge”, “Generic Skills”, and “Specific Skills” correspond to the KKNI Qualification Level 8. To achieve more national and international recognition the correspondence of Learning Outcomes to the KKNI Qualifications should be made more explicit, subject-specific, and concrete in the course descriptions (old Finding 2c). Additionally, the nine PLO are mostly in accordance with the qualification level 7 of the European Qualifications Framework (EQF). However, the experts point out that the requirements for EQF level 7 should be expressed more explicitly in the general Learning Outcomes on “General Skills” and “Special Skills” for this programme as well as in the “Targeted Study Programme Learning Outcomes” and in the “Course Learning Outcomes” as provided in the “Semester Lesson Plan” (old Finding 4e).

Based on the documents provided, the experts confirm that the total programme workload is correctly and transparently allocated to the different courses/modules. The documents provided state that the curriculum for this Master’s programme consists of four semesters with a total of 39 SKS credits (for students with a linear background in arts education) and 51 SKS credits (for students with non-arts education backgrounds). The correct number of credits is assigned to all elements of the curriculum.

For all other 16 courses the experts did not receive documents to assess these criteria. To undertake a complete review of the curriculum, the description of all other courses/modules, including the definition of all subject-specific Learning Outcomes, must be completed and harmonized for the entire study programme (old Finding 1). Only when this is received the experts can evaluate the curriculum according to the criteria of ESG 1.2.

For 20 of the 21 courses in this programme (all courses except for “Arts Education Philosophy”) short descriptions were provided. For most of these courses more subject-specific Learning Outcomes are immanently included in these descriptions. However, only for a few courses Learning Outcomes are defined explicitly. The experts find that mostly the goals of the courses are only formally formulated as Learning Outcomes, but in fact the descriptions are only disguising the content of the courses in formulations like these, “providing students with knowledge and understanding” in the course’s content. For other courses no Learning Outcomes were stated at all. Therefore, the panel of experts concludes that most courses are taught with direction to classical ‘contents’ and not with direction to subject-specific Learning Outcomes. In order to fully assess this, the study programme must provide documentation of the subject-specific Learning Outcomes specifically identified for each course/module (old Finding 1). Only when this is received the experts can evaluate the curriculum according to the criteria of ESG 1.2.

The panel of experts understands that the Master’s programme is open to students who do not have a Bachelor’s degree in Fine Arts. As stated in the documents provided, the programme is open to students from non-arts education background who have to take 4 additional courses (12 credit hours). The experts point out that it is not sufficient to close the qualification gaps compared to students who have a Bachelor’s degree in Fine

Arts. To bridge the qualification gap between linear and non-linear Master students in the programme “Arts Education (Master)”, the subject-specific entry requirements for the Master’s programme must be defined in a differentiated manner to identify the difference for previous qualifications of applicants. To this end, the subject-specific entry requirements for the Master’s programme must be defined in a differentiated manner (old Finding 24). The experts conclude that the qualifications stated for graduates of the Master’s degree programme cannot be reached by students without a previous Bachelor’s degree in Fine Arts. These promises of qualifications should therefore only be made with the reservation in all relevant places (including the formulation of the diplomas) that they are only verified in combination with the subject-related Bachelor’s degree that has to be specifically mentioned for this purpose.

The experts point out a conceptual problem of the study programme as the concept of combining the education of independent arts with internationally distinct independent disciplines in a single Master’s programme is questionable. For example, based on the course description “Arts Education Curriculum Review”, the thematic focus in the individual course shifts towards questions of simply managing the educational system while research is focused on only one of these arts (mainly dance). Based on the list of theses provided, the experts point out that the theses are mainly concerned with dance or with the development of learning media. Based on these documents, the connectivity of this approach to international, and, in particular, European contexts of academic research, for example in Fine Arts Education, is doubtful. It did not become clear for the experts if and how this concept allows students to reach the Master’s level in the internationally distinct independent disciplines. The study programme should revise its conceptual approach (old Finding 26). From the experts’ perspective, a possible solution could be to establish a differentiated specialization within this multi-professional Master’s programme. For example, specific study profiles in Music-, Dance- and Fine Arts-Education with more discipline-specific courses could help to solve this conceptual problem of the whole study programme. Alternatively, a division into specialized study programmes for the education in the different Arts should be considered.

The panel of experts received some information on the process of updating the curriculum for this study programme. The curriculum was developed based on the ‘Tridarma Perguruan Tinggi’ (The Three Pillars of Higher Education). Based on the documents provided, the experts learned that the curriculum is updated regularly with the involvement of lecturers, students, alumni, and stakeholders. However, the experts did not receive any documentation or evidence on the concrete results or consequences of the evaluation process to assess if the Learning Outcomes are updated according to the current developments. Documentation or evidence on the evaluation process of the curriculum must be made available (old Finding 5).

The achievement of the Learning Outcomes for this programme is demonstrated in a final thesis. The process for the preparation, monitoring and evaluation of the thesis was described in a differentiated and transparent manner. While the experts received a list of theses, complete exemplary theses were not provided. Therefore, the quality of the theses cannot be assessed. Yet it the experts confirm that the achievement of the level aimed at in the study programme is demonstrated after completion of the study programme but request to review the theses to ensure the quality of the students’ work (old Finding 6).

It was not possible during the accreditation process to view art practice examination works that had been related to specific assessments. The experts gained more insights through several videos on the faculty’s website on the quality of the students’ work in various techniques and tasks. However, in this format, it was not always transparent if there were works of art of Master’s students presented online as well. Accordingly, the panel of experts finds it hard to assess if the quality of the art work by students meets the level of a Master’s programme. Evidence on the quality of the artwork by Master’s students must be provided (old Finding 8).

Based on the detailed description, the experts conclude that students find themselves in a permanent assessment situation for this study programme. The programme should be delivered in a way that encourages

students to take an active role in creating the learning process, and that the assessment of students should reflect this approach. The curriculum should encourage students to take a more active role in the learning process (old Finding 7b). Overall, the structure of the curriculum is stringently described. The arrangement of the courses in the sequence of the study programme enables a systematic development of competence. As far as this can be concluded from the available documents, the curriculum includes subject-specific and cross-subject knowledge as well as subject-related, methodological, and general skills in a well-balanced proportion.

The experts point out that an idealized course plan for all courses was not made available in the documents provided (old Finding 3). The compulsory or elective character of the courses was stated in the documents provided. However, the documents should indicate if a course is taught exclusively within the study programme or if it is taught jointly with other programmes (old Finding 2h).

Overall, the study programme provides options to attend classes virtually/online. The course descriptions provided indicated if a class is offered online. The programme also includes community resources in learning and field studies at schools, galleries, arts communities and cultural sites as well as other cultural activities. Additionally, an internship is part of the programme. The experts point out that the documentation provided for the curriculum do not provide information when the internships take place. Likewise, the experts cannot assess the organisation of the internships for this programme. The documentation for the study programme should clearly indicate the internship (old Finding 2f).

b) Reconsideration evaluation in 2025

The study programme provided a detailed documentation of the subject-specific Learning Outcomes specifically identified for each course/module. The course descriptions have been formatted and structured cohesively and have been completed. The course descriptions are very good and extensive, though the expert recommends an even more structured module handbook with separate columns for each part of the course. The provision of reference to recent and international publications should be included (**new Finding 1a**), a column for the teaching method is advisable as this is not always clear (**new Finding 1b**).

The intended learning outcomes for all modules have been reformulated; the documents are very well structured and understandable. However, the enrolment requirements are not clearly stated and referring to the level of experience in the subject area (music, dance, fine arts) (**new Finding 1c**). The publication list should be updated and supplemented with contemporary literature (**new Finding 1d**).

A very well-structured study handbook for the students is provided with a good index, directing to all aspects of study.

Based on the examples provided, it appears that the requirements of EQF Level 7 are only partially met in relation to Artistic Practice in Fine Arts. (K3. Demonstrate understanding of principles and models in art creation; GS2. Apply critical and creative thinking...; SS2. Generate innovative responses to challenges in arts; SS3. Create original and applicable artistic ... works.) It seems that mainly in the fine arts section the level is not being reached (**new Finding 2**).

The evaluation process of the curriculum for all programmes is clearly communicated to assess if the intended learning outcomes are updated according to the current developments.

Evidence how students demonstrate their achievement of the programmes' intended learning outcomes on the respective level of the qualification has been submitted by providing two complete master theses.

A documentation of various strategies (activities such as international conferences and festivals) fostering the diversity of creative processes and self-directed and controlled learning and research has been provided.

A documentation and an explanatory text outlining the differences between undergraduate and postgraduate students have been provided. Although students have access to workshops and studios for artistic practice,

the documentation of the artistic outcomes suggests that these works do not meet international standards at either level. It appears that the encouragement of critical thinking, as well as individual, self-directed, and self-regulated learning, is insufficient. This may be influenced by the cultural context, in which traditional art forms exert a strong impact on the individual. As mentioned before, the expert suggests an extension of the exposure to international and contemporary publications, artistic events and other encounters of such kind (**new Finding 3**).

The *Aanvullen* courses are an excellent concept for bridging the gap between linear and nonlinear students, but they primarily focus on enhancing the art-educational aspect. Unfortunately, there are no courses dedicated to artistic practice itself. Given that personal experience in the creative process is essential for any art educator, the expert believes such courses should also be included (**new Finding 4**).

The curriculum seems to have been fundamentally reviewed; the conceptual approach of the study programme has been revised.

Conclusion

The criterion is partially fulfilled.

Arts Education (PhD)

The 8-semester programme refers to level 9 of the National Qualification Framework and aims to produce experts and developers in arts education with learning achievements being to produce/conduct excellent research in the field of arts education, arts, and works of arts both nationally and internationally, as well as develop human quality human resources. The PhD programme offers two pathways: course-based or research-based.

Students on the course-based pathway have to gain credits ranging from 42-49 (for students with a linear background in arts education) to 54-62 (for students with a non-linear background in arts education). Courses for this pathway are grouped as follows: postgraduate expertise courses (7 SKS), study programme core skills courses (14 SKS), study programme elective courses (10 are offered in total of which 3 must be taken; 10 SKS), *aanvullen courses* (preparation courses for non-linear students; 12 SKS), and the dissertation (15 SKS). Average student time is said to be four semesters to conduct the proposal exam and between two to four semesters to conduct the dissertation research.

The research-based pathway has 46 credits in four semesters. Students are required to take some mandatory courses (e.g. “Pedagogic Studies”, “Advanced Research Methods”) during their first semester. During their second semester, students are required to carry out trial proposals and dissertation research as well as scientific publications. From semester 3 to 6 – along with their research – students must publish at least 4 scientific articles. If students fail the trial exam in their second semester or the scientific publication in their first, they are compelled to take the course-based pathway instead.

According to the SER, the programme is one of only two Arts Education study programmes at the doctoral level in Indonesia. Students take part in research collaborations with their lecturers funded by several sources available at UPI. Collaborative events with local and international universities are supposed to help with gaining international recognition. The university states to have Memorandums of Understanding in place for this.

The graduate profile mentioned in the SER is that of experts and developers of arts education in higher education or e.g. in arts education for communities.

Experts' evaluation

a) Evaluation in 2023

The provided documents lack coherence and completeness in relating courses or modules with learning outcomes. Overall, the experts learned that the Doctoral study programme has eleven defined general Programme Learning Outcomes (PLO). The programme offers 21 so-called “course groups” that are linked to these eleven PLO. The experts point out that it was hard to assess the correlation between the course groups and learning outcomes due to the form in which the documents were provided. Before a complete review of the curriculum could have been undertaken, the description of all other courses/modules, including the definition of all subject-specific ILO, should have been completed and harmonized for the entire study programme. Accordingly, to assess the study programme fully, documentation for all courses in the study programme must be provided (old Finding 1 & old Finding 2).

The panel of experts received detailed documentation for only five courses/modules which were “Anthropology & Sociology of Arts”, “Mini Research (Related to Dissertation)”, “Development of Arts Education Curriculum Model” (=Arts Education Development Models), “Cultural Theory and Strategy”, and “Applied Research Methodology for Arts Education” (=Arts Education Applied Research Methodology). For all other 16 courses there was no documentation provided to assess the ILO on a course level. The descriptions provided for these five modules included the definitions of general Learning Outcomes as well as some subject-specific subject aims. However, the semester lesson plan provided states different Learning Outcomes for these five courses than the descriptions. The course learning outcomes must be stated cohesively throughout all documents (old Finding 2a).

Overall, only for these five courses/modules the panel of experts can state that the desired subject-specific qualifications to be achieved are presented Intended Learning Outcomes. The documents for these five programmes include general subject specific as well as interdisciplinary elements and were assessed to reflect academic/scientific and labour market requirements. Based on the documents available, the experts can confirm that the correct number of credits is assigned to all elements of the curriculum.

The course descriptions to which the panel of experts had access indicated if a class was conducted in person or online. These documents also clearly indicated if a course is compulsory or elective. However, the course descriptions provided did not clearly indicate the exclusiveness of the courses. The course descriptions should be updated accordingly (old Finding 2h).

For 18 out of 21 courses offered in the programme, short descriptions were provided. Not included were the descriptions for the courses “Course Groups”, “Philosophy of Arts Education”, “Semiology”, and “Multimedia in Arts Education”. Based on the short descriptions, the experts conclude that more ILO are immanently included in these descriptions. Nonetheless, the ILO are only defined explicitly for only a few courses. The experts point out that the ILO disguise the content of the course with general formulations such as “(..) to increase the mastery of knowledge and understanding”. For other courses, the definition of ILOs was missing at all. Overall, based on the documents available for assessment, the experts conclude that the courses are taught with direction to classical “contents” and not with direction to subject-specific/course Learning Outcomes. The study programme must establish subject-specific ILO for each course offered and align them systematically to the Programme Learning Outcomes (old Finding 4f).

In regard to the Learning Outcomes, the panel of experts confirms that the nine PLOs and the Graduate Learning Outcomes are mostly in accordance with the qualification level 9 of the Indonesian National Qualification Framework (KKNI). However, the Learning Outcomes are not fully in accordance with the qualification level 8 of the European Qualifications Framework (EQF). Overall, Learning Outcomes in the categories “competencies,” “knowledge,” “generic skills,” and “specific skills” and the Graduate Learning Outcomes correspond to the KKNI Qualification Level 9. But for getting more national and international recognition the correspondence of Learning Outcomes to the KKNI Qualifications should be made more explicit, subject-specific, and concrete in the course descriptions (old Finding 2d). To fully reach level 8 of the EQF, the specific aspects of the EQF

must be expressed more explicitly in the general Learning Outcomes, specifically in the sections “general skills” and “special skills” as well as in the “Targeted Study Programme Learning Outcomes” and the “Course Learning Outcomes” as provided in the semester lesson plans (old Finding 4g).

The panel of experts expresses severe doubts that the PhD programme fulfils the international standards regarding, e.g., the quality of the supervision-formats and the supervisors. The model with two pathways (either course-based and or research-based) supports a wrong image. Furthermore, the experts did not get an overall good impression of the PhD programme because they were not able to look more closely into the dissertations. During the site visit, the experts learned that PhD students prefer the cumulative dissertation and hardly choose the research-based path. This left the impression that research as such (epistemology, methodology etc.) are not yet meeting the international level that the panel of experts would expect. Incentives and support should be given to PhD candidates to pursue a research-based dissertation (old Finding 28). While the PhD programme as such is well documented, severe concerns regarding the quality and the structure that seemingly supports an easy passageway to receiving a Doctoral degree remain. The experts understand the institution strongly follows the policy to employ candidates for university teaching who have a PhD. While a PhD generally can be expected for academic learning contents such as (ethno-)musicology or music education, for practical contents in arts and music a PhD should not be the standard. Looking at the competences and the learning outcomes presented for the PhD course, the panel of experts conclude that the programme rather meets the level of a Master’s programme (EQF 7) instead of a PhD programme (EQF 8) (old Finding 4g/27).

The panel of experts learned that the Doctoral study programme is open to students who have different educational backgrounds, e.g., in fields of Arts Science, Fine Arts, or Arts Education. The experts find that the study programme objectives and the graduate profile do not reflect the diverse background of the students and therefore sets inappropriately high standards that cannot be met. For example, the study programme objective “developing human resources who are talented in writing, curatorial, delivering critics in the context of exhibitions and performing arts, as well as applying arts education and arts science for the benefit of the community” and the graduate profile that graduates can “conduct excellent research in [...] arts science [...]” cannot be met by a PhD candidate without a subject-specific previous Bachelor’s and Master’s degree in Art Science (Art Theory, Art History, Music History, etc.). In the same line of arguments, only a PhD candidate with a previous Bachelor’s and Master’s degree in Fine Arts would be able to fulfil the graduate profile to “conduct excellent research in [...] artwork”. Overall, the panel of experts conclude that the study programme objectives, the graduate profile, and the graduate learning outcomes are stated too broad. The graduate profile and the Programme Learning Outcomes must be achievable for the different background of students (old Finding 29).

As stated above, the PhD study programme allows admission to students who have a non-linear Fine Arts Education background. Such candidates must take 54 to 62 additional credits compared to PhD candidates with a linear arts education background. The panel of experts points out that these additional credits cannot close the qualification gaps. To bridge the qualification gap, subject-specific entry requirements for the Doctoral programme must be defined in a differentiated manner (old Finding 30). The panel of experts believes that a subject-specific qualification for Fine Arts Education, Art History or Art Theory should therefore only be certified if the doctoral candidate has also obtained a Bachelor’s and Master’s degree in the same discipline.

Based on the documents provided and on the discussion during the virtual site visit, the panel of experts concludes that the PhD programmes lacks a clear conceptual approach. The panel of experts finds the concept of combining the education of independent Arts with internationally distinct independent disciplines in a single Doctoral programme questionable. It did not become clear for the experts if and how this concept allows students to reach the PhD level in the internationally distinct independent disciplines. As far as can be seen from the available documents, the connectivity of this approach to international, and, in particular, European contexts of academic research, for example in Fine Arts Education, seems doubtful. The experts strongly

recommend restructuring the programme to achieve a clear concept (old Finding 31). Possibly, a differentiated specialization within this multi-professional Doctoral programme, for example by forming specific study profiles in Music-, Dance- and Fine Arts-Education with more discipline-specific courses, could help to solve this conceptual problem of the whole study programme. Alternatively, a division into specialized study programmes for the education in the different Arts should have to be considered. As far as this can be concluded from the available documents, the curriculum includes mostly cross-subject knowledge and general methodological and general skills. The number of subject-specific items and subject-related methods should probably be greater with regard to the different subjects (Fine Arts Education Music Education, Dance Education), especially with regard to the internationally relevant differentiation of the disciplines in question.

Based on the documents provided, the experts learned that the curriculum is updated regularly with the involvement of lecturers, students, alumni, and stakeholders. However, the experts did not receive any documentation or evidence on the concrete results or consequences of the evaluation process to assess if the Learning Outcomes are updated according to the current developments. Documentation or evidence on the evaluation process of the curriculum must be made available (old Finding 5).

The achievement upon completion of the programme is demonstrated in a final dissertation. The process for their preparation, monitoring and evaluation was described in a differentiated and transparent manner. While the experts received a List of Theses in the documents provided, they did not have a chance to inspect the titles listed in more detail. To assess the quality of the students' work, complete theses must be submitted (old Finding 6).

Based on the documents provided, the panel of experts gained the impression that PhD candidates are in a permanent assessment situation for the entire duration of the study programme. Even though this is increasingly common in Doctoral programmes, the process seems overregulated. The experts wish to point out that this does not foster an environment which encourages students to take an active role in generating their own learning process and tempo or to freely develop creative research as intended by the European Standard and Guidelines. Consequently, the curriculum structure should encourage students to take a more active role in the learning process (old Finding 7b). Regarding the learner's progression throughout the study programme, the panel of experts confirms that the curriculum structure of the PhD programme is stringently described. The arrangement of the courses in the sequence of the study programme enables a systematic development of competence.

The experts point out that they found some indications of international linkages of the study programme. Students are required to take part as presenters, participants, and committee members in an indoor "International Seminar on Arts Education", and an indoor "International Conference on Arts and Design Education". The Arts Education Doctoral Programme has collaborated with some universities abroad, such as in Malaysia, South Korea, Germany, and the USA. However, the experts would have liked to receive more evidence on how international student mobility is promoted in the PhD programme. The study programme should ensure that PhD candidates have options and support for international mobility (old Finding 10).

The experts can confirm that the programme enables students to transfer their knowledge to situations outside of the university context through research-based community service and graduates that work in government agencies. The research methods applied in the programme, such as case studies or project-based methods support students to conduct non-university research.

b) Reconsideration evaluation in 2025

The study programme provided a detailed documentation of the subject-specific Learning Outcomes specifically identified for each course/module. The course descriptions have been formatted and structured

cohesively and have been completed. The course descriptions are very good and extensive, though the expert recommends an even more structured module handbook with separate columns for each part of the course. The provision of reference to recent and international publications should be included (**new Finding 1a**), a column for the teaching method is advisable as this is not always clear (**new Finding 1b**).

The intended learning outcomes for all modules have been reformulated; the documents are very well structured and understandable. However, the enrolment requirements are not clearly stated and referring to the level of experience in the subject area (music, dance, fine arts) (**new Finding 1c**). The publication list should be updated and supplemented with contemporary literature (**new Finding 1d**).

A very well-structured study handbook for the students is provided with a good index, directing to all aspects of study.

The evaluation process of the curriculum for all programmes is clearly communicated to assess if the intended learning outcomes are updated according to the current developments.

Evidence how students demonstrate their achievement of the programmes' intended learning outcomes on the respective level of the qualification has been submitted by providing two complete master theses.

A documentation of various strategies (activities such as international conferences and festivals) fostering the diversity of creative processes and self-directed and controlled learning and research has been provided.

A documentation and an explanatory text outlining the differences between undergraduate and postgraduate students have been provided. Although students have access to workshops and studios for artistic practice, the documentation of the artistic outcomes suggests that these works do not meet international standards at either level. It appears that the encouragement of critical thinking, as well as individual, self-directed, and self-regulated learning, is insufficient. This may be influenced by the cultural context, in which traditional art forms exert a strong impact on the individual. As mentioned before, the expert suggests an extension of the exposure to international and contemporary publications, artistic events and other encounters of such kind (**new Finding 3**).

The requirements for EQF level 8 are fully integrated in the learning outcome of the PhD programme.

Both linear and non-linear PhD students can apply and receive research grants based on their research proposal.

As no students without a background in artistic practice are being accepted in the doctoral programme, it is only the gap between students with art-educational and non-art educational background that needed to be bridged: As the study programme provides 12 Credits related to teaching and learning concepts and practices (education curriculum review, multimedia for arts education, arts education research seminar, applied research methodology), the qualification gap seems to can be bridged.

The conceptional approach of the study programme has been revised and has now a contemporary level.

Evidence of student mobility is provided and a statistic overview regarding topics such as credit transfer, language etc.

Conclusion

The criterion is fulfilled.

c) 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]

Doctoral 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 stated in the SER, quality assurance policies at UPI are based on national and internal regulations. UPI has implemented a strategic plan 2021-2025 to achieve the university's vision to become a world class university. Nine interrelated standards have been set by a Rector's regulation covering the topics of education, research, community service, student affairs, information systems, facilities and infrastructure, human resources, planning and development, and reporting.

According to the SER, the quality assurance system at UPI is led by the Head of the Quality Assurance Division (QAD or SPM) at the university level, the Head of the Quality Control Unit (QCU or SKM) at the faculty level, and the Head of the Quality Control Group (QCG or GKM) at the study programme level. QAD coordinates all university units in implementing and coordinating both internal as well as external quality assurance audits every five years (through e. g. national and international accreditation procedures).

UPI conducts tracer studies with alumni and graduates to follow potential fields of employment, and student satisfaction and lecturer performance questionnaires to further develop their programmes.

On the study programme level, quality assurance policies are described in UPI's Standard Operating Procedures (SOP) including Graduate Competency Standards, Content Standards, Process Standards, Educators and Education Personnel Standards, Education Management Standards, and Education Financing Standards. Some of the quality assurance processes carried out are the preparation and development of the curriculum, the implementation of learning activities, the writing of scientific papers, the determination of lecturers, and the financing of education. The SER furthermore states that data from various stakeholders is collected in order to facilitate analysis and follow-up actions.

Experts' evaluation

a) Evaluation in 2023

Overall, the Quality Assurance processes are clearly outlined and documented. The QA processes are closely orientated on ISO norms and are consequently not subject-specific. All stakeholder, including employers, are stated to be involved. The experts confirm that QA processes are being suitably administered on all relevant

levels of the university. National standards for QA have been adopted and the assessment is supervised internally and by the government. The QA-system involves different scopes, such as course and programme evaluations, evaluation of student workload, progression, and completion rates as well as tracer studies. However, based on the documents provided and the discussions during the virtual site visit, the experts conclude that student's involvement in QA is improvable as they are not involved in commission and curriculum development committees. Student representatives should be represented in the committees that concern QA processes (old Finding 11).

As the experts observed a strict and number-oriented approach to quality assurance, they conclude that this approach is not an effective tool to measure and evaluate the quality of teaching in art-related areas. Qualitative approaches, such as video reflective teaching or others, that are aiming at responsive evaluation were not presented to the panel of experts in the documents provided or during the virtual site visit. Since continuous improvement is one of the most critical aspects of quality management in general, the information given does not provide a clear impression on whether the characteristics of these programmes are sufficiently embedded in an otherwise functioning system. Consequently, responsibilities and targets have been defined, but they are not always adequate for the monitoring and revision of art-programmes that usually involve highly individualized processes in acquiring complex competences. The university should develop and apply qualitative approaches to evaluate the characteristics of its art-related programmes (old Finding 12).

From the experts' point of view based on the discussions during the site visit, the quality assurance cycles are closed. However, the university did not present an exemplary process description that may support this impression. During the site visit the institution, however, has given examples for actions that were taken. Regarding a quality assurance policy that supports students and staff in cases of intolerance and discrimination the institution laid out that a counselling service on campus as well as a telephone service is available to students and staff. Regulations seem to be in place and a discipline commission investigates cases and takes further measures. The experts gained the impression that complaints are handled anonymously. The institutions made clear that there measures in place to safeguard academic integrity and prevent academic fraud.

However, regarding the PhD-programme doubts arise whether the responsibilities for the administration and the quality assurance of the doctoral programme are sufficiently defined and implemented as well as available to students. Certain boards are in place to ensure academic integrity, but the need of an external review remain uncertain. That also concerns the assessment of the required doctoral research results and the award of the doctoral degree. For the PhD programme, clearly modelled quality assurance procedures that lead to concrete measures to enhance quality or address identified findings must be established (old Finding 32).

b) Reconsideration evaluation in 2025

The university states in its response that these finding has been implemented and student representatives are included in the committees that are concerned with QA processes. However, the corresponding evidence is missing and has to be provided (**new Finding 5**).

The finding regarding the development of qualitative approaches in the QA system is articulated in a satisfactorily manner, although it seems that UPI interpreted the QA system as a system of questions and answers rather than as quality assurance processes. The Q&A component provided is well developed.

In the PhD study programme, a Quality Assurance Unit (SKM) has been created that oversees and assures the quality.

Conclusion

The criterion is fulfilled.

d) Learning, teaching and assessment of students / Learning 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]

Doctoral degree

The form of supervision and/or course structure is adequate and corresponds with the intended learning outcomes.

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

As stated in the SER, UPI uses several forms of teaching and learning activities, e.g. responses and tutorials, seminars, laboratory practices, studio practices, field practices, and community service programmes. Each form of activity applies several methods such as discussions, lectures, project-based learning, demonstrations, review articles, cooperative learning, experiments as well as surveys and internships for field practice. Additionally, research and/or development activities are carried out by students under the guidance of lecturers (e.g. music performances and graphic arts exhibitions for the undergraduate level and mini research for post-graduate and PhD students).

UPI is said to follow a student-centred learning approach through problem-based learning, project-based learning, and scientific approaches. Learning activities are not conducted through traditional lectures, but rather through students' experiences on problem-solving via analytical skills and the support of reliable references. The SER puts an emphasis on the enrichment of knowledge through independent information seeking and on learning by doing through research experiences.

International students are guided through their studies by offering Indonesian language courses prior to starting their regular courses. Materials for international students are furthermore available in both Indonesian and English. Assistance for students with special needs is also available, e.g., a sign language interpreter.

The graduate profile is formulated based on university policies and takes into account the needs of the community and labour market. Intended learning outcomes are formulated by considering university policy documents, professional association agreements, and study programme characteristics. Based on the ILOs, the study programme will develop a course structure referring to UPI's general curriculum structure. Undergraduate programmes consist of a core curriculum to develop students' main competencies (about 85 % of the total credits), and an elective curriculum to strengthen the main competencies (about 15 % of the total credits). For Master's and PhD programmes, there is an additional prerequisite curriculum consisting of 12 credits.

UPI's curriculum structure is prepared through discussions in the academic senate and then developed by the UPI curriculum development team. The study programme conducts meetings to prepare the next curriculum based on input from stakeholders and based on recent developments of science and technology related to the respective field of study. Credit load of students is determined through their corresponding GPA, with the maximum between 16 and 24 credits per semester. Student mobility is said to be encouraged through credit transfer, student exchanges, and national and international student internships.

UPI states that their lecture system begins with preparing lecture schedules and online tutoring and academic guidance by their lecturers. Students then make a study contract via a specifically designed webpage and choose courses provided by the study programme according to their respective semesters. Their academic supervisor then approves the course choices and provides a teaching schedule.

Assessment forms mentioned are exams, assignments, (mini) projects, portfolio, performances, field studies, and essays.

Academic activities and guidance services carried out by both lecturers and students include ongoing academic supervision through academic supervisors, lecturers and practicums, mid- and end-of-semester exams, monitoring and evaluation of student studies, community service and field experience programmes, final assignments/thesis/dissertation preparation, and final exams.

Complaints and general input from students can be submitted directly to lecturers, head of study programmes, head of the faculty or on a higher level (directorate or rectorate) or in writing via a so-called suggestion/input box.

Experts' evaluation

e) Evaluation in 2023

Learning and teaching methods should be designed to support the achievement of the Intended Learning Outcomes. This involves ensuring that the teaching strategies, assessments, and instructional activities are aligned with the specific knowledge, skills, and competencies that students are expected to acquire. By doing so, students can better understand the relevance and purpose of their learning, leading to a more student-centred approach. For the programmes under review, the panel of experts find that this perspective of a student-centred learning and teaching is not always convincingly reflected in the methods applied. The learning and teaching methods appear highly one-sided and seemingly fail to provide students with necessary freedom to experiment with music and art and, as a result, to learn from their errors. Based on the documents provided and the discussions during the virtual site visit, the experts point out an absence of critical self-reflection in the formats provided, such as discussions, group colloquia, or listen and response. Accordingly, the experts recommend strengthening a face-to-face feedback culture, including on artistic practice, on assignments and tasks, group discussions, as well as on the evaluation of teaching and learning, which also helps further enhance students' communication skills (old Finding 13a). Additionally, the experts recommend developing teaching methods that put more emphasis on the development of emotional intelligence and soft skills as well as "critical thinking" (communication skills, listening skills, patience, problem-solving, empathy) (old Finding 13b). Overall, as stated above, the alignment of teaching practices with the Intended Learning Outcomes (ILOs) is not always consistently achieved. For instance, the community work component, which constitutes a significant quantity of the study process, is a very convincing curricular element. It should, however, be accompanied by competent guidance and be subject of a *reflective practice* that also foster research-based learning. Student-centred approaches in teaching at HEI includes considering variations in learning styles, abilities, cultural backgrounds, and prior knowledge. Teaching methods should incorporate differentiation strategies, such as providing multiple ways to access and engage with the content, using varied instructional materials, and offering individualized support when necessary (old Finding 13c). The information given seem not to take diversity and diversification too much into account. As a result, when considering language diversity, it is important to highlight that teaching materials should be available in both Indonesian and English.

Assessing the extent of compensation for disadvantages and ensuring equal study opportunities without discrimination based on sexuality, religion, origin, and limited mobility is a complex matter that cannot be definitively determined. However, the panel of experts took note and commends that the institution provides resources and support for individuals with hearing and speech impairments.

Regarding the structure of all curricula, the integration of a significant amount of non-subject-specific (general courses) learning content has a detrimental effect on the development of subject-specific competences. The experts point out that a high amount (about 30%) of the contents taught are mandatory courses that seem not factually logical within the curricular architecture as such. If possible within the national regulations, the study programmes should broaden the amount of subject-specific courses and facilitate a more flexible learning path in the curriculum (old Finding 14). Furthermore, it should be mentioned that the facilitation of flexible learning paths that enable students to progress at their own pace and explore their interests, can be achieved by using instructional techniques such as providing opportunities for students to make choices, set goals, and take ownership of their learning. All this contributes to a more student-centred environment. In this regard, the compulsory or optional modules in the structure of the curricula are not always clearly labelled as such. Furthermore, the documents provided to students should clearly indicate the dedicated areas for project-based learning, inquiry-based learning, or personalized learning approaches (old Finding 2i). As stated above, the curriculum structure of the study programmes should enable self-directed learning or self-controlled learning and assessment to encourage students to take an active role in the learning process (old Finding 13b).

Finally, looking at the employability and the occupational fields envisaged in graduate and undergraduate programmes, the presence of practical elements, such as community work, receives highly positive feedback from the experts group. To be engaged in real-life situations fosters the development of social and problem-solving skills. Additionally, it facilitates the practical application of knowledge and nurtures interactions with industry professionals, practitioners, and community members, thereby enhancing entrepreneurial competencies. However, it is important to add critical supervision by lecturers that attend all these experiences to improve skills, competencies, and research methodology of each student. This dedicated space can serve as a presentation platform for exhibitions, performances, events, lectures, and discussions, providing a conducive environment to inspire and engage students. Especially in arts and music, students must have the opportunity to present their work and their processes they passed as part of their examination performance.

Overall, the panel of experts finds that the assessment methods in the study programmes are rather summative. Although both formats are mentioned in the documents provided, the panel of experts recommends that especially in art and music the progress should play an important role and has to be considered during assessment (old Finding 13b). If a student is at risk of failing, lecturers have not only the authority, but the obligation to enhance the student's achievement, especially if performance in mid-semester exams and final exams falls below the minimum requirements. Although the institution claims to closely monitor the student's achievement, the panel of experts did not get the impression that this is done in a low-hierarchy manner and fear-free space. The specific criteria for formative assessment need to be clarified (old Finding 15). The panel of experts wishes to point out that, from a European perspective, they were not able to get a clear impression of what such criteria might be to assess the crucial learning outcomes of courses such as Nusantara/Pancasila or the general educational contents.

f) Reconsideration evaluation in 2025

The educational method is being described as blended learning. Proof of face-to-face as well as online classes and discussions are provided. The implementation of an emphasis on the development of emotional intelligence and soft skills as well as "critical thinking" cannot be evaluated as the examples are in Indonesian language only and there is no further explanation given (**new finding 6**).

Elective courses are available to help students personalize their study programmes. Examples of comprehensive and clearly structured syllabi are provided, along with an overview of the assessment methods.

Conclusion

The criterion is fulfilled.

g) Student admission, progression, recognition and certification / Legal status, admission 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]

Doctoral degree

The institution is entitled to award a doctorate.

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

[ESG 1.4]

Description

Admission

Admission to postgraduate programmes also follows several modes: the regular route, the collaboration route, and the foreign student route. Generally, admission criteria for Master students are: a Bachelor's degree or equivalent from an accredited study programme and tertiary institution with a cumulative GPA of at least 2.75, entrance test (English and Potential Academic Test) and requirements set by UPI must be met (such as e.g. a background in dance or music for study programmes in that field, recommendation letters).

For doctoral programmes, the admission criteria are: a Master's degree or equivalent from an accredited study programme and university with a GPA of at least 3.00, entrance test (English and Potential Academic Test), interviews as well as a background in the same field of the doctoral programme by research and meet other requirements.

Detailed information on admission requirements and selection processes are available on UPI's website.

Progression

Monitoring of the student life cycle is carried out through academic guidance by academic supervisors. This takes place online as well as face-to-face. Additionally, the head of programme has access to a webpage to monitor the progression of students. Monitoring processes include compiling information on the number of active students, students who have completed courses, and distribution of final grades in all courses. The data served as the basis for possible consultations regarding difficulties students might face.

Recognition and Certification

According to the SER, UPI offers student exchange and double degree programmes and aims to facilitate student mobility through support offered by the study programme. This includes assistance, motivation to carry out academic and non-academic achievements as well as financial support coming from the study programme fund.

UPI issues a diploma containing the academic title in correspondence with the respective study programme (Master of Education or Doctor of Education), a transcript and a diploma supplement.

Experts' evaluation

a) Evaluation in 2023

The manifold admission pathways for the individual study programmes are described in the Self-Evaluation Report. In the admission procedure for the Arts Education study programme (Master's degree), the documents provided to the experts state that a reviewer questions the Arts ability and experience of the applicants in an interview test for admission. The experts cannot assess the procedures and criteria for this test, as they were not described in the available documents. Regarding the admission procedure for the Arts Education study programme (Doctoral degree), the documents provided to the panel of experts state that a reviewer questions the candidates' ability and experience of arts and arts education, as well as arts research methods in an interview test. The research plan is used to determine whether a candidate is assigned to a doctoral programme by course or by research. Of course, artistic ability at the entry level of the programmes is of high importance to ensure the study success. An assessment of the procedures and criteria for this test is not possible for the experts as they were not described in the available documents. Overall, based on the documents provided, the experts cannot make a statement whether the formal requirements for admission and the specific prerequisites are made available to prospective students. Likewise, as described above, the experts were not able to get a full picture if the selection procedure follows defined criteria and steps that are available to prospective students. The specific admission requirements are necessary for successful completion of the programme. Accordingly, the procedures and criteria for entry test requirements must be defined and must be made available in writing (old Finding 9).

Regarding the passage between undergraduate and graduate level it should be mentioned that students entering the Master of Arts Education programme with non-art related backgrounds are required to complete 11 credit hours (SKS) of art practice. It is important to note that acquiring mastery and research competence in artistic practice cannot be accomplished within such a limited timeframe and workload. In contrast, for the same programme, graduates of the Bachelor of Arts need to complete 40 SKS of art practice along with a 4 SKS internship to qualify for the Master of Arts Education programme. The entry regulations for students with a non-art related background to the Arts Education Master's programme must be revised to ensure equal opportunities and ensure the quality of the Master's programme (old Finding 24).

For the Doctoral degree programme, the experts point out that the specific procedures and regulations regarding the award of doctoral degrees were clearly outlined in the documents provided. Likewise, the process to award a doctorate were clearly defined in the documents provided to the panel of experts. The experts assume that the PhD candidates receive the same detailed documents for their information and preparation. However, during the virtual site visit, the panel of experts was not able to confirm if the same documents are also made available to students.

UPI gathers data on the admission procedures of past cohorts. The experts were able to assess some data on the admission procedures of past cohorts as they were listed in the documents provided to them. The university has a policy for credit transfer in place and provides them in the "Guidelines for Educational Administration (2020)" that was made available to the experts. Based on the documents provided, the experts conclude that regulations regarding the recognition of competences and transfer of credits from other higher education institutions are in place as well. The experts assume that students receive the same detailed documents for their information and preparation. However, during the virtual site visit, the panel of experts was not able to confirm if the same documents are also made available to students.

The university states in its documents that an internationalization programme has been carried out by the faculty through collaborations between lecturers and student exchanges, including overseas performance grants. The panel of experts welcomes this statement but would have liked to receive more details and evidence on the university's efforts to enhance international mobility of students and staff. The documents provided to the experts did not provide any concrete information regarding mechanisms, such as learning agreements, to facilitate the mobility of students. Further evidence to assess the mechanisms used by the university to facilitate mobility of students must be provided, e.g., learning agreements (old Finding 10).

The panel of experts can confirm that for all study programmes under review, the forms for all certificates and transcripts were fully displayed. The documents meet the requirements as all graduates receive a document with transparent information about the qualification obtained, including learning outcomes, national context, level, and status of study.

b) Reconsideration evaluation in 2025

The verification of artistic ability has been formulated as a requirement for admission to the study programmes, and the procedures and criteria for the admission test requirements have been defined transparently and are now publicly available for all study programmes.

The *Aanvullen* courses are an excellent concept for bridging the gap between linear and nonlinear students, but they primarily focus on enhancing the art-educational aspect. Unfortunately, there are no courses dedicated to artistic practice itself. Given that personal experience in the creative process is essential for any art educator, the expert believes such courses should also be included (see **new Finding 4**).

Evidence of student mobility is provided and a statistic overview regarding topics such as credit transfer, language etc.

Conclusion

The criterion is fulfilled.

h) Teaching staff / Academic level of supervisory 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]

Doctoral 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

UPI states in the SER that the number of lecturers is generally determined by considering the ratio of lecturers to students, academic demands, and specific knowledge. Recruitment of lecturers and academic staff take place through national selection, competency tests, interviews, and teaching or work simulations in the respective study programme itself. This follows government regulations. Recruitment is carried out if a lecturer of education staff resigns, passes away, or retires, resulting in a vacant position. In case of lecturer retirement, new positions based on the programme requirements will be proposed to universities and the government for civil servant positions through a recruitment process managed by the government. Study programmes can then complete the recruitment process.

Administrative staff is recruited based on their academic qualifications and competencies through government or university recruitment and is encouraged to further their competencies through training in the fields of e. g. information technology management systems, financial management or quality assurance.

Full-time lecturers are said to be actively involved in research and publishing projects both nationally as well as internationally via joint publications and research collaborations. UPI states that they encourage all faculty staff to undertake scientific activities through on- and off-campus activities such as research grants offered and funded by universities, research grants offered and funded by the government through the Ministry of Education as well as international organisations. Generally, the three services of higher education consisting of education/teaching, research, and community service must be carried out by lecturers regularly.

University guidelines set out staff development and qualification policies with a Master's degree as the minimum educational degree for a lecturer position. Staff with minimum qualifications are then recommended and promoted for higher degree qualifications and can take further studies either at the university or outside of Indonesia with the support of study grants. Staff development is said to be offered to teaching staff, with a buddy programme where a new lecturer is paired with a senior lecturer in organising courses, designing subject units, reporting course results, and evaluating courses.

Teaching hours and workload of lecturers is determined based on their general teaching load, e. g. in cases where a lecturer teaches in both undergraduate as well as postgraduate courses, workload is adjusted accordingly in order to avoid overload or conflicting schedules.

The SER states specific requirements for lecturers of Master programmes, namely a PhD title in the field of science relevant to the respective subject, the minimum academic position of lector, publications, and English written and oral skills.

The Master's programme Arts Education has 2 professors, 10 associate professors and 2 assistant professors, all of whom are employed full-time.

The PhD programme Arts Education has 2 professors and 7 associate professors, all of whom are employed full-time.

Experts' evaluation

a) Evaluation in 2023

Overall, the resources provided by the teaching staff for each of the study programmes fit the size of the student body. For each study programme the university has provided a list of all teaching staff involved in the programme, including the number of teaching hours, and the duration of employment. The information of the teaching staff's academic qualification, their research and other relevant qualifications was provided to the panel of experts for the majority of staff. But not all members of the teaching staff are included in the documents provided to the experts.

Regarding the teaching staff for the programme Arts Education (Master), full information for all 14 members of the teaching staff were provided on their professional qualifications. However, the correlation between their academic and/or artistic qualification and their responsibility subject-specific courses is not always obvious. For courses such as "National and international music studies," "Psychology of Arts Perception," or "Arts education in sociocultural context" the experts took note that the publications and qualifications of the responsible teaching staff listed in their CVs does not reflect the content they are teaching in the classroom. For the study programme "Arts Education" (Master), documentation must be provided that clearly indicates that and how the teaching staff, including guest lecturers, is academically and artistically qualified to successfully deliver the intended learning outcome of the courses he or she teaches (old Finding 16). For the teaching staff of any courses in education, arts education, art theory or art history, the academic qualification should be documented by a subject-specific professorship or dissertation. For the teaching staff of artistic courses, the artistic qualification should be documented by a subject-specific professorship or a recognized career as an artist in the specific field.

For all 9 members of the teaching staff for the doctoral degree programme Arts Education the information for the teaching staff were available and were able to confirm their professional qualifications. For this study programme, the correlation between the teaching staff's academic and/or artistic qualification and their responsibility in subject-specific courses is obvious for most courses.

As stated above, the overall number of teaching staff seems to be mostly appropriate for the student body. For the Master's and PhD programmes the ratio of students to teaching staff is higher. Unfortunately, based on the documents provided, the panel of experts concludes that no professor works in the Master's programmes under review. The university must develop a strategy for appointing professors to the Master's study programme (old Finding 17). The institution should consider subject-specific formats in evaluating artistic quality of its teachers in musical practice and offer in-job-training possibilities to support their staff.

Furthermore, it is of concern to the experts that the Doctoral degree programme Arts Education is mentored by only two professors. The responsibilities of supervisors and role of external supervisors or advisors are clearly defined based on the documents provided. By international standards, only professors are qualified as dissertation supervisors. Academic assistants can only support them in this and should not advise PhD candidates. In the documents provided to the experts it states that the main supervisor for the PhD candidate is a professor from the study programme, while the co-supervisor is an Associate Professor from the study programme or a scholar from other universities in the same field of expertise. The doctoral programme has to ensure that each PhD candidate has two full professors with expertise in the same discipline in which the dissertation is located as PhD reviewers/examiners to meet international standards (old Finding 33).

The overall workload for staff (teaching, research, administration) can be assessed as mostly appropriate to deliver the study programme successfully. The experts confirm that most members of the teaching staff should be available for the duration of the accreditation period. Based on the documents provided, the experts conclude that the university has a good overview of who will retire in the upcoming six to ten years. The documents provided let the panel of experts conclude that the university already has plans to ensure that positions that will become vacant will be filled in a timely manner.

The experts took note that most of the teaching staff in the programmes under review are graduates of UPI themselves. To ensure that the teaching staff has opportunities to develop their skills, the institution should consider subject-specific formats in evaluating artistic quality of its teachers and offer in-job-training opportunities (old Finding 18).

Overall, the experts commend that the university offers many forms of teamwork to the teaching staff which helps lecturers and external/guest lecturers to become familiar with the requirements of the respective study programme.

b) Reconsideration evaluation in 2025

Academically - particularly in terms of art education - all staff members appear to be fully qualified. Of the nine in-house professors and three guest professors, only one of the guest professors provides evidence of his artistic qualifications. It is recommended that a website showcasing their own artistic work (in music, dance, or fine arts) is included (**new Finding 7**).

The University presents a strategy for appointing professors to the study programme that aligns with national standards and regulations. However, aspects such as the quality of artistic practice, the duration and international dimension of the artistic practice are not addressed in the documentation (**new Finding 8**).

UPI identified skills of the teaching staff to develop their artistic skills. The university have facilitated national and international collaborative research grant, workshops, and festivals.

In the PhD study programme it is ensured that each PhD candidate has two or three professors in the same discipline as their advisors.

Conclusion

The criterion is fulfilled.

i) Learning resources and student support / Support and research environment

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]

Doctoral degree

Guidance and support are available for students which include advice on achieving a successful completion of their studies.

Appropriate facilities and resources are available for learning and research activities.

[ESG 1.6]

Description

UPI is a state-funded university and charges tuition fees for its programmes, with scholarships being available for students as well as scholarship programmes for students who work as lecturers in the Ministry of Research, Technology, and Higher Education. Funds are allocated to the respective faculties and programmes.

Shared facilities at UPI mentioned in the SER include classrooms, laboratories (science, social science, language, computer, micro-teaching, digital learning), library with access to books, e-books, national and international journals (both in print as well as online form) as well as online access to these, a language centre, Counselling and Career Development Guidance Agency, Basic Education Study Centre, Directorate of Information and Technology Systems, student dorms, sports facilities, outdoor theatre, a mosque, canteens, the assembly hall and the Student Centre. Students with special needs or disabilities are supported through consultation, and assistance as well as appropriate infrastructure with a particular parking area, wheelchairs in front of the building including necessary road access, and elevators.

Programme-specific facilities and resources include music instruments, practice rooms, theory rooms, studios, performance venues as well as several laboratories (painting, graphic arts, sculpture, ceramic craft, textile, illustration, and design).

Generally, all study programmes at UPI offer continuous guidance and counselling programmes for the entirety of the student life cycle. The programme is partly managed by UPI through an Academic Advisor who will assist students in choosing courses, the mentoring process, writing scientific papers, and completing studies. International students are offered consulting and support through the Office of International Relations and Educations.

According to the SER, student support also takes place through regular consultation hours by the teaching staff to discuss academic problems and offer advice on completing studies successfully. Furthermore, UPI details several online support and learning platforms for students and lecturers. Students are paired with an academic advisor and lecturers guide the students in writing their final project. Final assignment guidance is described to be used in several ways, e. g. face-to-face or online. In consultation with the academic supervisor, students firstly write a research proposal in consultation with their advisor, then they must take the Qualification

Test (for Master's and PhD programmes), take a thesis proposal seminar exam (after the supervisor approves the thesis proposal) and lastly, students write their actual final project/thesis and are supervised by two thesis supervisors.

Information on the study programmes, courses, facilities, and activities are provided via the study programme website as well as the student orientation programme. For Master and PhD programmes, matriculation activities are provided, wherein all lecturers introduce themselves, present their respective fields of research, and provide information on what each lecturer teaches in his/her courses. In relation to the student's research interests, they are asked to fill out an academic supervisor form and choose a supervisor in order to facilitate meetings and research early on in their studies.

Experts' evaluation

a) Evaluation in 2023

Overall, the panel of experts gained the impression that UPI is committed to improving student support and the recourses to students. Therefore, the experts would like to point out areas for improvement in the following that will help to facilitate student-centred learning and to provide a free, conducive environment for artistic and pedagogic development in the future.

It is commendable that the university provides some information on study programmes, courses, facilities, and activities through its website. However, the panel of experts found that the information provided on the website is not complete in all aspects. Instead of scattered documentation, it would be more beneficial for students to receive one comprehensive and structured document. The panel of experts strongly recommends that a study handbook for students with a clear curriculum map and module descriptions must be created (old Finding 3). A study handbook for students would give them a comprehensive understanding of their course structure, workload, learning goals, and teaching methods.

Based on the discussions during the virtual site visit and based on the documents provided, the panel of experts learned that different assessment methods are used in the study programmes under review. However, the expert did not have access to any documentation that would allow them to review the assessment methods used. Students should be provided with clear documentation on how assessments are conducted and graded to help them prepare for assessment (old Finding 15). This information should be in the handbook or available online.

Studio-based arts require ample space for students to explore their artistic expression and development. The experts learned that students have access to the facilities of their study programme within given working hours. In the experts' opinion, the university should ensure more flexible access to workshops beyond the current 6.00 pm limit. Longer opening hours can accommodate different schedules and working habits of the students. If possible, individual atelier and working spaces and collective project spaces for artistic practice should be installed.

Additionally, based on the virtual site visit and documents provided, the experts gained the impression that the infrastructure and resources for displaying students' art works should be improved. Establishing a university-run gallery alongside a student-run art space would provide students with platforms to showcase their work and learn relevant skills like project management and curation. The experts believe that an additional gallery space would also allow the study programmes to promote student success which is integral to fostering a motivated learning environment. Showcasing successful alumni projects at the gallery could inspire current students and reinforce the practical applicability of their studies. Additionally, instituting prizes for final projects, judged by an external panel of experts, could foster healthy competition and recognition of exceptional work.

The panel of experts understands that the study programmes mainly aim at educating future teachers for schools. For future teachers, it is important to understand and apply a diverse range of teaching methods in

their classrooms, including collaborative learning outside the classroom. The experts believe that these teaching methods can foster a more engaging, interactive, and practical learning environment. In order to allow students to experience a collaborative learning outside the classroom in order to integrate it in their future teaching methods, the study programmes should establish resources for this experience. Additionally, internationalisation and continuous improvement can be developed by having more international collaborations and partnerships in the form of student or lecturer exchange, international internships and events, or collaborative research. Overall, supporting international exchange of students and staff will enhance and broaden students' and the teaching staff's horizons in a similar way (cf. old Finding 21).

During the virtual site visit and based on the documents provided, the panel of experts learned that each student is supported by an academic advisor throughout their course of study. The experts commend this practice as it seems to support students well. However, the expert did not gain any information that the university offers an independent and multilevel support structure which can provide an unbiased perspective, mediate conflicts, or ensure fair treatment. In addition to conflict resolution, professional counsellors and mentors can offer specialized guidance to students, an area that may not be adequately addressed by academic advisors alone. Trained professionals in mental health or career development can provide specific, tailored advice to students, guiding them through various crises or challenges they might encounter during their academic journey. The panel of experts thus recommends that the university should improve its support structure for students, e.g., by establishing an independent body to mediate conflict, by providing a central mental health or career development services (old Finding 19). Furthermore, peer supporters could also bridge the gap between students and UPI support services.

Besides being requested as further evidence during the virtual site visit, the panel of experts did not have an opportunity to review if students are required to develop portfolios of their artwork. An effective support structure for the arts programmes under review could also include classes for Portfolio (Artists) development, e.g., by integrating it into career support.

b) Reconsideration evaluation in 2025

A very well-structured study handbook for the students was provided with a good index, directing to all aspects of study.

Examples of comprehensive and clearly structured syllabi are provided, along with an overview of the assessment methods. Students are provided with clear documentation on how assessments are conducted and graded to help them prepare for assessment.

The UPI website includes a link to comprehensive counseling services, which are available to students who require support.

Conclusion

The criterion is fulfilled.

j) Information / Public 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]

Doctoral 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

Public information is provided online through UPI's website which contains an information centre with links to all units, faculties, and study programmes.

Information on study programmes, learning outcomes, curriculum, graduate profiles, lecture processes, assessment procedures, student affairs, alumni, journals, collaborations, teaching and administrative staff, guidelines and news are accessible online via the respective study programmes' website.

Experts' evaluation

a) Evaluation in 2023

UPI provides necessary information to the public on the university, faculty, and study programme website. This includes information for prospective students, the university's vision and mission, scholarships, journals, course programmes, curriculum and facilities. Various social media platforms such as YouTube and Instagram are also used to reach prospective students and for engagement between external stakeholders and students. The social media platforms are also used to present and to exhibit student's artworks.

A full list of all teaching staff involved in the programmes, including their academic qualifications, their research and publications is available online. However, many CVs of the teaching staff are incomplete and not well structured (cf. old Finding 28).

Moreover, the panel of experts finds that many important and detailed information are missing throughout the UPI website as well as the faculty's websites such as Intended Learning Outcomes (ILO), course descriptions, the teaching, learning and assessment procedures, an academic calendar, information on student affairs, and on quality assurance. These details should be available on the website for all study programmes. For the Master's and PhD programmes, public information regarding research activities and publications should also be available online (old Finding 20).

The experts find that the categories and subcategories on the website could be more compact and to be more neatly packed together. In this way, it would be more convenient for the visitors and easier for them to find and navigate the content that they are interested in. It seems that similar information is scattered on the different sites. Additionally, especially for the programme specific websites, the experts point out that a lot of information and content relevant to the programmes is missing. When switching the website to the English language version, many information has not been provided yet. Moreover, UPI has to check for any errors in the runs because some links cannot be accessed, and a lot of information is outdated, e.g., the site of the career development centre. The programme specific websites should be improved in terms of navigation and of stating all relevant information for the study programme. The website in English should provide the information in the same detail (old Finding 20).

Overall, the experts suggest recreating the UPI website in a visually more appealing design, especially for the Faculty of Art and Design Education. For example, such options would include providing a showcase of artwork created by students during their semester on the website, providing and updating information needed for MBKM, exchange programmes and international students. The experts believe that by improving the website, the UPI can raise the profile of the programmes, students and graduates and gain more global exposure.

b) Reconsideration evaluation in 2025

The required information is provided on UPI's website in both Bahasa Indonesia and English. The publications are available for download.

Conclusion

The criterion is fulfilled.

5. Recommendation of the panel of experts

The expert recommends accrediting the study programme “Arts Education” (Master of Education) offered by Universitas Pendidikan Indonesia with conditions.

The expert recommends accrediting the study programme “Arts Education” (Doctor) offered by Universitas Pendidikan Indonesia with conditions.

Findings:

1. The module descriptions should be revised as follows:
 - e) The Module handbook should be more structured with separate columns for each part of the course.
 - f) The provision of reference to recent and international publications should be included, a column for the teaching method is advisable.
 - g) The enrolment requirements should be clearly stated and referring to the level of experience in the subject area (music, dance, fine arts).
 - h) The publication list should be updated and supplemented with contemporary literature.
2. UPI has to demonstrate that EQF level 7 is reached in the fine arts section, especially for artistic practice.
3. An extension of the exposure to international and contemporary publications, artistic events and other encounters of such kind is recommended.
4. Courses dedicated to artistic practice should be included in the *Aanvullen* courses.
5. Evidence has to be provided that student representatives are included in the committees that are concerned with QA processes.
6. The examples for teaching methods which describe the development of emotional intelligence and soft skills as well as critical thinking should be provided in English language.
7. All professors should provide evidence of their artistic qualification on a website.
8. UPI's strategy for appointing professors to the study programme should include aspects such as the quality of artistic practice, the duration and international dimension of the artistic practice.