



Report

Master of Music (MM)

Master of Arts (MA)

Programme Review

College of Music, Mahidol University

Salaya, Thailand



**COLLEGE OF MUSIC
MAHIDOL UNIVERSITY**

Site-visit: 21-23 November 2019

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Introduction

Background and context

The request for a *MusiQuE* review of the Master of Music (MM) and Master of Arts (MA) programmes at the College of Music (CoM), Mahidol University, followed a *MusiQuE* institutional quality enhancement review (June 2017) and an accreditation of the Bachelor of Music degree programme (November 2018).

The MA programme at CoM was established in 1995 with majors in Music Education and Musicology. The original programme developed over the years to include further majors including Performance, Music Business and Music Therapy. The MM programme, originally existing as a performance major in the Master of Arts programme, was established as an independent international programme in 2013, with almost all subjects being taught in English, and the programme underwent its first major review in 2018. Currently, the MA programme offers majors in Musicology, Music Education, Music Business and Music Therapy while the MM programme covers Performance and Pedagogy, Composition, Conducting, Collaborative Piano and Jazz.

Review Process

The review of the MM and MA programmes followed a four stage process:

1. The College of Music (CoM) wrote a self-evaluation report (*SER*) based on, and structured according to, the *MusiQuE Standards for Programme Review*.
2. An international Review Team studied and analysed the *SER* in preparation for a site visit at CoM.
3. The site visit took place 21-23 November 2019 and the Review Team met with a range of internal and external stakeholders, visited the CoM facilities, observed lessons and lectures and a demonstration of the College of Music Mahidol Academic System (COMMAS), reviewed student work and attended a concert of the Thailand Philharmonic Orchestra (TPO).
Meeting 1: CoM Administration Team
Meeting 2: MM and MA students
Meeting 3: MM and MA Programme Committee members
Meeting 4: Class Observations
Meeting 5: Artistic and academic staff teaching on the MM and MA programmes
Meeting 6: Representatives of the profession and former students
Meeting 7: Representatives of Mahidol University (including the Acting President, Acting Vice President, Acting Vice President for Quality Development, Acting Vice President for Finance and Dean of the Faculty of Graduate Studies), and representatives of the CoM Board of Directors.
Meeting 8: Dean, Dr Narong Prangcharoen (Full schedule available in Annex 1)
4. On the basis of the site visit and the documentation presented, the Review Team produced the report that follows, structured according to the *MusiQuE Standards for Programme Review*.

Review Team

- Peter Tornquist (Chair of the Review Team) - Norwegian Academy of Music, Norway
- Ankna Arockiam (student peer) - Royal Conservatoire of Scotland, UK
- Raf de Keninck (peer) - Fontys University of the Arts, the Netherlands
- Mary Lennon (Secretary, acting as a peer) - TU Dublin Conservatoire, Ireland
- Hannie van Veldhoven (peer) - HKU University of the Arts Utrecht, the Netherlands

Note of thanks

The Review Team would like to express sincere gratitude to the staff of the College of Music, Mahidol University for their co-operation in the production of the self-evaluation report and the various documentation requested, for the excellent organisation of the site-visit and for welcoming the Review Team as peers in such a hospitable way. The Review Team welcomed the opportunity to meet the various internal and external stakeholders and appreciated the collegial and open atmosphere of the meetings. The Review Team hopes that the present report will be helpful for CoM, going forward, and that the contents of the report will be made available to those who participated in the review process.

Key data on CoM

Name of the institution	College of Music, Mahidol University
Legal status	Semi-autonomous public institution
Date of creation	1994
Website	https://www.music.mahidol.ac.th
Number of students	· 1,197

List of reviewed programmes

1. Master of Arts (MA)
2. Master of Music (MM)

1. Programme's goals and context

Standard 1. The programme goals are clearly stated and reflect the institutional mission.

In the *Self-evaluation Report (SER)* the College of Music (CoM) provides clear statements of its institutional vision and mission that embrace local, national and international dimensions.

Vision: The College of Music, Mahidol University is to be a leader in music education in Southeast Asia and the world; to create a system that is sustainable and efficient; and to contribute to society.

Mission: To excel in music education, research and creative works, and academic services. (*SER* pp. 7-8)

These ideas are further elaborated in Dean, Dr Narong Prangcharoen's *Vision for the College of Music, Mahidol University (SER Annex 1)*.

The MM and MA programme goals are also clearly outlined in the *SER*. Both programmes aim to produce graduates who:

...act according to moral and ethical standards, are able to effectively perform and present work individually and in collaboration with others, and demonstrate the ability to effectively communicate their knowledge and ideas (*SER* pp. 7-8, p. 45).

The goals of the programmes are reflected in the learning outcomes, derived from the Thai national framework and the outcome-based structures proposed by Mahidol University. The specific programme learning outcomes for both programmes include: "self-development; ethics; social skills; general music skills; analytical and research skills; advanced specialized music skills (according to students' majors)" (*SER* p. 10, p. 46). The various majors offered under the MA programme (Musicology, Music Education, Music Business, Music Therapy) and under the MM programme (Performance and Pedagogy, Composition, Conducting, Collaborative Piano, Jazz) (*SER* p. 9) acknowledge the national context and highlight specific practical "contribution(s) to society" (*SER* p. 8) as exemplified by the Music Education, Music Business and Music Therapy majors. In a similar way, value is placed on Thai culture and tradition. Students can specialise in Thai traditional music with various traditional modules being offered in performance, pedagogy, music history and theory (*SER* p. 10). The *SER* shows how, in addition to addressing local and national contexts, these Master's degree programmes have an international dimension that supports the vision of CoM "being a leader in Southeast Asia and the world" (*SER* p. 8). This dimension came across strongly in many of the meetings with representatives of the institution. (Meetings 1, 3, 5, 7). The desire to "bring the world to Salaya and bring Salaya to the world" (Meeting 5) is evidenced by the requirement that Master's degree students acquire some international experience through attendance at international conferences, workshops, study-trips and by the commitment of CoM to host a range of international events such as conferences, competitions and festivals, as well as welcoming visiting international faculty on an ongoing basis. (*SER* pp. 15-16). It is also reflected in the recruitment drive being undertaken by CoM internationally (Meetings 1, 3, 7).

The Review Team met with Mahidol University's Acting President, Acting Vice-President for Quality Development and Dean of the Faculty of Graduate Studies, along with members of the CoM Board of Directors (Meeting 7). The members of the Review Team were impressed by the strength of the support articulated for the strategic vision and mission of CoM and the value placed on the MM and MA programmes and their contribution to the University and to society at regional, national and international levels. This meeting confirmed the Review Team's impression that the goals of the programme not only reflect the vision and mission of CoM but are also aligned with the mission, vision and educational structures of Mahidol University.

On the basis of the material provided and the various meetings held during the course of the site-visit, the Review Team consider that the goals and learning outcomes for the MM and MA programmes are effectively formulated and communicated, are appropriate for Master's degree level programmes and are reflected in the curricula presented. Furthermore, the Review Team considers that the stated goals and learning outcomes are in line with the institutional vision for CoM as outlined in the Dean's statement (*SER* pp. 7-8, *SER* Annex 1) which is, in turn, aligned with Mahidol University's mission and vision as reflected in the *SER* (pp. 7-11).

The Review Team would encourage CoM to continue the international recruitment process already underway for these Master's degree programmes and to maintain and further promote the emphasis on artistic excellence. Both of these aspects are regarded by the Review Team as being crucial in supporting CoM's vision "to be a leader in Southeast Asia and the world" (*SER* p. 8) and Mahidol University's vision of being a "world class university" (*SER* p. 8).

Compliance with Standard 1

The review team concludes that the programmes comply with Standard 1 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

2. Educational processes

2.1 The curriculum and its methods of delivery

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

The MM and MA programmes are both two-year postgraduate degree programmes offered over four semesters and students must have achieved 38 credits on completion of the programmes. The MA programme pre-dates the MM programme, the former having commenced in 1995 and the latter, previously existing as a performance major in the MA programme, more recently as an independent international programme in 2013. Both programmes have been changing and developing over time in response to changes within music education, changes within the music profession and changes in the requirements of the Office of the Higher Education Commission of Thailand. The most recent curriculum review of both programmes took place in 2018. The curriculum design and development process was clearly outlined by the Programme Committee members (Meeting 3) and is also described in the *SER*. Both programmes have gone through a rigorous internal approval process involving the Internal Program Review Committee, the COM Board of Administration, the Program Review Committee from the Faculty of Graduate Studies, the University Committee and the University Council (*SER* p. 11, Meeting 3).

The MA has a more academic focus and is designed for students “who seek to further their study in music academics and to conduct research” (*SER* p. 47). It offers five majors: Musicology; Music Business; Music Therapy; Music Education and Music Education (Special Program) which is specially designed for practising music teachers. The MM is a more practically focused programme with performance at the centre supported by academic courses and thematic paper. It is described as having been designed for students “who seek to elevate their musical and academic prowess” (*SER* p. 11). The MM also encompasses five majors: Performance and Pedagogy; Composition; Conducting; Collaborative Piano and Jazz (*SER* p. 11).

An overview of the structure and content of both programmes is presented in the *SER*, and the *Program Book* (TQF2) (Annex 1-3) presents detailed descriptions of the courses, and learning outcomes, course content and assessment processes are clearly articulated. Performance studies are a core component in the MM programme. Two sessions of private individual lessons per week are provided and there is a facility to study with two different teachers, if so desired. Small and large ensemble classes are also a part of the curriculum along with opportunities to take various electives in music history, literature, theory and minor instruments, as well as electives from the MA or Doctor of Music programmes. At the end of the programme, students undertake the Masters Recital Project involving a one hour recital and a thematic paper (*SER* p. 13). The MA programme has a number of core courses that all students are obliged to take. In addition, there are required courses for each of the major specialisms, a number of elective courses and the option of thesis or thematic paper (*SER* p. 47). An international academic field trip is a requirement for both programmes, but is currently not awarded any credits.

A range of teaching methods are employed across the two programmes including individual lessons, ensemble lessons, lectures, seminars, fieldwork, practicum/internship and independent study (*SER* pp. 13-14, pp. 47-48). Members of the programme committees explained how the Master’s degree programmes are differentiated from the Bachelor programme, not only by the research component but also by different kinds of class settings and types of student engagement. They pointed to how Master’s degree students are more actively involved in discussion and independent assignments as well as undertaking a thesis or thematic paper (Meeting 3). Projects play an important role in learning and teaching and, during the meetings, examples were provided of the types of projects that students might be engaged in as part of their programmes, including the production of a musical which forms part of the MA Music Business (Meeting 5), and Music Therapy projects relating to “changing the behaviour of kids through music” and “making senior life more comfortable” (Meeting 1). Students also commented in a positive

manner on the role of projects in the programme and confirmed the benefits of having to organise and manage their final recitals (Meeting 2). In the meeting with programme committee members, the Review Team were told of study trips that take place in some departments, sometimes involving cross department initiatives (Meeting 3).

In addition to their formal studies, students are provided with various opportunities to present their creative, musical and artistic work in a range of contexts, depending on the nature of their specialism (*SER* p. 15, p. 48), and examples of posters for such activities are provided in Annex 8.2.1. The students can also submit their academic work for publication to either of the two journals funded by CoM – *Music Journal* (monthly) and *Mahidol Music Journal* (bi-annual peer-reviewed journal) (Annex 2.1-5). These opportunities were appreciated by students, staff and alumni (Meetings 2, 5, 6) who provided examples for the Review Team whose members also saw many posters for musical events on notice boards in the CoM buildings. The *SER* (p. 15) describes the provision made for students' academic, career and personal guidance, and meetings with staff and students confirmed that structures are in place to provide guidance and support to students (Meetings 2, 5).

The opportunities provided to observe some individual lessons and classes (Class Observations 1, Meeting 4), to view recordings of selected final recitals and to read a number of theses and thematic papers were appreciated by the Review Team. The Review Team also discussed issues pertaining to this standard in the meetings that were held, and welcomed the opportunity to explore specific aspects of the curriculum content and structure and learning and teaching approaches with the various stakeholders. A number of themes for consideration by the Review Team emerged from these discussions including issues relating to research, individual study profiles and student and staff levels of proficiency in English.

Research is an important component of both the MM and MA programmes and there is an obvious commitment to research amongst faculty and CoM management (*SER*, Meetings 1, 3, 5). In discussing the role of research in the MA programme, it is noted in the *SER* that "research courses in the program include research topics relevant to each major" (*SER* p. 48). A reflection under "The role of research" in the MM programme points out that "Thailand is still more attached to the traditional research conduct which is not as relevant to music as to other areas such as science, social science and health science", and acknowledges that such approaches are not in line with internationally accepted practices for performance based music programmes (*SER* p. 14). The Review Team agrees with this observation and, on reading the dissertations provided, Review Team members were aware, at times, of an over-reliance on approaches, methodologies and terminology traditionally associated more with research in the social sciences. This was evident also in the Graduate Programs Student Handbook guidelines and was confirmed in the Review Team's discussion with students who observed that some of the Research Methodology modules did not have a musical focus (Meeting 2). While such approaches obviously work well for certain types of research in some of the majors (Music Education, Music Business, Music Therapy), the Review Team suggests that it is less helpful in other areas, particularly in research in the fields of musicology and performance.

The introduction of practice-based and performance-led "artistic research" as a possible viable option within the MM programme was discussed with the administrative team, programme committee members, teaching staff, university representatives and members of the CoM Board of Directors (Meetings 1, 3, 5, 7). The Review Team considers that such a move would also benefit performance staff who would be interested in acquiring further postgraduate qualifications and in becoming eligible to formally participate in thesis and thematic paper supervision. While some of the academic staff have very heavy involvement in this area, the informal role that many of the performance teachers currently have in relation to supervision was also commented on. (Meeting 5). There appeared to be an openness to pursuing this approach to research and reference was made to plans for some artistic research seminars during this academic year (Meeting 1). It was clear also from meetings with the Administrative Team and University representatives that CoM and the University of Mahidol are currently examining this issue (Meetings 1, 7). The Review Team is of the opinion that the introduction of artistic research would also

allow for greater integration between practical and academic components and between practical and academic CoM faculty.

In the meeting with Programme Committee members (Meeting 3), reference was made to the importance of continuing to strengthen the research component which was described as being both the strength of the programme and one of its more challenging aspects. It was explained that many of the Master's degree students come to CoM not having done term papers and struggle somewhat with the research element of the degrees. However, if they aspire to university positions, they will be expected to do research which is also a requirement for promotion within the higher education system, not just for academics but for performers also (Meeting 3). There was also some discussion with this group regarding the sufficiency of the English language requirement, particularly in light of the required research components. The group acknowledged that this can be problematic and commented on the number of students that take longer than 2 years to complete the programme, but explained that the level of proficiency is set by the University. It was pointed out that language support is available to students and in the meeting with staff teaching on the programmes, reference was made also to the informal role that teachers who are native English speakers play in helping students with editing their work (Meeting 3, Meeting 5).

Language is also an issue for some students in relation to electives. The Review Team was impressed with the range of electives available to students on the MM and MA programmes and the opportunities provided for students to develop their own individual study profiles, but wondered about financial implications and issues of sustainability. However, from the meeting with students, the Review Team learned that, depending on numbers, not all of the electives are offered each year. The students also raised the point that some of the electives are offered only in Thai and not in English, which can limit the electives available to some international students (Meeting 2). Issues of language were also brought up in relation to the need for more formalised support for international students preparing for the Thai proficiency test required for Thai programmes, and for some of the teachers whose levels of English may need to be upgraded as further aspects of the programmes are internationalised (Meetings 2, 5). However, overall, the students spoke very highly of the MM and MA programmes and their experience of their learning at CoM. Many of them came to CoM on the strength of its reputation nationally and in the Southeast Asia region, and they confirmed that the reality of their experience lived up to their high expectations. (Meeting 2).

Many of the CoM BA graduates continue their studies abroad (Meeting 1), but for those who proceed to the MM or MA programme, there would appear to be a clear path from undergraduate to Master's level studies, with the research component providing a good foundation for those who might later be interested in pursuing doctoral studies on the Doctor of Music programme. The *SER* refers to the "seamless progression" between undergraduate and postgraduate programmes (*SER* p. 12) and, in the meeting with teachers, the Master's level studies were described as being a continuation of the Bachelor programme (Meeting 5). As the programmes attract students from various undergraduate backgrounds, basic zero-credit foundation courses are provided in some subjects for those students who may need them (TQF2 p. 6).

There are many positive aspects pertaining to the content and structure of the curricula and their methods of delivery. The structures of the two programmes are clearly articulated and documented and the Thai credit system is adhered to. The modules offered meet the requirements of the various specialist majors, and the range of electives available allows students to develop their own individual study profiles. Research is embedded in the programme and provision is made for supervision of theses and thematic papers. A range of teaching and learning modes are employed and students are provided with opportunities to present their creative, musical and artistic work in a variety of contexts, depending on their chosen major. However, the Review Team considers that, in order to fulfil its mission "To excel in music education, research and creative works, and academic services", and in the context of the MM programme, CoM needs to engage in the definition and development of the emerging field of

artistic research (highlighted also in the *SER*), and address the issue of English language proficiency required in the context of the research requirements.

The Review Team recommends the adoption and promotion of artistic research methodologies and practices within the MM programme, along with further development of student and staff language competency (English). In light of the ongoing internationalisation of the programmes, if feasible within the university structures, the possibility of exploring an increase in the required language proficiency levels is also recommended.

Compliance with Standard 2.1

The review team concludes that the programmes comply with Standard 2.1 as follows:

Programme	Compliance level
Master of Arts	Fully Compliant
Master of Music	Substantially Compliant

2.2 International perspectives

Standard 2.2. The programme offers a range of opportunities for students to gain an international perspective.

The Review Team recognised the strength of the existing international profile of CoM and of the Master's degree programmes under consideration, and the site-visit confirmed that the analysis of "International Perspectives" provided in the *SER* (pp. 15-17) is in line with the MM and MA curricula, the student and staff experience and the operational management of the institution and of the programmes.

From its inception, COM has had a strong international representation amongst its faculty and currently over 30% of teaching staff come from abroad and teach mainly in English, and many of the Thai nationals have studied and performed abroad also (Annex 4.2-1). Staff mobility is encouraged and is facilitated through the International Relations Office which provides financial support and assistance for ongoing staff professional development through exchanges with international partner universities, conference attendance, performances and participation in other musical and artistic activities and events abroad (*SER* p. 17). Information is provided in the *SER* on the "Professional Development Fund Policy for Academic Staff" including details on eligibility, the application process and the selection criteria (Annex 4.1-4.1). The list of applications for 2019 showed that nineteen faculty members had applied, and were funded for travel to various events in the USA, Singapore, Indonesia, Hong Kong, Greece, Korea, China and Australia (Annex 4.1-4.2). In addition, funding is made available for visiting international artists and scholars, (including soloists and conductors who come to work with the TPO), to give masterclasses lectures and performances (*SER* pp. 16-17, Annex 2.2-1, Meetings 2, 3, 5, 6). Students and alumni spoke very positively about these opportunities (Meetings 2, 6).

There is also a strategy for providing Master's degree students with opportunities to gain international perspectives and experiences. The *SER* states that all MM and MA students "are required to take an international professional development trip" which "can be for a workshop, conference, congress, exhibition, concert series or competition abroad" (*SER* p. 16). The aim of this initiative is "to enhance students' knowledge and experience in their major field of study in non-classroom contexts" (*SER* p. 16). Annex 2.1-3 presents some student field trip reports. These reports include abstracts of conference presentations and posters along with student reflections on various types of trips, including a visit to Shanghai Conservatory and attendance at an APSME conference (Annex 2.1-3). In

addition, the *SER* states that the International Relations office promotes and facilitates international exchanges and project opportunities for students on the recommendation of programme directors, faculty and the Dean (*SER* pp. 16-17). When asked about such international opportunities, students reported on an ISME Conference presentation and on plans to attend a composition festival / workshop in Darmstadt in July / August 2020, the fees of 2,000 euro to be paid by CoM. Reference was made also to an Erasmus funded exchange with a school in Norway for 1st year Business students (Meeting 2), and *SER* describes the Global Mobility Erasmus + 2017-2022 programme between the University of Agder and CoM (*SER* p. 16). Masters students also benefit from a number of international festivals and events hosted by CoM annually, including the *Thailand International Jazz Conference*, *Thailand International Piano Competition* and *Thailand International Composition Festival* (Annex 2.2-1). Students and staff can participate in these events and the international level exposure and experience gained is appreciated by students and staff alike (Meetings 2, 5, 6). Such events can also represent a means of recruiting international students, as the Review Team heard during the meeting with students, for example in relation to the Thai International Jazz Festival (Meeting 2).

The Review Team was impressed with the extent of CoM's involvement in international partnerships and organisations. Annex 2.2-2 lists 36 current active partnerships which include Asia/Pacific, European and American institutions, and the *SER* emphasises the "active" nature of these partnerships (p. 16) as evidenced by regular events, visits and activities between the partner institutions. CoM is also a member of the *Pacific Alliance of Music Schools* (PAMS) and the *Music Education Alliance Across the Belt and Road, Asia (China)*. Both of these organisations focus on promoting international engagement, collaboration and exchange (Annex 2.2-3). CoM also plays a major role in the *Southeast Asian Directors of Music Association* (SEADOM), and it hosts the SEADOM offices on campus and also provides financial and staffing support (*SER* p. 16). In addition to this focus on the ASEAN + 6 region, CoM also has links with the *European Association of Conservatoires* (AEC) and is a member of the *International Benchmarking Exercise* (IBE), collaborating with seven leading international conservatoires from Europe, Australia and the US (Annex 2.2-3). The strong support of the University of Mahidol for CoM's internationalisation strategies was clearly articulated in Meeting 7, and is evidenced also by the University's willingness to support CoM in initiating and organising two previous *MusiQuE* visits for an Institutional Review (2017) and a Bachelor of Music Programme Accreditation (2018), prior to this current review.

It was clear from the various meetings that internationalisation is high on the agenda of the CoM management team and, given the vision "to be a leader in music education in South East Asia and in the world" (*SER* p. 7), it is not surprising that CoM has given serious thought to its international position and issues relating to benchmarking. CoM perceives that it is the leading provider in postgraduate music education in Thailand and also a leader in Southeast Asia (Meetings 1, 3, 5). These views were supported by students, alumni and members of the profession, including a representative from another Thai university and also visiting international specialists (Meetings 2, 6). CoM was perceived by these groups as having a strong international profile and, in this context, particular reference was made to such factors as the emphasis on English for research purposes and CoM's engagement with AEC and *MusiQuE* (Meetings 2, 6). In the meeting with teachers, guitar was highlighted as being at international competition level along with saxophone and other areas of the Jazz Department. Students were very positive with regard to the standards achieved and the positioning of CoM amongst its competitors, and CoM was described as being the leading music college in Thailand (Meeting 2). In this meeting also, the international standards within the Vocal Department were highlighted and reference made to the high number of students who go abroad and compete at European level (Meeting 2). The composition programme was also praised and it was noted that CoM is a leader in this field within the region, and international students are aware of its strong reputation and are attracted by the facilities, programmes and research (Meeting 2). Alumni, (a number of whom had experience of international study abroad), were similarly positive, and the high level of brass playing was commented on and reference made to the excellent TPO first trumpet (an MM student) The high quality of the teachers compared to

other institutions was also highlighted in this meeting, and the opportunity to have 2 hours a week with such good teachers was described as being exceptional (Meeting 6).

In Meeting 1 with the CoM administration team, an objective assessment of both competition and opportunities in the region was outlined to the Review Team, along with strategic aims for further strengthening the international profile of the institution and its Master's degree programmes. Recruitment of international students is a major aspect of CoM's strategic plan for internationalisation while the administration team is also conscious of the importance of maintaining a balance between local and international students and remaining closely allied to the Thai community (Meeting 1). The institution has been successful in recruiting students from nearby countries such as China, Indonesia and Malaysia for these programmes and current and future plans are focusing farther afield to include India, with a view to building numbers over time (Meeting 1). There are currently eleven international students on the MM programme and eight international students on the MA programme. In the meeting with programme committee members, reference was made to the benefits of having such international students and the opportunities for Thai students to get new perspectives (Meeting 3). The *SER* reports that support is available for international students from the International Student Services Center, support staff, their advisors and student ambassadors who play a role in helping international students settle in their new environment (*SER* p. 17).

From an international perspective, the extensive use of the English language is a strength of CoM and of the programmes. In the *Admission Handbook* for graduate programmes, the MM is presented under "International Programs" and the MA is presented under "Thai Programs". (*Annex 3.1-2*, p. 2). The Handbook notes that "The international programs are taught mostly in English (the exception being Thai music classes, which are conducted in Thai). The Thai programs use both Thai and English; however, if an international student is present in class, lecture will be given in English" (*Annex 3.1-2*, p. 2). This fits with the experience of the Review Team who observed a range of classes and lessons across the two programmes, all of which were conducted in English, except for a Thai traditional music lesson which was in Thai (Class Observations). As indicated above, all students on these masters programmes must fulfil an English proficiency requirement, and the levels required are outlined in the *Student Handbook* (p. 8). In the meeting with students, some issues were raised about the non-availability of some of the electives in English, including some of the Business courses and the Music Education courses. Reference was made also to the difficulties arising when international students who do not understand Thai register on the MA Music Education Programme (Meeting 2). When the programme committee members were asked about the level of CoM teachers' English, it was explained that some of the Thai teachers were more comfortable with Thai, but that CoM had been addressing this issue in the last year (Meeting 3). In the meeting with programme committee members, it was explained that the internationalisation of programmes and the promotion of English has been ongoing over many years, that the University Office of Graduate Studies mandates that Master's degree theses on international programmes must be presented in English, and that when programmes are ready they will be internationalised (Meeting 3).

CoM's very strong international profile is reflected in the number of international teachers and students, in the wide range of international partnerships, projects, exchanges and masterclasses, in CoM's active participation in international higher music education organisations and associations, in the extensive use of the English language and in the international experiences and opportunities offered to students and staff. The Review Team appreciates how the current management team is taking an objective view of CoM's position in relation to international benchmarking, and is working strategically to further strengthen the institutions internationalisation, with the vision of being a world leader in the field of music education.

Areas for further development: The Review Team encourages CoM to continue to promote and develop, where necessary, faculty proficiency in English with a view to internationalising more courses and majors. Also, while the Review Team acknowledges that support for international students is available through the CoM International Relations Unit and the International Student Services Center, it is suggested that more structured and proactive

support might be provided including, perhaps, more formal, scheduled language classes (English and Thai) in order to facilitate the ongoing internationalisation process.

Compliance with Standard 2.2

The review team concludes that the programmes comply with Standard 2.2 as follows:

Programme	Compliance level
Master of Arts	Fully Compliant
Master of Music	Fully Compliant

2.3 Assessment

Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.

Assessment information and regulations for the MM and MA programmes can be found in the *Program Book* (TQF2) (Annex1-3) and in the *Graduate Student Handbook*. (Annex 2.1-2). These documents include learning outcomes, student workload and credits, modes and methods of assessment, assessment criteria, grading and regulations determining time limits, registration limits and end of student status. Section 4 of the *Program Book* shows how learning outcomes, teaching strategies and evaluation are aligned (*Program Book* pp. 34-35) and the grading system (using letters) is also clearly outlined (*Graduate Student Handbook* pp. 5-7). The Review Team was provided with further relevant documentation including examples of *MA Formative Assessment for Practicum* (Annex 2.3-2) and *MA Comprehensive Exam* (Annex 2.3-4), along with some examples of student work including recordings of final recitals, theses and thematic papers.

The MM and MA programmes employ a range of assessment methods including practical performance, written examinations, oral presentations and written assignments. Assessment of performance subjects (both solo and ensemble) includes 50% continuous assessment (mark awarded by the student's teacher) and 50% for the performance examination which is assessed by a jury panel of at least 3 members, one of which is the student's own teacher. Criteria for assessing include technique, musicality and stage presence and students receive written reports *via* the "College of Music Mahidol University Academic System" (COMMAS), providing constructive feedback on their performances. As with performance assessments, academic grades are recorded in the COMMAS system (which also tracks progression over the duration of the programme), and all grades are reviewed and approved by the relevant department chair and ultimately the Graduate School (*SER* p. 18, p. 50). Students with queries over their grades "can discuss with the instructor or through department chair, or make an appeal through the COMMAS system or through the student appeal system available in the Office of Student Affairs" (*SER* p. 50).

Students can opt for Plan A or Plan B, with Plan A placing more emphasis on the research component. When all coursework is completed, Plan B students take the "Comprehensive Exam" which assesses knowledge across a range of relevant fields (examples provided Annex 2.3-3). All MA students submit a Masters Thesis / Masters Thematic Paper (*SER* p. 50), while MM students undertake the Masters Recital Project, which includes the Masters Thematic Paper and a Graduate Recital (*SER* p. 18). Students choose a major advisor and co-advisor who are responsible for supervising the research process. The roles of the advisors "range from working with the student throughout the process, reflecting the student's thesis / thematic paper progress, giving advice and corrections, to assessing both proposal and final document", in conjunction with an outside committee member who chairs the

Final Document Defense Committee (*SER* p. 18, p. 50). Detailed information on the thesis / thematic paper is provided in the *Graduate Student Handbook*.

In meeting with students and staff, the Review Team was satisfied that both groups are very supportive of the assessment procedures within the programmes. In the meeting with students, the Comprehensive Exam was explored along with feedback processes and student satisfaction with their grades. Students had no issues with the grades awarded and appeals did not appear to be the norm. They appreciated the fact that grades were not made public and were very positive about the feedback provided through the COMMAS system, and also about the practice of receiving oral feedback from their teachers after their performance exams (Meeting 2). The main issue that arose in meetings with teaching staff (Meeting 5) and programme committee members (Meeting 3) related to the ineligibility of many performance teachers to act as advisors for theses and thematic papers, despite playing a large informal role in this process (See section 2.1 above). The Review Team was interested in exploring the issue of monitoring standards across performance juries and also the reliability of the mark awarded by the student's own performance teacher which, at 50%, could be seen as quite high. However, examples provided by members of the programme committees assured the team that this works very well (Meeting 3).. In discussing the potential involvement of external examiners, the programme committee members did not consider that there is a need for this on a regular basis, although they do employ external examiners in areas where there may be a limited number of internal specialists.

The Review Team is satisfied that the assessment processes and procedures in the MM and MA programmes are effective in demonstrating achievement of learning outcomes and that they are well supported by staff and students. The Review Team was impressed by the systematic approach adopted, by the timely feedback provided to students, and by the detailed information on assessment provided in the *Graduate Student Handbook* and the *Program Book*.

In considering areas for further development, the Review Team suggest that CoM explore the possibility and potential of using external examiners, that they continue to promote the concept of artistic research and to seek recognition for performance teachers as thesis / thematic paper advisors.

Compliance with Standard 2.3

The review team concludes that the programmes comply with Standard 2.3 as follows:

Programme	Compliance level
Master of Arts	Fully Compliant
Master of Music	Fully Compliant

3. Student profiles

3.1 Admission/Entrance qualifications

Standard 3.1. There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.

The CoM Graduate Admissions Handbook / Website (Thai and English) (Annex 3.1-2) provides very detailed and comprehensive information on admission processes for the MM and MA programmes. The handbook deals with both the application process, (which includes issues relating to application forms, submission deadlines, audition / examination / interview dates and registration), and the format, content and conduct of the auditions / examinations / interviews which is tailored to the requirements of each Major. In a similar way, each Major has specific admission exams / auditions / interviews based on the nature of the discipline and the competences needed, and these are also outlined very clearly in the handbook, while the organisation of assessment panels and committees is described in the *SER* (p. 19). In addition, all students sit basic music proficiency tests and need to show evidence of the required levels of proficiency in English although, if these requirements are not met, students can still be admitted to the programmes provided they take some basic foundation zero-credited courses, provided by the Faculty of Graduate Studies, in their 1st year. The admission procedures for CoM graduates are different and take into consideration the applicant's performance at undergraduate level. International applicants are not required to attend for a live audition, but must submit a non-edited recording of continuous playing. Once an application has been made, it is processed through CoM's COMMAS system which provides up to date information to applicants on the status of their applications (Annex 3.1-2).

The Review Team was impressed with the level of detail provided in the handbook and explored the effectiveness of the system in their meetings with the various stakeholders. The students were satisfied with the admission process and commented positively on CoM's provision, for the first time, of regional auditions (Meeting 2). The programme committee members confirmed that the process is generally effective in assessing the suitability of applicants for the programmes. They emphasised the importance of ascertaining whether or not the applicant's level of English is good enough to complete the research component and finish the programme, pointing out that Thai students generally have more issues with English than do international students (See above, Meeting 3). The Review Team was interested in whether the committees considered that the required levels of English should be higher and there was a view that, ultimately, the levels could gradually be made higher, but it was pointed out that the levels are mandated by Mahidol University. This group also referred to how consideration is given to students with non-traditional backgrounds who appear to have potential, but may not pass the music proficiency tests at the outset (Meeting 3). The efforts taken to identify applicants' musical backgrounds through the audition process was referred to in the meeting with teaching staff, and this group also highlighted the importance of recruitment strategies in light of the national demographics. It was observed that, while the programmes were oversubscribed 10 years ago, in the current situation all teachers are now recruiting (Meeting 5).

The Review Team was impressed with the *Admissions Handbook* and the detailed and systematic approach evident in the MM and MA admission processes, and was satisfied that there are clear criteria for admission, based on an assessment of the competences needed for each Major. The Review Team also commends the initiative to undertake international recruiting auditions.

Given the issue with students not completing the programme in the specified time limits, often because of lack of proficiency in English which causes problems with the research component, the Review team refer again (see 2.1 above) to the possibility of increasing the minimum levels of proficiency in English.

Compliance with Standard 3.1

The review team concludes that the programmes comply with Standard 3.1 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully Compliant

3.2 Student progression, achievement and employability

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

CoM’s management information system, COMMAS, is used to track and monitor student performance, progression and academic status from the initial admission process to graduation and, following graduation, alumni can still access the system and keep in touch with CoM activities (SER p. 51). As part of the site-visit, the Review Team was given a demonstration of COMMAS and informed of the various facilities and information it provides for staff and students. With regard to progression and achievement, grades achieved in the various assessments are recorded along with student attendance, and student profiles are regularly analysed by programme chairs and department heads. The SER also draws attention to how, in an effort to speed up student completion times, information on graduate student progress is provided to advisors who can also follow up with students (SER p. 12).

With regard to student employability, the SER states that “students are competent and can be employed in music institutes and educational institutes” (SER p. 20), and this was confirmed by the employers and members of the profession that met with the Review Team (Meeting 6). They were strong in their praise of CoM graduates of these programmes and reference was made to the ability of instrumental teacher graduates to be “collaborators”, the willingness of universities to employ CoM graduates, and the professionalism of performers (Meeting 6).

The alumni spoke highly of the opportunities offered (across the various Majors) that prepare students for the profession, and provided some insight into the opportunities and challenges of professional life. It was observed that many of the MM Performance and Pedagogy graduates combine teaching and performing, that some manage to carve out careers solely as performers, and that it is possible to rent venues for classical concerts. Jazz graduates appear to have more performance opportunities than other genres, and the Review Team were told that there is a budding scene for jazz with lots of venues and, while performing fees are sometimes modest, there is room for original projects. This was corroborated in the meeting with staff where it was commented that students are playing regularly (Meeting 5). The alumni group confirmed that their student colleagues are now all working (Meeting 6).

The SER provides information on the types of surveys conducted by the Graduate School and these include: a recent graduate survey on education support satisfaction and employment status; an alumni survey for updating information, and an employer survey documenting satisfaction with College graduate work performance (SER p. 51). The SER states that the latest survey shows that more than 80% of recent MA graduates are working in the music field or music-related fields, or are pursuing further study (SER p. 51), while 100% of MM graduates are employed (SER p. 20). Annex 3.2-3 provides details of the current occupations of graduates from 2018 which include: music teachers; music teacher / performer; piano teachers; high school music instructional assistant; principal at private school; university lecturers / instructors; violinist / performer at TPO; freelance musicians; string ensemble director; business owners; business manager; accreditation and quality development officer; sound engineer and production assistant. Annex 3.2-1 provides further information on student progression and

achievement including graduate employment details, performing experience, success at competitions, scholarship awards, academic publications and conference presentations, doctoral study / awards (Annex 3.2-1).

The Review Team was impressed with COMMAS and the facilities it offers to monitor and review the progression, achievement and subsequent employability of its students. It appreciated the detailed information provided in Annex 3.2-1 and Annex 3.2-2 and it was impressed with the obvious commitment of teaching staff and programme committees to monitoring and supporting student progression.

Compliance with Standard 3.2

The review team concludes that the programmes comply with Standard 3.2 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

4. Teaching staff

4.1 Staff qualifications and professional activity

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

The Review Team established from the *SER* that staff teaching on the MM and MA programmes are well qualified and hold postgraduate qualifications. Regulations relating to the appointment of teaching staff are determined by Mahidol University which is required to comply with the Ministry of Education's policy document on *Standard Criteria for Education at the Undergraduate / Graduate Levels*. This legislation requires that staff teaching on these programmes must have a Master's level qualification in a related area, and only those staff with doctoral degrees or Associate Professorships, who are research active and have published 3 works in the past 5 years, are eligible to serve on thesis / thematic paper advisory committees (*SER* p. 20). There is a strict protocol for recruiting and hiring staff (*SER* p. 20, Annex 4.1-1). Induction sessions are provided for new appointments and there is a probationary period of 3-6 months followed by a teaching evaluation by the committee (*SER* p. 20). Observations and evaluations of the teaching of all staff are undertaken at least twice per year by both the department chair and by peers. In addition, all staff are required to submit a self-evaluation, providing detailed information about their academic and creative works and their educational service, for evaluation by the department chair, the Associate Dean for Academic Affairs and the Dean (Annex 4.1-2).

Such policies and practices undoubtedly contribute to a culture of quality within CoM and within the MM and MA programmes, as does the practice of inviting international teachers for masterclasses, seminars and other academic and artistic events (see 2.2 above). However, through the various meetings, the Review Team was made aware that the research requirement can cause problems for performance teachers who may be active performers but do not engage in any kind of academic research. As a result, as highlighted above, (see 2.1), although they may have a lot to offer students, they are prohibited from being members of advisory committees for theses / thematic papers and are not eligible for promotion or professorships unless their performance / artistic work has an accompanying academic paper. The Review Team discussed the concept of "artistic research" / "practice-based research" with the administrative team, the programme committee members and the teaching staff, highlighting developments in this area internationally (Meetings 1, 3, 5). From these discussions, it is apparent that, through Dean, Dr Narong Prangcharoen, CoM is already in discussion on this issue with Mahidol University and with the higher education authorities within the Ministry of Education. The *SER* reflects on this issue also, pointing out that "it provides motivation for our performance faculty to develop themselves in this regard, and many have done so" (*SER* p. 22). It also acknowledges that "there is a recognized need to train faculty in conducting artistic research, and there are plans to create a 'research pipeline' which includes mentoring new faculty, holding artistic research seminars for faculty in the next academic year" (*SER* p. 22). It was confirmed in Meetings 1 and 3 that these plans are already underway.

The workload for each member of the teaching staff is strictly regulated and is negotiated between each teacher and their department chair and includes time allocations for research and artistic activity (Meetings 1, 5, Annex 4.2-3). A detailed form (Annex 4.2-3) is completed for each staff member documenting the time allocated to *Teaching* (practical, lecture, project / thesis), *Research & Musical Works*, *Administration*, *Students Services* and *Academic Services* (including committee work, co-ordinator roles). The Review Team also learned that many of the orchestral faculty perform with the TPO (Meeting 3, 5). There are references also in the *SER* to a number of sources of financial support including the College of Music Research Fund (*SER* p. 22) and the Professional Development Fund (*SER* p. 52). As already discussed, international activity is also supported (see 2.2 above). Staff acknowledged, and were appreciative of, this support when they met with the Review Team and they also referred

to the availability of sabbaticals, citing the case of a string teacher who was, at that time, on sabbatical writing a book (Meeting 5). Examples of staff research and artistic activity are provided in Annex 4.1-4.

The Review team is satisfied that staff teaching on the MM and MA programmes are well qualified and are involved in academic and artistic activities for which there are various sources of funding and support.

The Review Team recommends that plans to promote and provide support for artistic research be progressed and that efforts continue to be made to ensure that definitions of artistic and practice-based research become more embedded in the research culture in CoM and in the MM programme. It is recommended that staff be encouraged and supported to engage with artistic research and that artistic research be accepted as a valid form of research that enables staff advancement and promotion and facilitates involvement in research supervision.

Compliance with Standard 4.1

The review team concludes that the programmes comply with Standard 4.1 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Substantially compliant

4.2 Size and composition of the teaching staff body

Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programme.

In relation to staffing levels, the *SER* states that “The College has 140 full-time instructors, over 80% of whom have masters or doctoral degrees. 40 of these full-time instructors are international, including teaching staff who are originally from North America, Europe, Asia and Africa” (*SER* p. 23). Annex 4.2-1 provides faculty details, by department. The *SER* also provides detailed breakdowns of the composition of staff teaching on both programmes. Over 60% of the full-time faculty on both programmes hold doctoral degrees while the remainder have Master’s degree level qualifications. Over 51% of the total staff teaching on the MM are international while on the MA, being a Thai language programme, 84% of the staff are of Thai citizenship with the remainder coming originally from North America (*SER* p. 23, p. 53). The programme committees and the CoM Administrative Team were confident that staffing levels allowed for an effective delivery of the two programmes (Meeting 1, Meeting 3). In the meeting with students, the desirability of having more professors teaching on the MA Music Business major and more international staff in this discipline was raised (Meeting 2). The composition and range of disciplines and nationalities of the faculty teaching on the MM and MA programmes was reflected also in the formal and informal meetings the Review Team had during the site-visit.

The Review team was impressed by the numbers of staff, the level of their qualifications, the balance between Thai and international faculty and the range of disciplines covered. On the basis of the documentation and information provided and the discussions held during the site visit, the Review Team is satisfied that there are sufficient qualified teaching staff to effectively deliver the MM and MA programmes.

Compliance with Standard 4.2

The review team concludes that the programmes comply with Standard 4.2 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

5. Facilities, resources and support

5.1 Facilities

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

During the site-visit it was clear to the Review Team that CoM is proud of the facilities and resources it provides and the members of the Review Team were very impressed with this aspect of CoM. The *SER* states that “The College facilities, including buildings, equipment and technology, are considered to be one of its key strengths”, and a detailed account of the facilities available to the MM and MA programmes is provided in the report (*SER* pp. 25 - 26). The report highlights the range and standard of the facilities available to students and staff, but also acknowledges the need to gradually update some of the computer equipment, to expand score and text acquisitions in the library and to hire a full-time music librarian (*SER*, p. 27). During the meetings with the administrative team and the University representatives, and during the Guided Tour of CoM, reference was made to ongoing plans for further development for which there was a clear commitment from the administrative team and strong support from the University (Meetings 1, 7, Guided Tour).

It was clear from meeting with staff, students and alumni that they all appreciate the facilities available for the programmes (Meetings, 2, 5, 6). However, students did point to sound-proofing issues in some of the rooms as a health and safety matter, particularly for brass players, and to issues of poor online access and piano maintenance in some parts of the campus. The desirability of providing more scores in the library was also raised and one student referred to the need for specific online research resources (Meeting 2). However, the Review Team subsequently discovered in a library leaflet during the Guided Tour, that these online resources are available, and speculated that perhaps there may be a need to promote greater awareness amongst students of the full extent of the library resources. On the positive side, students praised the availability of practice and rehearsal rooms, and pointed to the advantage in being able to book them in advance through the COMMAS system.

During the site visit the members of the Review Team were impressed by the world class facilities and infrastructure available to the MM and MA programmes. Students undoubtedly benefit from the thoughtful landscaping of the campus, the impressive sculptures and artworks strategically placed on the grounds, and the overall aesthetically pleasing environment that surrounds them (Guided Tour of CoM). The Review Team was taken on a comprehensive guided tour of the facilities which included: classrooms and studios; practice rooms; instruments; library facilities; rehearsal spaces; recording studios and technological facilities; performance venues, including the magnificent Prince Mahidol Hall; the Music Museum for Southeast Asia building; restaurant and student canteen; boarding school for pre-college students whose rehearsal facilities are also used by postgraduate and undergraduate programmes; campus grounds. Students clearly make use of all the spaces available to them to practise, rehearse and socialise, as observed by the Review Team who found some outdoor rehearsals beside the lake particularly inspiring.

The Review Team was highly impressed with the facilities and resources at CoM and consider that they provide an enhanced learning and teaching environment for the MM and MA programmes.

The Review Team supports CoM plans to invest further in computer equipment and to plan for providing a full-time librarian and recommends that they address the sound – proofing issues referred to above as soon as possible.

Compliance with Standard 5.1

The review team concludes that the programmes comply with Standard 5.1 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

5.2 Financial resources

Standard 5.2. The institution's financial resources enable successful delivery of the programme.

The *SER* describes the financial operating systems and sources of funding underpinning the MM and MA programmes (tuition fees, professional service fees, donations, sponsorships and government budgets) (*SER* pp. 27-28), and the CoM financial plan was made available to the Review Team (Meeting 8).

From the discussions held with the CoM leadership team, the Review Team consider that the Dean and the Administrative Team are clearly committed to continuing to secure the financial sustainability of CoM and the Master's degree programmes, despite recent cuts in government funding, and that they are supported in this by the Board of Directors and by Mahidol University (Meetings 1, 7). The Review Team was impressed with the strategic vision of these groups and the open and candid discussions revealed insight into some of the strategic planning that is underway including accessing funding from various pilot projects, enlisting the considerable expertise available on the Board of Directors, (chosen a.o. for their business acumen), negotiating further with government departments and exploring endowment possibilities. The Dean reported on the recently established first scholarship endowment, (a new concept in Thailand) (Meeting 1).

The Review Team is satisfied that CoM has the financial resources to deliver the MM and MA programmes and commends the leadership team on its commitment and strategic vision in relation to financial sustainability.

Compliance with Standard 5.2

The review team concludes that the programmes comply with Standard 5.2 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

5.3 Support staff

Standard 5.3. The programme has sufficient qualified support staff.

The *SER* and the organisational chart for CoM shows that the MM and MA programmes and their students and staff are well supported by a range of support sections and units covering areas such as: general administration, information technology, academic affairs, education and research, academic services, library services, student affairs, arts and culture and the music campuses for the general public (*SER* p. 28, pp. 33-34). As with academic faculty, CoM has strict criteria in place in relation to qualification requirements and recruitment processes for support staff (*SER* p. 28). While the Review Team did not meet with representatives of this group, many of the services provided and the support personnel involved in the operation of the programmes were referred to in a favourable

manner in meetings with staff and students (Meetings 2, 3, 5). These included: IT support (including COMMAS operation); student affairs / support; admissions; research; general administration. During the site visit, the Review Team observed the efficiency and professionalism of some of the support staff in action. In addition, it should be noted that in two recent CoM *MusiQuE* reviews (Institutional Review in 2017, BA Programme Review in 2018), CoM was deemed to be fully compliant with this standard, and it was confirmed with support staff that professional development opportunities are available.

The Review Team noted that the number of support staff in CoM (over 200) is higher than in most equivalent conservatoires / colleges and consider that, long - term, this could have financial sustainability implications for CoM. The *SER* acknowledges that “the number of support staff is recognizably too high for the institution size and will be brought down gradually over time” (*SER* p. 29).

The Review Team is satisfied that the high levels of qualified support staff at CoM ensure the smooth and efficient running of the MM and MA programmes.

Compliance with Standard 5.3

The review team concludes that the programmes comply with Standard 5.3 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

6. Communication, organisation and decision-making

6.1 Internal communication process

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

The *SER* states that: “Our internal communication process seeks to improve operational efficiency, drive progressive change whenever possible, create a positive collaborative culture and obtain feedback from students and stakeholders” (*SER* p. 29). It proceeds to give a detailed account of the various modes of communication operating within the programme and Annex 6.1-1 provides an overview of the communication tools used. These include a range of websites, the COMMAS system and the *Music Journal*. The Review Team had a demonstration of the systems and features of the COMMAS system and were impressed with its apparent effectiveness in managing and communicating information (COMMAS Demonstration). However, this system does not preclude face-to-face interactions and it would appear from the various meetings that the informal channels of communication between staff and students work well, that staff are generally available to students and that those in management positions (e.g. department heads and programme chairs) are approachable and willing to meet with students and staff when required (Meetings 2, 3, 5).

COMMAS is also used for internal staff communication along with regular monthly departmental programme chair, academic, and full-time faculty meetings which are all minuted. In addition, many departments host websites that share information amongst staff (*SER* pp. 29-30). In the meeting with administrative staff, Facebook and LINE messaging apps came up as some of the preferred modes, and it was suggested that they appear to be more popular than email. (Meeting 1). Given the link with the University, there is a lot of communication between programme chairs and the Faculty of Graduate Studies, and this happens mainly through email and through an online e-registration system (*SER* p. 30). The Faculty of Graduate Studies acts as a conduit between CoM and Mahidol University Committee and Mahidol University Council.

The Review Team consider that the internal communication systems within CoM work well, operating at various levels and including a range of online modes as well as direct face-to-face interactions. The Review team was impressed with COMMAS and the possibilities it offers for management, staff and students, and is satisfied that all stakeholders engage with it, and consider that it is an effective mechanism. The regular meetings, although perhaps demanding on management, show a strong sense of commitment and facilitate discussion and engagement across all levels within CoM.

Compliance with Standard 6.1

The review team concludes that the programmes comply with Standard 6.1 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

6.2 Organisational structure and decision-making processes

Standard 6.2 The programme is supported by an appropriate organisational structure and decision-making processes.

Charts outlining the administrative and organisational structures within CoM are presented in the *SER* (pp. 32- 33). A clearly defined organisational management system within which roles and responsibilities for Deans, Programme Chairs, Departmental Heads, Faculty and Heads of Sections and other Units is described, and insight is provided into the various committees and the decision-making processes that underpin the organisation (*SER* pp. 32-36). The *SER* also discusses a number of performance indicators that evidence the effectiveness of CoM's organisational systems (*SER* p. 36) and explains the relationship between CoM and Mahidol University. CoM, being one of eleven institutes and faculties within Social Sciences and Humanities, is required to comply with the University's Operation and Management Regulations (Annex 6.2 - 2).

In relation to the organisational structure and decision-making processes within the MM and MA programmes, the *SER* refers to monthly programme committee meetings chaired by the programme chairs (Minutes in Annex 2.1-1) who also attend a monthly Academic Committee meeting, and are invited once a month to attend the weekly Administrative Committee meeting chaired by the Dean (*SER* p. 34). These organisational structures were discussed with the administrative team and the programme committees (Meeting 1, 3). The programme chairs work closely with the department heads and report directly to the Associate Dean for Education, Academic Affairs and Research who, in turn, reports to the Dean (*SER* pp. 32 - 34). The programme committee members discussed their roles and also referred to the relationship with Mahidol University Graduate School. While department heads are internal appointments, CoM nominations to committees within the college have to be approved by the University, as do programme curricula. They also explained the approach to organising curriculum design and development, and confirmed that students had been consulted during the programme review process (Meeting 3 (see 2.1 above)). The Review Team also met with newly appointed members of the Board of Governors and were impressed with the expertise they bring to the overall governance of CoM, and also with their obvious commitment and enthusiasm, along with that of the University representatives, to the future development of CoM (Meeting 7).

The Review Team also had an interesting discussion with the administrative team in relation to the student input into curriculum development and decision making processes, noting the following reflection in the *SER*: "Finally, negotiating a balance between a modern student-centered approach to teaching and learning (within the organisational structure) and the cultural framework of Thai society is a challenge that the College continues to address" (*SER* p. 36). The Review Team acknowledges that steps have been taken to improve student agency whilst respecting the prevalent socio-cultural context of South-East Asia.

The Review Team acknowledges that CoM has a very clearly defined internal organisational structure and commends its administrative and management teams on their commitment to the smooth and efficient running of the MM and MA programmes, while also navigating the larger University organisational systems. It also notes the high level of expertise that the CoM Board of Governors bring to the overall governance system of CoM.

The Review Team is satisfied that students are listened to and responded to in CoM, and appreciates the significance of cultural context. It encourages the institution to continue to access student perspectives and recommends that it take a proactive role in facilitating and encouraging *formal* student involvement and engagement in decision-making processes. The Review Team believe that such an approach will empower students, encourage independent thinking and enhance the overall culture of CoM.

Compliance with Standard 6.2

The review team concludes that the programmes comply with Standard 6.2 as follows:

Programme	Compliance level
Master of Arts	Substantially compliant
Master of Music	Substantially compliant

7. Internal quality culture

Standard 7. The programme has in place effective quality assurance and enhancement procedures.

The *SER* describes in detail the quality assurance (QA) procedures that are in place at CoM to monitor both institutional quality and the quality of the MM and MA programmes (*SER* pp. 37-39). These QA procedures follow Mahidol University Quality Development strategy (MUQD), which is in line with Thai national standards for higher education. Of particular significance for the MM and MA programmes is the Thailand Qualification Framework (TQF) which is presented in Annex 7.1. Under the TQF system staff are required to submit a course specification report (TQF 3) and a course operation results report (TQF 5) each semester. Students are invited to provide feedback each semester also, through teaching evaluations and College satisfaction surveys. These reports and feedback are reviewed by the programme chairs and programme committees who are responsible for submitting a yearly report (TQF 7) (Annex 7.2) to the university in order to track and assess programme quality. COMMAS is used in the QA process and there is a high level of engagement from staff and students as well as management (COMMAS demonstration).

With regard to internal QA within the programmes, the systems in place include the provision of comprehensive documentation (including programme handbooks, students' handbooks and an admissions handbook), dedicated programme committees that meet regularly (Minutes of meetings in Annex 2.1-1), annual monitoring and reporting on each programme and periodic programme review (*SER*). The Review Team was interested in opportunities provided for student input into quality issues relating to their programmes and their learning experience. While students were consulted during the review process, there is no formal representation on programme committees. Students explained that, if they had any particular concerns or complaints, they could submit them in the COMMAS questionnaire at the end of the semester or they could go to Student Affairs and be guided as to whom it would be appropriate to approach. An example was given also of an occasion when a letter of complaint was written to the Dean regarding a particular member of staff, and the Dean followed up on the complaint and took action on it (Meeting 2). The Review Team was interested in any ways of gathering information from students other than through COMMAS and, in the meeting with the programme committees, it was explained that student concerns can also be brought to their advisors, (allocated during the induction process), on an "as needed" basis.

The various QA inputs outlined above are reviewed at many levels within CoM, including programme committee, academic committee and administrative committee, and CoM also has a full-time staff unit working in this area (*SER* pp. 38-39). However, the *SER* draws attention to the demands and complexities of being "under the umbrella of several different paperwork-intensive external quality assurance programs" (*SER* p. 39), a view that was reinforced in the meeting with programme committees (Meeting 3). Also, the issue of operating under systems that are not music specific was raised by the administrative team and the programme committees (Meetings 1, 3). In light of these issues, the institution has, with the approval and support of the University, opted to engage also with the music specific and international approach to quality assurance and enhancement offered by *MusiQuE*. The meeting with university representatives confirmed that there is an acceptance amongst the representatives of Mahidol University that some of the current quality assurance systems cannot fully capture quality issues relating specifically to higher music education institutions and programmes (Meeting 7). This review of the MM and MA programmes follows on from two previous successful reviews (Institutional Review in 2017, BA Programme Review in 2018).

The Review team was very impressed with the commitment to quality assurance issues demonstrated by CoM and Mahidol University and with the internal quality systems in place in the MM and MA programmes. It recognises the effectiveness of COMMAS in this context and the high level of engagement from staff and students. It also commends CoM and Mahidol University for exploring the possibilities presented by external, international subject-specific practices.

In terms of areas for further development, the Review Team suggests greater proactive engagement and collaboration with alumni and members of the profession in the context of curriculum design and development, and with regard to the potential for engaging external examiners and moderators. The Review Team also suggest that students could be involved at programme committee level in the context of promoting a quality “culture” rather than complying with quality “systems”.

Compliance with Standard 7

The review team concludes that the programmes comply with Standard 7 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

8. Public interaction

8.1 Cultural, artistic and educational contexts

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

From reading the *SER*, it is clear that CoM is very conscious of its role within the wider community and it has, since its inception, been engaged in bringing music to the general public through hosting a range of concerts, seminars, competitions workshops, festivals and other musical events and activities (*SER* p. 39). During the site-visit the Review Team enjoyed the music played by young Thai traditional performers practising for a competition held on campus. The institution has a very strong commitment to educational outreach projects, particularly those, (such as the YAMP Project and the Yala Music Camp) involving the disadvantaged and more rural areas of Thailand (*SER* p. 39). It also operates three "Music Campuses for the General Public" that offer music courses and lessons for students of all ages, including, in line with CoM's developing commitment to lifelong learning, many older learners (*SER* p. 41). The *SER* also refers to various other local cultural and musical projects that have been sponsored and supported by CoM (*SER* p. 39). Reference is made to the role of the TPO, founded by CoM, (*SER* p. 40) and the Review Team consider that the TPO and the magnificent Prince Mahidol Hall are a wonderful asset, not just for CoM and its Master's degree programmes, but for the wider community. Members of the community benefit, not only from the exposure to high level musical performances (including visiting international artists), but also from the facilities the Prince Mahidol Hall offers for many local, University and government related events (*SER* p. 39).

This commitment to the wider community came across very strongly in the meetings held with the administrative team and the University representatives, where the value of music and music education in society was discussed in the context of CoM's potential for contributing to the wider community in a range of contexts. In Meeting 1, the philosophy of "serving education and community" came across strongly and the concept of Salaya as "Music City" was put forward, with a view to making the campus available to the community (Meeting 1). In this context the Review Team heard that some of the CoM courses are being opened up to the public in the context of promoting life-long learning and in response to the aging demographic. In addition, music therapy projects linked to the MA in Music Therapy, relating to its role in changing children's behaviour and improving the quality of life for the elderly in society, are being undertaken. A vision for the museum space was put forward also, emphasising its value to the public as a centre where cultural history and music could meet in the context of the digital age (Meeting 1). CoM's role in preserving and promoting Thai culture was also addressed. The Review Team was impressed by the mission that was presented which acknowledged the real importance of local community engagement along with contributions at national level, while balancing this with international aspirations and vision (Meetings 1, 7).

Many students on the MA programme are engaged, as part of their studies, with various sectors and contexts within the wider community. The *SER* points to the links between CoM and the children's institutes where MA Music Education students do their teaching practice, between CoM and the hospitals where the Music Therapy students operate and between MA Music Business students and the many companies they visit and engage with as part of their required projects. The Music Education students also engage in research in the community as do those Musicology students specialising in ethnomusicology who will also benefit from the South East Asia Music Museum and research centre (*SER* p. 55). The performers and composers on the MM programme connect with the wider community through their performances at various concerts and recitals (*SER* p. 40), and many conduct their teaching practicum on the "Music Campuses for the General Public" referred to above (*SER* p. 41). CoM students and staff from both programmes also have opportunities to engage in wider cultural, artistic and educational contexts beyond the local / national level through participation in the various international festivals, competitions and events hosted by CoM (see 2.2 above).

The Review Team is impressed by the extent of the involvement in, and influence of, CoM, its staff, students and programmes within the country and the region. The engagement with such a wide range of cultural, artistic and educational contexts reflects the clear vision and mission of the institution.

Compliance with Standard 8.1

The review team concludes that the programmes comply with Standard 8.1 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

8.2 Interaction with the artistic professions

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

From the information provided in the *SER* and from the meetings held during the site visit, the Review Team learned of the many ways in which CoM and the MM and MA programmes actively engage with the profession at local, regional, and international levels. Firstly, it was clear from the *SER* and from the meetings with teaching staff, programme committee members and the administrative team that staff are engaged, not only in teaching, but are also linked in to the music profession through their own artistic, creative and academic activity. For example, in a number of meetings (Meeting 3, 5), the Review Team heard that many of the orchestral teachers also perform in the TPO and the Review Team actually saw and heard them perform during the site visit at the live performance of “Harry Potter and the Philosopher’s Stone” in the Prince Mahidol Hall. Two of the Review Team also had the pleasure of attending a Jazz session in Bangkok which involved one of the Jazz teachers on the MM programme, and also one of the MM graduates. Documentary evidence was also provided in relation to academic staff’s professional activity (Annex 4.1-4.2, 4.1-5), and reference has already been made to Faculty participation in the various international festivals and conferences hosted by CoM. The *SER* draws attention to how ‘the program, and the College as a whole, work actively with what music sectors exist, although music society in Thailand as a ‘formally organized’ sector is still very much developing” (*SER* p. 55). Section 2.2 above recognises how CoM works actively with professional organisations outside of Thailand, across the rest of the world, through membership of, and participation in, professional and educational bodies in the international context. (SEADOM, ASEAN, PAMS, “Belt and Road”, AEC, IBE).

As discussed above, the Review Team heard from students and alumni that there are many opportunities for professional performance, particularly in Jazz (Meeting 2, 6), and many of the MM and MA students are working in various professional contexts while completing their Master’s degree studies (Meetings 3, 6), thus providing direct links between the programmes, CoM and the profession. Students on the programmes also engage directly with the profession as part of their studies in a number of ways, MA students through their internships, practicums, conference attendance and other project work (see 8.1 above and *SER* p. 55) and MM students through interacting with visiting performers, composers and academics, and participating in the various artistic and educational events hosted by CoM (see 2.2 above). In the meeting with students, the importance of the programme in preparing students for the profession through facilitating them to meet people and make connections, was highlighted (Meeting 2). The graduates of the programme also make links between CoM and the profession as was evidenced during the meeting with alumni and members of the profession (Meeting 6).

CoM is also fortunate in having expert representation from a range of professions on its Board of Governors which also helps the institution and the programmes to promote links with other facets of the community (Meeting 7).

The Review Team commends the programmes on their close links with the profession and notes that internships and professional collaborations undoubtedly enhance the student learning experience and the employability of graduates. Faculty links with the profession are also seen as being important for the ongoing development and professional relevance of the programmes and for the provision of professional opportunities for Master’s degree students and graduates. Active participation in international professional bodies enhances the international profile of the programmes and the institution.

The Review Team suggests that the TPO is a very important asset in the context of the MM programme and that there is potential for further integrating the TPO into curricular activities. Having professional performers and Master’s degree students working side by side in rehearsals would enhance the nature of the professional training provided and also strengthen faculty and student connections.

Compliance with Standard 8.2

The review team concludes that the programmes comply with Standard 8.2 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

8.3 Information provided to the public

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

The MM and MA programmes benefit from CoM’s Public Relations and Marketing Unit that is responsible for delivering information to the public. The College website is particularly important in the context of the programmes as it includes the admissions handbook, the programme handbooks and the academic calendar. The website is updated weekly and also includes an online calendar of events. An Event and Activity Committee oversees the accuracy of all information provided to the public and the Public Relations and Marketing Unit checks within CoM to ensure that information provided to the public is correct. Other modes of communication include social media channels, public media, radio/TV and print media, the weekly PR newsletter and mailing lists, and the monthly *College Music Journal* (Annex 8.3-1) (SER p. 41).

The Review Team was impressed with the information (in English) provided to the public about the MM and MA programmes, and considered it to be comprehensive and an accurate representation of the programmes educational structures and processes.

Compliance with Standard 8.3

The review team concludes that the programmes comply with Standard 8.3 as follows:

Programme	Compliance level
Master of Arts	Fully compliant
Master of Music	Fully compliant

Summary of the compliance with the Standards and recommendations

The review team concludes that the CoM programmes comply with the *Standards for Programme Review* as follows:

Master of Arts

1. Programme's goals and context	
Standard 1. The programme goals are clearly stated and reflect the institutional mission.	Fully compliant
<ul style="list-style-type: none"> • Programme goals clearly articulated and aligned with the vision of CoM and of the University. <p>Recommendations</p> <ul style="list-style-type: none"> • Ongoing development of recruitment strategy • Continuing emphasis on artistic and academic excellence 	
2. Educational processes	
Standard 2.1. The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	Fully compliant
<ul style="list-style-type: none"> • Programme clearly structured with a good range of specialisms • Research embedded in curriculum design 	
Standard 2.2. The programme offers a range of opportunities for students to gain an international perspective.	Fully compliant
<ul style="list-style-type: none"> • Strong international dimensions in respect of both the programme and the institution <p>Recommendations</p> <ul style="list-style-type: none"> • Explore strategies for ongoing development of staff and student proficiency in English • Examine the possibility of increasing the required English language proficiency levels 	
Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.	Fully compliant
<ul style="list-style-type: none"> • Clear and systematic approach to assessment and feedback <p>Recommendations</p> <ul style="list-style-type: none"> • Explore the possibility and potential of engaging external examiners 	
3. Student profiles	
Standard 3.1. There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.	Fully compliant
<ul style="list-style-type: none"> • Detailed and systematic approach to admission procedures, clearly formulated and presented in the <i>Admissions Handbook</i> 	

<ul style="list-style-type: none"> • International recruiting auditions to be commended 	
Recommendations <ul style="list-style-type: none"> • Carefully monitor the levels of proficiency in English at point of admission 	
Standard 3.2. The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	Fully compliant
<ul style="list-style-type: none"> • Clear commitment to monitoring and supporting student progression • COMMAS impressive 	
Recommendations <ul style="list-style-type: none"> • Potential for more indepth analysis of employment 	
4. Teaching staff	
Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	Fully compliant
<ul style="list-style-type: none"> • Well qualified staff who are involved in academic and artistic activities • Various sources of funding and support. 	
Recommendations <ul style="list-style-type: none"> • Greater recognition of artistic qualifications for research supervision and staff promotional opportunities 	
Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programme.	Fully compliant
<ul style="list-style-type: none"> • Impressive numbers of highly qualified staff covering a wide range of disciplines, with a good balance between Thai and international faculty 	
5. Facilities, resources and support	
Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programme.	Fully compliant
<ul style="list-style-type: none"> • Excellent facilities, resources and infrastructure that clearly enhance the teaching and learning environment 	
Recommendations <ul style="list-style-type: none"> • Follow up on CoM plans to invest further in computer equipment and to provide a full-time librarian • Address sound – proofing issues as soon as possible • Promote awareness amongst students of online library resources 	
Standard 5.2. The institution’s financial resources enable successful delivery of the programme.	Fully compliant
<ul style="list-style-type: none"> • Clear commitment and strategic vision in relation to financial sustainability • Introduction of endowment strategy to be commended 	

Recommendations	
<ul style="list-style-type: none"> Continue the ongoing strategy for combatting government cuts and maintaining financial sustainability 	
Standard 5.3. The programme has sufficient qualified support staff.	Fully compliant
<ul style="list-style-type: none"> High levels of dedicated, qualified support staff at CoM ensure the smooth and efficient running of the MM and MA programmes 	
6. Communication, organisation and decision-making	
Standard 6.1. Effective mechanisms are in place for internal communication within the programme.	Fully compliant
<ul style="list-style-type: none"> Impressive internal communications system in CoM and within Mahidol University COMMAS, and the possibilities it offers, regarded as a major asset Regular meetings, while demanding on staff, show a strong sense of commitment and facilitate discussion and engagement across all levels of CoM and the University Easy access for students to teaching staff and academic leaders 	
Standard 6.2 The programme is supported by an appropriate organisational structure and decision-making processes.	Substantially compliant
<ul style="list-style-type: none"> Very clearly defined internal organisational structure Mahidol University organisational systems well managed by CoM leadership team 	
Recommendations	
<ul style="list-style-type: none"> Facilitate and encourage <i>formal</i> student active involvement and engagement in decision –making processes 	
7. Internal quality culture	
Standard 7. The programme has in place effective quality assurance and enhancement procedures.	Fully compliant
<ul style="list-style-type: none"> High levels of engagement, at all levels, with quality assurance and enhancement procedures COMMAS very effective and considered a major asset Engaging with external, international subject specific quality assurance and enhancement processes 	
Recommendations	
<ul style="list-style-type: none"> Explore the potential for greater proactive engagement and collaboration with alumni and members of the profession in the context of curriculum design and development, and with regard to possibilities for engaging more external examiners and moderators Potential to go beyond quality “systems” and promote a quality “culture” 	
8. Public interaction	
Standard 8.1. The programme engages within wider cultural, artistic and educational contexts.	Fully compliant

<ul style="list-style-type: none"> High levels of engagement across a wide range of local, regional and international cultural, artistic and educational contexts reflects the clear vision and mission of the institution <p>Recommendation</p> <ul style="list-style-type: none"> Continue to develop possibilities for life-long learning opportunities 	
<p>Standard 8.2. The programme actively promotes links with various sectors of the music and other artistic professions.</p>	<p>Fully compliant</p>
<ul style="list-style-type: none"> Strong links with the profession through internships, professional collaborations and staff engagement enhance the student learning experience and the employability of graduates and maintain the professional relevance of the programme High level of engagement at international level <p>Recommendation</p> <ul style="list-style-type: none"> Potential for further integration of the TPO into CoM curricular activities 	
<p>Standard 8.3. Information provided to the public about the programme is clear, consistent and accurate.</p>	<p>Fully compliant</p>
<ul style="list-style-type: none"> Pro-active in presenting a comprehensive and accurate representation of the programme's educational structures and processes to the public (in Thai and in English) 	

Master of Music

1. Programme's goals and context	
Standard 1. The programme goals are clearly stated and reflect the institutional mission.	Fully compliant
<ul style="list-style-type: none"> • Programme goals clearly articulated and aligned with the vision of CoM and of the University. <p>Recommendations</p> <ul style="list-style-type: none"> • Ongoing development of recruitment strategy • Continuing emphasis on artistic excellence 	
2. Educational processes	
Standard 2.1. The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	Substantially compliant
<ul style="list-style-type: none"> • Programme clearly structured with a good range of specialisms • Research embedded in curriculum design <p>Recommendations</p> <ul style="list-style-type: none"> • Continue to work towards the recognition and promotion of artistic research as a valid and relevant form of developing practice-based knowledge in the arts. • Support and facilitate the further development of student and staff language competency (English) • Continue to explore avenues for a more formal and structured integration of artistic staff into thesis / thematic paper supervision 	
Standard 2.2. The programme offers a range of opportunities for students to gain an international perspective.	Fully compliant
<ul style="list-style-type: none"> • Strong international dimensions in respect of both the programme and the institution <p>Recommendations</p> <ul style="list-style-type: none"> • Explore strategies for ongoing development of staff and student proficiency in English • Examine the possibility of increasing the required English language proficiency levels 	
Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.	Fully compliant
<ul style="list-style-type: none"> • Clear and systematic approach to assessment and feedback <p>Recommendations</p> <ul style="list-style-type: none"> • Explore the possibility and potential of engaging external examiners 	
3. Student profiles	
Standard 3.1. There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.	Fully compliant

<ul style="list-style-type: none"> Detailed and systematic approach to admission procedures, clearly formulated and presented in the <i>Admissions Handbook</i> International recruiting auditions to be commended <p>Recommendations</p> <ul style="list-style-type: none"> Carefully monitor the levels of proficiency in English at point of admission 	
Standard 3.2. The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	Fully compliant
<ul style="list-style-type: none"> Clear commitment to monitoring and supporting student progression COMMAS impressive <p>Recommendations</p> <p>Potential for more indepth analysis of employment</p>	
4. Teaching staff	
Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	Substantially compliant
<ul style="list-style-type: none"> Well qualified staff who are involved in academic and artistic activities Various sources of funding and support. <p>Recommendations</p> <ul style="list-style-type: none"> Progress plans to promote and support artistic research Recognise artistic research in the context of staff eligibility for research supervision and promotional opportunities 	
Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programme.	Fully compliant
<ul style="list-style-type: none"> Impressive numbers of highly qualified staff covering a wide range of disciplines, with a good balance between Thai and international faculty 	
5. Facilities, resources and support	
Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programme.	Fully compliant
<ul style="list-style-type: none"> Excellent facilities, resources and infrastructure that clearly enhance the teaching and learning environment <p>Recommendations</p> <ul style="list-style-type: none"> Follow up on CoM plans to invest further in computer equipment and to provide a full-time librarian Address sound – proofing issues as soon as possible Promote awareness amongst students of online library resources 	

Standard 5.2. The institution's financial resources enable successful delivery of the programme.	Fully compliant
<ul style="list-style-type: none"> • Clear commitment and strategic vision in relation to financial sustainability • Introduction of endowment strategy to be commended <p>Recommendations</p> <ul style="list-style-type: none"> • Continue the ongoing strategy for combatting government cuts and maintaining financial sustainability 	
Standard 5.3. The programme has sufficient qualified support staff.	Fully compliant
<ul style="list-style-type: none"> • High levels of dedicated, qualified support staff at CoM ensure the smooth and efficient running of the MM and MA programmes 	
6. Communication, organisation and decision-making	
Standard 6.1. Effective mechanisms are in place for internal communication within the programme.	Fully compliant
<ul style="list-style-type: none"> • Impressive internal communications system in CoM and within Mahidol University • COMMAS, and the possibilities it offers regarded as a major asset • Regular meetings, while demanding on staff, show a strong sense of commitment and facilitate discussion and engagement across all levels of CoM and the University • Easy access for students to teaching staff and academic leaders 	
Standard 6.2 The programme is supported by an appropriate organisational structure and decision-making processes.	Substantially compliant
<ul style="list-style-type: none"> • Very clearly defined internal organisational structure • Mahidol University organisational systems well managed by CoM leadership team <p>Recommendations</p> <ul style="list-style-type: none"> • Facilitate and encourage <i>formal</i> student active involvement and engagement in decision-making processes 	
7. Internal quality culture	
Standard 7. The programme has in place effective quality assurance and enhancement procedures.	Fully compliant
<ul style="list-style-type: none"> • High levels of engagement, at all levels, with quality assurance and enhancement procedures • COMMAS very effective and considered a major asset • Engaging with external, international subject specific quality assurance and enhancement processes <p>Recommendations</p> <ul style="list-style-type: none"> • Explore the potential for greater proactive engagement and collaboration with alumni and members of the profession in the context of curriculum design and development, and with regard to possibilities for engaging more external examiners and moderators 	

<ul style="list-style-type: none"> Potential to go beyond quality “systems” and promote a quality “culture” 	
8. Public interaction	
Standard 8.1. The programme engages within wider cultural, artistic and educational contexts.	Fully compliant
<ul style="list-style-type: none"> High levels of engagement across a wide range of local, regional and international cultural, artistic and educational contexts reflects the clear vision and mission of the institution <p>Recommendation</p> <ul style="list-style-type: none"> Continue to develop possibilities for life-long learning opportunities 	
Standard 8.2. The programme actively promotes links with various sectors of the music and other artistic professions.	Fully compliant
<ul style="list-style-type: none"> Strong links with the profession through internships, professional collaborations and staff engagement enhance the student learning experience and the employability of graduates and maintain the professional relevance of the programme High level of engagement at international level <p>Recommendation</p> <ul style="list-style-type: none"> Potential for further integration of the TPO into CoM curricular activities 	
Standard 8.3. Information provided to the public about the programme is clear, consistent and accurate.	Fully compliant
<ul style="list-style-type: none"> Pro-active in presenting a comprehensive and accurate representation of the programme’s educational structures and processes to the public (in Thai and in English) 	

Conclusion

This report, based on an assessment of the documentation provided by the College of Music, Mahidol University along with the Review Team's experience of the site visit, has presented a range of evidence confirming that the MM and MA programmes are fully compliant / substantially compliant with the MusiQue standards. The report has commented on many positive aspects of the MM and MA degree programmes at CoM and has also made some recommendations in relation to areas where there is potential for further development.

The original MA programme at CoM, with specialisms in Music Education and Musicology, commenced in 1995. The development that has occurred over the last 25 years is impressive and, crucially, this review process has shown that there is evidence of a commitment to continuing this development both programmatically and institutionally. CoM is fortunate in having a dynamic and committed leadership team and an expert and involved board of directors, and also in having the support of the leaders of Mahidol University. A key aspect of current development plans involves CoM's internationalisation strategy which is ensuring that CoM is strengthening its international profile and attracting students from abroad onto its MM and MA programmes. It is noteworthy that CoM has started to audition for these programmes outside Thailand and has plans to widen the scope of such auditions in some of the larger countries in Southeast Asia. CoM's ability to attract and maintain active international partnerships across a wide range of countries and geographical regions is also a very positive feature of the internationalisation process.

The report points to how CoM has much to offer its international students and staff, as well as their Thai counterparts, not least the excellent facilities and resources, reflecting Thai aesthetic and cultural values, that the members of the Review Team considered to be quite exceptional by any international standards. In addition, students on these programmes benefit from the highly qualified staff active across a wide range of music disciplines and from the impressive internal communications system offered by COMMAS. The culture of the institution could be described as outward looking and this is exemplified in the manner in which the various specialisms within the programme respond to the needs of society and also in the high level of CoM's engagement artistically, educationally and culturally at local, regional, national and international levels.

Impressed by the potential for further growth and development, the Review Team made some recommendations throughout the report in relation to issues such as the continuation and expansion of international recruitment and the adoption of artistic research methodologies and practices, along with the recognition of artistic research qualifications for research supervision and promotional eligibility. In light of the research requirements for the MM programme, further development of English language competence was also recommended. While commending CoM on the quality assurance systems already in place, the report points to the potential for more *formal* structured student involvement and engagement in decision making processes and the challenge to go beyond quality 'systems' in promoting a quality 'culture' within the programmes. The Review Team also drew attention to the potential for further exciting developments in relation to providing life-long learning opportunities linked to the programmes and the possibility of integrating the TPO into curricular activities.

The Review Team congratulates all those involved in the review process and wishes them and the CoM continuing success and development with these Master's degree programmes in the future.

Recommendation for accreditation

Based on the programmes' compliance with the MusiQuE Standards stated above, the Review Team would propose the following.

Programmes to be accredited:

1. Master of Arts Programme (MA)
2. Master of Music Programme (MM)

Annex 1. Site-visit schedule

Thursday, November 21, 2019 - Day 1

Time	Session	Names and functions of participants from the visited institution	Venue
In advance of the first meeting	Arrival of Review Team members (on Nov. 20th, the day before)		
08:30-09:00	Transfer to College of Music (Pick up at 08:40 from hotel lobby, depart by 08:50)		College van
09:00-10:30	Preparatory meeting of the Review Team		A205
10:30-11.00	Break		A205
11:00-12:30	Meeting 1 College of Music Administration Team	<p><i>Lect. Dr. Narong Prangcharoen, Dean</i> <i>Lect. Darin Pantoomkomol, Assoc. Dean for Educational, Academic Affairs and Research</i> <i>Lect. Krit Buranavitayawut, Assoc. Dean for Administration</i> <i>Assist. Prof. Dr. Joseph Bowman, Assoc. Dean for International Affairs, Marketing and Communications</i> <i>Lect. Noppadol Tirataradol, Assoc. Dean for Professional Services</i> <i>Lect. Richard Ralphs, Assoc. Dean for Venue Management and Principal, Pre-College</i> <i>Lect. Prattana Dasananda, Assoc. Dean for Finance</i> <i>Lect. Mr. Suhat Sungchaya, Assoc. Dean for Asset Management</i> <i>Lect. Dr. Kyle Fyr, Master of Music Degree Program Chair, Chair of Musicology Department</i> <i>Lect. Dr. Nachaya Natchanawakul, Master of Arts Degree Program Chair</i> <i>Lect. Dr. Karnyupa Jittivadhna, Assist. Dean for Research</i> <i>Lect. Dr. Phuttaraksa Kamnirdratana, Assist. Dean for Academic Affairs-Music Department Manager</i> <i>Lect. Dr. Onpavee Nitisingkarin, Assist. Dean for Educational Services</i> <i>Lect. Dr. Duangruthai Pokaratsiri, Assist. Dean for Academic Affairs-Curriculum Management</i></p>	A205

12:30-13:30	Lunch		Music Square Restaurant
13:30-15:00	Class observations I		
15:00-16:00	Meeting 2 Meeting with MM and MA students	Pulsaramee Piboontum (Performance and Pedagogy) Viskamol Chaiwanichsiri (Conducting) Nathan Iskandar (Composition) Sun Hee Kim (Collaborative Piano) Melvin Goh (Jazz) Ms. Kulphassorn Wongrukut (Music Business) Ms. Piyanuch Peanratpimon (Music Therapy) Ms. Ronglong Wangpreedalertkul (Music Education) Mr. Netirak Phonsrirach (Musicology)	A205
16:00-16:15	Review Team meeting: Review Team members share conclusions with Secretary		A205
16:15-16:30	Break		A205
16:30-18:00	Guided tour of the College of Music	<i>Lect. Krit Buranavitayuwut, Assoc. Dean for Administration</i> <i>Assit. Prof. Dr. Joseph Bowman, Assoc. Dean for International Affairs, Marketing and Communications</i>	
18:00-19:15	Meeting 3 Meeting with Master of Music/Master of Arts's Degree Program Committee	<i>Lect. Dr. Kyle Fyr, Master of Music Degree Program Chair</i> <i>Lect. Dr. Rattanaï Bampenyou</i> <i>Lect. Dr. Kom Wongsawat</i> <i>Lect. Dr. Rit Subsomboon</i> <i>Lect. Dr. Paul Cesarczyk</i> <i>Lect. Dr. Nachaya Natchanawakul, Master of Arts Degree Program Chair</i> <i>Assoc. Prof. Dr. Narongchai Pidokrajt</i> <i>Lect. Dr. Ni-on Tayrattanachai</i> <i>Lect. Dr. treetip Boonyam</i> <i>Lect. Dr. Duangruthai Pokaratsiri</i>	A205

		<i>Lect. Dr. Ampai Buranapapuk</i>	
19:15-19:45	Review Team meeting		A205
19:45-20:00	Travel to Anya Restaurant (Pick up from MACM)		College van
20:00-21:30	Dinner at Anya Restaurant	<i>Lect. Dr. Narong Prangcharoen, Dean</i> <i>Assist. Prof. Dr. Joseph Bowman, Assoc. Dean for International Affairs, Marketing and Communications</i> <i>Lect. Darin Pantoomkomol, Assoc. Dean for Educational, Academic Affairs and Research</i> <i>Lect. Dr. Kyle Fyr, Master of Music Degree Program Chair, Chair of Musicology Department</i> <i>Lect. Dr. Nachaya Natchanawakul, Master of Arts Degree Program Chair</i>	Anya Restaurant
After Dinner	Review Team return to the hotel		College van

Friday, November 22, 2019 - Day 2

Time	Session	Names and functions of participants from the visited institution	Venue
08:30-09:00	Transfer to College of Music (Pick up at 08:40 from hotel lobby, depart by 08:50)		College van
09:00-10:00	Review Team meeting		A205
10.00-11.00	Meeting 4	MSMS502 Music Research Seminar I (Dr. Thunyaporn/Dr. Preeyanun)	A213
	Class Observations II	MSBU517 Music Business Leadership & Ethics (Dr. Pawat)	A214
11:00-11.15	Review Team meeting: Review Team members share conclusions with Secretary		A205
11:15-11:30	Break		A205
11:30-12:30	Meeting 5	Assist. Prof. Dr. Christopher Schaub Dr. Daren Robbins Dr. Thanapol Setabrahmana	A205

	Meeting with artistic and academic staff/ teachers teaching in MM and MA program	Asst. Prof. Dr. Joseph Bowman Dr. Kom Wongsawat Assist. Dr. Anak Charanyananda Dr. Preeyanun Promsukkul Dr. Karnyupha Jittivadhna Aj. Darin Pantoomkomol Dr. Ni-on Tayrattanachai	
12:30–13.30	Lunch - Review Team Only		Music Square Restaurant
13.30-14:00	Review Team meeting		A205
14:00-15:00	Meeting 6 Meeting with representatives of the profession and former students	<u>Representatives of the profession</u> Dr. Perawat Chookhiatti, MD, Siam Music Yamaha Co Ltd. Mrs. Linda Cheng, MD, River City Bangkok Dr. Pawatchai Suwankangka, SWU Piano Lecturer, SWU Piano Festival Artistic Director Ms. Laddawan Kantawong (Stock Exchange of Thailand) Mr. Puchong Chimpiboon (Music therapist at Siriraj hospital/Former student) Dr. Christopher Janwong (Piano Academy) Prof. Carole Reinhart (Vienna University of Music) Mr. Hiroshi Ando (Visiting professor from Kunitachi College of Music, Japan) <u>Former students</u> David Parente (MM Jazz) Vorarat Wattanasombat (MM performance)-083-132-2855 (Freelance piano teacher/accompanist, part-time teacher at the college) Smatya Wathawathana (Music therapy) Praewwanit Gongmongkon (Musicology)	A205
15:00-15:15	Review Team meeting: Review Team members share conclusions with Secretary		A205
15:15-15:30	Break		A205

15:30-16:30	Meeting 7 <i>Meeting with members of the relevant board/academic council</i>	Prof. Banchong Mahaisavariya, M.D. Acting President of Mahidol University Assoc. Prof. Thanya Subhadrabandh.M.D. Acting Vice President of Mahidol University Assoc. Prof. Sompop Prathanturug, Ph.D. Acting Vice President for Quality Development Asst. Prof. Auemphorn Mutchimwong, Ph.d. Acting Vice President for Finance Khunying Patama Leeswadtrakul, Chairman of TPO BoD Mr. Surapong Sangarun (Member of College of Music's Board of Directors) Mr. Kirati Kosicharoen (Member of College of Music's Board of Directors) Assoc. Prof. Dr. Wisanu Waranyoo (Member of College of Music's Board of Directors) Prof. Dr. Patcharee Lertrit (Dean of the Faculty of Graduate Studies)	A205
16:30-17:30	Review Team meeting		A205
17:30-18:30	Travel to Salares Restaurant		College Van
19:00-21:00	Dinner at Salares Restaurant	<i>Lect. Dr. Narong Prangcharoen, Dean</i> <i>Assist. Prof. Dr. Joseph Bowman, Assoc. Dean for International Affairs, Marketing and Communications</i> <i>Lect. Darin Pantoomkomol, Assoc. Dean for Educational, Academic Affairs and Research</i> <i>Lect. Dr. Kyle Fyr, Master of Music Degree Program Chair, Chair of Musicology Department</i> <i>Lect. Dr. Nachaya Natchanawakul, Master of Arts Degree Program Chair</i>	TBA
21:00	Review Team return to the hotel		College van

Saturday, November 23, 2019 - Day 3

Time	Session	Names and functions of participants from the visited institution	Venue
08:50-09:00	Transfer to College of Music (Pick up at 08:40 from hotel lobby, depart by 08:50)		College van
09:00-09:30	Review Team meeting - Preparation for the feedback meeting		A205
09:30-10:30	Meeting 8 <i>Extra session if required by the Review Team (members of the team may explore more thoroughly specific area, meet other representatives of their choice)</i>	As notified by the Review Team	A205
10:30-10:45	Break		A205
10:45-12:00	Review Team meeting - Preparation for the feedback meeting		A205
12:00–13:00	Lunch		Music Square Restaurant
13:00-14:00	Feedback to the institution	<i>Lect. Dr. Narong Prangcharoen, Dean</i> <i>Lect. Darin Pantoomkomol, Assoc. Dean for Educational, Academic Affairs and Research</i> <i>Lect. Krit Buranavitayawut, Assoc. Dean for Administration</i> <i>Assit. Prof. Dr. Joseph Bowman, Assoc. Dean for International Affairs, Marketing and Communications</i> <i>Lect. Noppadol Tirataradol, Assoc. Dean for Professional Services</i> <i>Lect. Richard Ralphs, Assoc. Dean for Venue Management and Principal, Pre-College</i> <i>Lect. Prattana Dasananda, Assoc. Dean for Finance</i> <i>Lect. Mr. Suhat Sungchaya, Assoc. Dean for Asset Management</i>	A205

		<i>Lect. Dr. Kyle Fyr, Master of Music Degree Program Chair, Chair of Musicology Department</i> <i>Lect. Dr. Nachaya Natchanawakul, Master of Arts Degree Program Chair</i>	
14:00 – 15:45	Review Team Meeting – Prepare Draft Report (if needed)		A205
End of the site-visit			
15:45-16:00	Walk to Prince Mahidol Hall		Music Square
16:00-17:00	Thailand Philharmonic Orchestra Concert “Harry Potter and the Philosopher’s Stone in Concert”		PMH
18:00 – 21:00	Dinner		PMH
After Dinner	Review Team return to the hotel		College van

Annex 2. List of documents provided to the review team

1. Institutional mission, vision and context

- Annex 1-1 College of Music Vision and Mission
- Annex 1-2 Mahidol University Strategy Plan 2019-2022
- Annex 1-3 Program book (TQF2)
 - Annex 1-3.1 Master of Music
 - Annex 1-3.2 Master of Arts
- Annex 1-4 EdPex SAR 2018
- Annex 1-5 Disabled Student Statistics

2. Educational processes

- Annex 2.1-1 Program Chair meeting minutes 2018
- Annex 2.1-2 Graduate Student Handbook
- Annex 2.1-3 Student Field Trip Report
 - Annex 2.1-3.1 MM
 - Annex 2.1-3.2 MA
- Annex 2.1-5 MMJ and Music Journal Websites
- Annex 2.1-6 Student Evaluation Form in COMMAS
- Annex 2.2-1 List of International Activities/Events
- Annex 2.2-2 MoU Summary
- Annex 2.2-3 PAMS, “Belt and Road”, IBE
- Annex 2.2-4 List of Current International Students
- Annex 2.2-5 International Student services Center
- Annex 2.3-1 Example of Course Syllabus for Theoretical Subjects (MA)
- Annex 2.3-2 Example of MA Formative Assessment for Practicum
- Annex 2.3-3 Example of MA Comprehensive Exam
- Annex 2.3-4 Example of MA Thesis (available on site)

3. Student profiles

- Annex 3.1-1 Admission Data
- Annex 3.1-2 Admission Handbook Website
- Annex 3.2-1 Statistical Data on Student Progression and Achievement
- Annex 3.2-2 Example of Students’ Transcription
 - Annex 3.2-2.1 MM
 - Annex 3.2-2.2 MA
- Annex 3.2-3 Data on Alumni Career Activities
- Annex 3.2-4 Records of the Graduate’s Participation in the College’s Activities

4. Teaching staff

- Annex 4.1-1 Hiring Process and Timeline Flowchart
- Annex 4.1-2 Annual Faculty Performance Evaluation Form
- Annex 4.1-3 Graduate Teaching Staff Regulation (OHE)
- Annex 4.1-4 Professional Development Fund for Full-Time Instructors and Staffs
 - Annex 4.1-4.1 Professional Development Fund Policy
 - Annex 4.1-4.2 Records of Staff Participating in Professional Development fund

- Annex 4.1-5 Example of works from research grant (available on site)
- Annex 4.1-6 Example of TQF5
 - Annex 4.1-6.1 MM
 - Annex 4.1-6.2 MA
- Annex 4.2-1 Faculty Member Information
- Annex 4.2-2 Example of Teacher's Workload Form
- Annex 4.2-3 Teacher 's Workload Information

5. Facilities, resources and support use

- Annex 5.1-1 Building, Facilities, Room Type
- Annex 5.1-2 College of Music Map and Plan
 - Annex 5.1-2.1 College of Music Map
 - Annex 5.1-2.2 Building A Plan
 - Annex 5.1-2.3 Building B Plan
 - Annex 5.1-2.4 Building C Plan
 - Annex 5.1-2.5 Building D Plan
 - Annex 5.1-2.6 SEAM Museum Plan
 - Annex 5.1-2.7 SEAM Artist Residency Plan
 - Annex 5.1-2.8 SEAM MusicSquare Plan
 - Annex 5.1-2.9 Prince Mahidol Hall Plan
- Annex 5.1-3 Room Reservation System
- Annex 5.1-4 List of Musical Instrument and Equipment
- Annex 5.1-5 Musical Instrument Services and Maintenance
- Annex 5.1-6 IT and Computing Facilities
 - Annex 5.1-6.1 IT and Computing Facilities Summary
 - Annex 5.1-6.2 List of IT and Computing Facilities
- Annex 5.1-7 Music Technological Facilities
 - Annex 5.1-7.1 Recording Studio
 - Annex 5.1-7.2 Music Technology Lab
 - Annex 5.1-7.3 Piano Class Lab
- Annex 5.1-8 Library Resources
- Annex 5.2-1 Budget Plan for Master Programs (available on site)
 - Annex 5.2-1.1 Master of Music
 - Annex 5.2-1.2 Master of Arts
- Annex 5.2-2 Example of Internal Decision Making Policies Dealing with Financial Resources (available on site)
- Annex 5.3-1 Statistical Data on Support Staff

6. Communication, organization and decision-making

- Annex 6.1-1 Communication Tools
- Annex 6.1-2 Policies - Procedures on communication process
- Annex 6.1-3 Example of Official Appointments of Thesis and Recital Committees
- Annex 6.1-4 Grad School e-registration System (grad.mahidol.ac.th)
- Annex 6.2-1 Mahidol University Administrative Structure
- Annex 6.2-2 Mahidol University Regulation Regarding Operation and Management of International College, College of Management, and College of Music B.E. 2553
- Annex 6.2-3 Master Programs Committee Appointment Letter

- Annex 6.2-4 Master Programs Committee Meeting Minutes
 - Annex 6.2-4.1 Master of Music
 - Annex 6.2-4.2 Master of Arts
- Annex 6.2-5 - Example of Staff job's Description

7. Internal Quality Culture

- Annex 7-1 National Qualifications Framework for Higher Education in Thailand
- Annex 7-2 Programme Report (TQF 7)
- Annex 7-3 Course Specification (TQF 3)

8. Public interaction

- Annex 8.1-1 – Example of Supporting evidence of external activities
 - Annex 8.1-1.1 SEADOM website
 - Annex 8.1-1.2 YALA Music Camp
 - Annex 8.1-1.3 Thailand Higher Education Music Academic Network (THEMAN) Facebook Page
- Annex 8.2-1 - Example of Activities Posters
- Annex 8.3-1 - College of Music's Newsletters, Website Updates
 - Annex 8.3-1.1 College of Music Mahidol University Website/Facebook Page
 - Annex 8.3-1.2 College of Music Mahidol University YouTube Channel

Annex 3. Definitions of compliance levels

- **Fully compliant.** *A standard is fully compliant when the approaches, structures or mechanisms relevant to that standard are fully implemented in a coherent and consistent way.*
- **Substantially compliant.** *A standard is substantially compliant when the standard is in place, while minor weaknesses have been observed but the manner of implementation is mostly effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved.*
- **Partially compliant.** *A standard is partially compliant when the standard is in place, while significant weaknesses have been observed or the manner of implementation is not sufficiently effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved or a condition*.*
- **Not compliant.** *A standard is not compliant when the approaches, structures or mechanisms relevant to that standard are lacking or implemented inadequately. In such cases Review Teams are asked to include a strong recommendation or a condition*.*

*(*Please note that conditions can only be formulated in accreditation reports and not in quality enhancement review reports.)*

