



REPORT

Institutional Quality Enhancement
Review with programme elements
Princess Galyani Vadhana Institute
of Music
Bangkok, Thailand

6-9 May 2025

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List of abbreviations

BM	Bachelor of Music
CDC	Career Development Centre
DEI	Diversity, Equality, and Inclusion
KPI	Key Performance Indicator
MA	Master of Music
MHESI	Ministry of Higher Education, Science, Research and Innovation
MOU	Memorandum of Understanding
NRCT	National Research Council of Thailand
OCAC	Office of Contemporary Art and Culture
PEB	PGVIM Executive Board
PGVIM	Princess Galyani Vadhana Institute of Music
PRISM	PGVIM Resource, Innovation, Service Management
PYO	Princess Galyani Vadhana Institute of Music Youth Orchestra
SEADOM	Southeast Asian Directors of Music
SER	Self-Evaluation Report
SMEC	School of Music Executive Committee
TCAS	Thai University Central Admission System
THB	Thai Bhat

Introduction

The Princess Galyani Vadhana Institute of Music (PGVIM) was established in 2012 through a government initiative aimed at strengthening higher education in the arts in Thailand. Its founding was facilitated by a collaboration between the Ministry of Culture and the Faculty of Music at Silpakorn University, and its royal title, imparted by Her Royal Highness Princess Galyani Vadhana on her 84th birthday, commemorates the Princesses' life-long aim of promoting music education and music appreciation across Thai society.

PGVIM functions as a conservatory of music with a focus on both professional training and public engagement. The Institute currently offers two academic programmes: a Bachelor of Music programme, launched in 2014, and a Master of Music programme, introduced in 2019. Both programmes aim to provide students with high-level technical training alongside opportunities to explore the broader social, cultural, and interdisciplinary dimensions of musical practice. As demonstrated throughout this report, PGVIM places strong emphasis on community outreach, cultural preservation, and artistic collaboration. The Institute maintains partnerships with international institutions and regularly engages in student exchanges and joint projects. These activities support PGVIM's broader aim of becoming a regional hub for music education, research, and creative practice in Southeast Asia.

Context of the Review

PGVIM commissioned this external review from MusiQuE as part of its internal Quality Assurance process with the aim of affirming that its curriculum meets international standards¹. Quality teaching aligned with global benchmarks is a key strategic goal of the PGVIM Council². Throughout the site visit, PGVIM leadership emphasised the importance of international recognition for its programmes and research, both in relation to strengthening PGVIM's institutional profile in Thailand and enhancing the Institute's capacity to serve as an international hub of interdisciplinary music practice and discourse in the region. In light of this context, the review team has sought to foreground PGVIM's international dimensions and alignments in our feedback. In assembling this report, the review team has relied on the SER, the documentation PGVIM provided before and during the site visit, and meeting and observation notes the review team gathered during the site visit from 6–9 May.

The Review Process

A newly established internal committee at PGVIM prepared the self-assessment report that was presented to the review team at the commencement of this review. PGVIM's committee included representatives from PGVIM's administration team, academic staff, and professional staff. Data gathering consisted of compiling statistical information, and reviewing curriculum documentation, artistic activities, facilities records, and policy documents. Supporting materials were either attached to the report or made accessible online for the review team.

¹ Annex 52, PGVIM Risk Management Report 2024.

² Meeting 6, PGVIM Council.

The site visit included seven formal meetings with a broad range of stakeholders:

Meeting 1: Administration – Attended by the acting President, acting Vice Presidents, acting Assistants to the President, the Dean and Vice Dean of the School of Music, the acting Director of PGVIM, and the Chairs of the Bachelor and Master of Music programmes.

Meeting 2: Professional Staff and Managers – Included leaders of the HR, planning, and budget units, administrative officers, the acting President, the Dean and Vice Dean, and the programme Chairs.

Meeting 3: Teachers – Seven full-time teaching staff, including the Dean and the Chairs of both programmes.

Meeting 4: Students – Included student representatives from both the Bachelor and Master of Music programmes.

Meeting 5: Alumni and Professionals – Included PGVIM graduates and external stakeholders/employers.

Meeting 6: PGVIM Council – Included members of the PGVIM Council.

Meeting 7: Follow-up with Leadership – Included the acting President, acting Vice Presidents, Head of Research, and the Dean of the School of Music.

In addition to formal meetings, the review team observed performance exams and recitals, toured PGVIM's facilities, and engaged in informal discussions with staff and students. The review team held regular private meetings during the site visit to share reflections and compile notes. At the end of the site visit, the Chair of the review team presented a verbal summary of preliminary findings to PGVIM leadership and staff.

Following the site visit, the Secretary of the review team drafted a report based on the review team's notes and shared reflections. All review team members reviewed and contributed to the final version of this report. PGVIM will be invited to provide feedback on the factual accuracy of the report. Once this feedback has been incorporated, the report will be submitted to the MusiQuE Board for ratification and then published on both the MusiQuE website and the DEQAR (Database of External Quality Assurance Results) platform.

Composition of the Review Team

Jeffrey Sharkey (Chair): Principal, Royal Conservatoire of Scotland (UK)

Christopher Coady (Secretary): Associate Dean (Research Education) at Sydney Conservatorium of Music, University of Sydney (Australia)

Shahanum Md Shah (Peer Reviewer): Assistant Vice Chancellor, Universiti Teknologi MARA Malaysia (Malaysia)

Philipp Ahner (Peer Reviewer): Vice president for studies and research, professor for music education and music didactics in the context of digital media, University of Music Trossingen (Germany)

Peter Dejans (Peer Reviewer): Director of Orpheus Institute (Belgium)

Natalie Roe (Peer Reviewer and student representative): Graduate Bachelors Music Composition at Royal Welsh College of Music and Drama, 2018-2022, Student Union President at Royal Welsh College of Music and Drama, 2022-2024 (Cardiff, Wales, UK), Chair CUK Student Network

Key data on Princess Galyani Vadhana Institute of Music

Name of the institution	Princess Galyani Vadhana Institute of Music
Legal status	PGVIM is a state-funded university that is regulated by the Ministry of Higher Education, Science, Research, and Innovation (MHESI).
Date of creation	2013
Website address	https://pgvim.ac.th/
Departments	PGVIM does not utilise departments in its organisational structure. Nominated teachers who have been qualified by Announcement of the Higher Education Standards Committee: Standard Criteria for Bachelor's and Graduate's Degree Programme B.E.2565 (2022), are members of the Bachelor and Master of Music Programme Committees.
Programmes offered	Bachelor of Music; Master of Music
Number of students	115 students total (108 Bachelor of Music students; 7 Master of Music students)
Number of teachers [permanent and part-time staff]	14 full-time lecturers, +50 visiting lecturers and part-time staff

Institutional Responsibilities



1. Institutional policies and governance

1.1. Institutional context, mission, vision, values and goals

Standard 1.1 *The institutional mission, vision, values, and goals are clearly stated and relevant to the national and legal context in which the institution operates. They are effectively implemented through coherent institutional strategies and policies.*

Thailand's Ministry of Higher Education, Science, Research and Innovation (MHESI) is the key government body that regulates the legal context in which the Princess Galyani Vadhana Institute of Music (PGVIM) operates³.

PGVIM's dual aims of "cultivating Thai musicians" and broadening national music appreciation through community engagement are encapsulated in the Institute's motto "Musique de la Vie et de la Terre"⁴. This mission is aligned with Thailand's National Strategy (2018–2037), which seeks to "build human resource capacity through various fields, including music" by prioritising educational experiences "beyond traditional classroom settings"⁵. With a strong curriculum focus on project learning, student choice, and community outreach, PGVIM seeks to establish itself as a "hub for artistic and academic collaboration" that addresses "evolving societal needs"⁶.

The mission of the Institute is guided by a Strategic Plan conceptualised around three pillars:

1. Develop a learning organization that is flexible and amenable to change.
2. Develop teaching and learning to meet international standards.
3. Promote the region's musical cultural ecosystem⁷.

Develop a learning organization that is flexible and amenable to change

The review team confirms that PGVIM has established effective systems for collaboration that allow it to quickly address risks to the Institute and enact its Strategic Plan. These systems include the regular use of working groups, knowledge sharing initiatives that bring together academic and professional staff, cross-committee consultation, and professional development opportunities⁸. Major upcoming strategic projects for PGVIM include the launch of a new campus in Rangsit that will foster interdisciplinary work in music and science, and the establishment of NEXUS, a government supported arts industry knowledge sharing initiative, in which industry professionals, academics, and musicians, will collaboratively reimagine curriculum content, employment pathways, and the music industry infrastructure⁹. Conversations with academic staff, professional staff, and students

³ SER, p.7.

⁴ SER, pp.7-8.

⁵ SER, p.10.

⁶ SER, p.8.

⁷ Annex 4, PGVIM Strategies Plan 2025-2029.

⁸ For details, see: Annex 52, PGVIM Risk Management Report 2024.

⁹ Annex 42, Reinventing University Proposal; Meeting 1, Administration.

during the site visit confirmed that there is broad understanding across the Institute of how these initiatives align with PGVIM's Strategic Plan and the "Musique de la Vie et de la Terre" philosophy¹⁰. Multiple professional staff cited the Institute's emphasis on real-world musical engagement as a major reason they chose to work at PGVIM.¹¹ However, the review team notes that the language used to operationalise PGVIM's philosophy is dispersed across PGVIM's procedural documents and frequently absent from strategic documents, which at times makes it difficult for the Institute to plainly articulate the kinds of actions it views as most effective in delivering its mission.

Develop teaching and learning to meet international standards

PGVIM has pursued alignment with international standards by benchmarking its Bachelor of Music (BA) programme against the curriculum offered by Cardiff University's School of Music, the University of Music and Performing Arts in Vienna (Universität für Musik und darstellende Kunst Wien), the Royal Conservatoire of The Hague, the University of Southern California's School of Music, and Northwestern University and by leveraging advice from its national and international networks in revising the design of its Master of Music (MA) programme¹².

In turn, PGVIM has developed memoranda of understanding (MOU's) with a range of international partners to facilitate both short-term and long-term exchange for both students and staff¹³. PGVIM staff and the PGVIM Council noted during the site visit the vital role exchanges play in ensuring PGVIM's curriculum is aligned to and delivered in accordance with international standards¹⁴.

Promote the region's musical cultural ecosystem

PGVIM actively pursues projects promoting cultural preservation and has received support from the National Research Council of Thailand (NRCT) to pursue work aimed at "enhanc[ing] the aesthetic appreciation of fine arts through music among local communities"¹⁵. PGVIM projects funded by the NRCT include new compositions delivered for local and regional Thai communities that explore a wide range of approaches and topics¹⁶. In addition, PGVIM supports a Singers Choir which welcomes participants across generations and hosts the Pitch Project, which provides music education and consultancy to youth and the general public through training programs, advisory services, and expertise in both music theory and practice, as well as in cultural business development, related to the music and creative industries¹⁷.

Promotion of a regional cultural ecosystem is reflected in turn in the programme design of both the BA and the MA degrees. Students in the BA course are required to undertake a

¹⁰ Meeting 1, Administration; Meeting 2, Professional Staff and Managers; Meeting 3, Teachers; Meeting 4 Students.

¹¹ Meeting 2, Professional Staff and Managers.

¹² SER, pp.10-11.

¹³ Annex 29, PGVIM MOUs.

¹⁴ Meeting 3, Teachers; Meeting 6, PGVIM Council.

¹⁵ SER, p.9; p.25.

¹⁶ Annex 24, List of Research Projects Granted 2020-24.

¹⁷ SER, p.17; p.19.

sequence of Music for Society courses that leverage project learning aimed at helping students connect with diverse audiences¹⁸. The MA programme similarly seeks to recruit students pursuing artistic research projects that reach out to audiences outside the academic context.¹⁹

In addition to the broad societal work PGVIM pursues in its promotion of a regional cultural ecosystem, the Institute works to enhance Thailand's human resource capacity by ensuring graduates are able to pursue gainful employment across a range of arenas in the contemporary labour market²⁰. PGVIM offers students enrolled in its BA programme a range of experiential learning activities, teaching opportunities, and project management opportunities that include participation in the PGVIM Youth Orchestra, undertaking paid teaching into the Pitch Project, and undertaking leadership roles in student organisations and clubs²¹. Transition into the labour market is facilitated by PGVIM's Career Development Centre (CDC) and Alumni Club²². PGVIM's employment survey results for 2021-2023 show a decrease in alumni reporting unemployment between 2021 and 2022 and no alumni reporting unemployment in 2023²³.

The review team commends PGVIM for its compelling social impact mission capable of addressing broad national priorities and for establishing a culture in which staff and student work is routinely galvanised by this mission. The review team agrees that pursuing social impact is in the DNA of this place and commends PGVIM for locating its community-focused mission at the heart of its curriculum through the four-part Music for Society course sequence which requires students to apply their musical knowledge in diverse community settings.

While the motto “Musique de la Vie et de la Terre” is clearly understood across the Institute, articulating its diverse manifestations and the way it has been operationalized is not yet fully captured in the Institute's promotional and strategic material. To this end, the review team recommends PGVIM develop a short vision statement that outlines the Institute's overarching aims, and pair this statement with a mission statement that clearly defines the means by which the Institute pursues those aims. The review team also recommends integrating clear goals and key performance indicators (KPIs) into the Institute's Strategic Plan in order to weave operational language more directly into this strategic document.

Compliance with Standard 1.1

The Review Team concludes that Princess Galyani Vadhana Institute of Music substantially complies with MusiQuE Standard 1.1.

¹⁸ SER, p.22.

¹⁹ Annex 7, Master of Music Programme.

²⁰ SER, p.10.

²¹ SER, pp.21-22.

²² SER, p.22.

²³ Annex 20, Student Employability 2021-2023.

1.2. Educational goals

Standard 1.2 *The educational goals of the institution are clearly stated and achieved through the structure and content of its education policy and the study programmes.*

PGVIM seeks to “foster intellectual growth essential for thriving in the 21st century by providing an environment conducive to lifelong learning”²⁴. This pursuit is underpinned by a commitment to acknowledge[ing] diverse intelligences and facilitating learning experiences beyond traditional classroom settings²⁵.

Programme Committees for the BA and MA degrees at PGVIM are the organisational bodies tasked with ensuring delivery of these educational goals. Programme Committees use a range of tools to ensure both BA and MA programmes deliver appropriate outcomes, including Self-Assessment Reports, external benchmarking exercises, and the review of alumni feedback²⁶. Evidence of the effectiveness of this process can be seen in two major curriculum changes the Institute as recently launched: 1) The inclusion of new pathways in the BA degree aligned with emerging areas of student interest and industry need (Auxiliary Instruments, Creation and Music Technology, Music for Society and Development, Wellness for Musicians); and 2) The creation of new branches for completion in the MA degree to better accommodate the diversity of experience students bring with them into the degree (Thesis only, Thesis + Coursework, Individual Studies + Coursework)²⁷. These curriculum changes have enhanced PGVIM's capacity to cater for diverse intelligences, evident in the student projects the review team was able to review, and have substantively aligned the work of the Institute with the self-directed learning outcomes described across the Polifonia Dublin Descriptors²⁸.

Opportunities for undertaking project work in local and regional Thai communities are a particular focus of core BA Music for Society courses at PGVIM²⁹. The project and community focus of PGVIM's MA degree builds on the enquiry skills and community project skills embedded in the Institute's BA programme³⁰. During the site visit, both staff and students commented that a lack of scholarships for MA students was currently impeding progression from the BA programme into the MA programme³¹.

The artistic research activity of PGVIM staff is supported by an internal research grant scheme³². The Institute also runs the scholarly journal PULSE, which aims to publish the results of non-traditional research projects unfolding across Southeast Asia³³. The review team spoke with multiple PGVIM executive staff about how the Institute defines research,

²⁴ SER, p.9.

²⁵ SER, p.10.

²⁶ SER, pp.11-12; See also Annex 6, Self-Assessment Report (SAR).

²⁷ SER, pp.10-12; Meeting 1, Administration; Meeting 3, Teachers.

²⁸ Annex 14.1, Junior and Graduate Recital Programme.

²⁹ Annex 16, Student Handbook 2024.

³⁰ Annex 7, Master of Music Programme.

³¹ Meeting 3, Teachers; Meeting 4, Students.

³² Annex 23, PGVIM Announcement of Call for Creative Work (Musique de la Vie).

³³ Annex 25, PGVIM Announcement of Appointment of the Editorial Board for the PULSE: Journal for Music and Interdisciplinary Practices, PGVIM.

generating a range of responses that focused on “iterative enquiry”, “community engagement”, and “cultural impact”³⁴.

The main pre-higher education initiative PGVIM utilises to cultivate future students is its Pitch Project. The Pitch Project offers music courses for external students and routinely employs PGVIM students as teachers³⁵. The programme is 8 years old and currently services a cohort of approximately 150 students ranging in age from 3 to 70. PGVIM students often prepare to become Pitch Project teachers by undertaking a pedagogy course taught collaboratively with education experts from Chulalongkorn University³⁶. The review team observed that while PGVIM students are supervised by PGVIM staff when employed to teach in the Pitch Project, instruction is often delivered in a one-to-one format with Pitch Project students who are under the age of 18.

PGVIM teachers, students, and administrators noted during the site visit a range of persistent challenges in Thailand that kept the field of competitive PGVIM applicants narrow. For instance, both teachers and students spoke of a lack of access to orchestral instruments as something that presented a major barrier to pre-entry skill development³⁷. PGVIM teachers in turn mentioned the unevenness of performance skill pedagogy in private studios as a barrier³⁸. The PGVIM Pitch Project is currently being employed as one strategy for meeting these challenges, offering access to both instruments and instruction at the pre-tertiary level in order to develop a broader cohort of competitive applicants with requisite entry-level skills³⁹. PGVIM is also currently exploring the development of a pre-bachelor year that would augment the work of the Pitch Project in developing a pipeline of competitive BA applicants⁴⁰.

³⁴ Meeting 1, Administration.

³⁵ SER, p.17.

³⁶ Meeting 3, Teachers.

³⁷ Meeting 3, Teachers; Meeting 4, Students.

³⁸ Meeting 3, Teachers.

³⁹ Meeting 3, Teachers.

⁴⁰ Meeting 3, Teachers; Meeting 7, Follow-up Meeting with PGVIM Leadership.

The review team commends PGVIM for its strong commitment to developing multiple forms of student talent through project-based learning at both the BA and MA levels. This commitment is evident in the design of the Music for Society course sequence, which immerses BA students in community-focused projects, and in the MA programme, which encourages interdisciplinary and socially engaged artistic research. Both programmes emphasise practical application of knowledge, self-directed inquiry, and meaningful community engagement.

The review team also commends PGVIM for its development of the Pitch Project, an initiative that provides accessible music education to students aged 3 to 70 and serves as a platform for PGVIM students to gain teaching experience. The review team's discussions with PGVIM teachers underscored that the sustainability of PGVIM's educational model relies, in part, on the successful cultivation of a pipeline of students with the foundational skills needed to thrive in both the BA and MA. In light of this, the review team suggests that PGVIM develop a comprehensive enrolment management strategy to guide the resourcing of the Pitch Project and inform the design of the planned pre-bachelor year curriculum. To support the long-term integrity of the Pitch Project, the review team suggests exploring the integration of instrument-specific pedagogy in Major and Minor Skills units so that PGVIM students can hone their instrument-specific studio practices. Additionally, as the delivery of the Pitch Project regularly involves PGVIM students working one-to-one with students under the age of 18, the review team recommends that the Institute prioritise establishing a safeguarding policy to protect minors involved in the programme.

Compliance with Standard 1.2

The Review Team concludes that Princess Galyani Vadhana Institute of Music substantially complies with MusiQuE Standard 1.2.

1.3. Institutional stakeholders 'role in decision making

Standard 1.3 *The decision-making processes are clear, transparent and effective. The institution has an appropriate organisational structure, including a relevant representation of institutional stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains). There are effective mechanisms in place to involve institutional stakeholders in policy and programme design, and decision making processes.*

PGVIM utilises four main governing bodies to plan and facilitate the operations of the Institute. At the top level of this structure is the PGVIM Council, which is responsible for guiding the Institute's strategic direction, as recommended by the PGVIM Executive Board (PEB)⁴¹. Operationally, the PGVIM Council pursues this work by reviewing and finalising policies and regulations, approving budgets before they are submitted to the government, and setting long-term development goals. Its membership includes highly experienced Thai cultural and industry leaders who are committed to ensuring that the Institute delivers on its Royal mandate of advocating for music appreciation across a wide diversity of Thai communities and regions⁴². Several members of the PGVIM Council are also members of the PGVIM Committee for the Promotion of the Institute which pursues private sector funding to support student tours and special projects⁴³.

The PEB is responsible for proposing programmes, policies, special projects, and budgets that advance PGVIM's mission to the PGVIM Council and PGVIM Committee for the Promotion of the Institute⁴⁴. The PEB is composed of PGVIM's senior leadership: PGVIM's acting president (chair), PGVIM's three acting vice presidents, the Dean of the School of Music, **Chair of Staff Council** and two professional staff who provide secretarial support⁴⁵. In addition to developing institutional strategy, the PEB is responsible for overseeing PGVIM's operations. This work requires close collaboration with the School of Music Executive Committee (SMEC), which is responsible for developing curriculum, enacting academic policies, and maintaining teaching standards⁴⁶. The SMEC is composed of the Dean and Vice Dean of the School of Music, the Programme Chairs for the BA and MA degrees, a faculty representative, and secretarial support.

The review team confirms that the appointment procedures for the PGVIM Council and PGVIM Committee for the Promotion of the Institute are clearly set out in the regulations⁴⁷. The review team also confirms that PGVIM has established linking committee structures that facilitate efficient institutional governance. Key examples include the positioning of the PGVIM President and a PGVIM Vice President on the PGVIM Committee for the Promotion of the Institute and the positioning of the Dean of the School of Music on both the PEB and SMEC⁴⁸. PGVIM's interlacing of committees enables the Institute to make decisions quickly,

⁴¹ SER, p.12.

⁴² Meeting 6, PGVIM Council.

⁴³ Meeting 6, PGVIM Council.

⁴⁴ Meeting 3, Teachers; Meeting 6, PGVIM Council.

⁴⁵ Annex 10, PGVIM Executive Board (PEB)

⁴⁶ SER, p.13.

⁴⁷ Annex 8, PGVIM Regulation of the PGVIM Council Meeting; Annex 9, PGVIM Regulation of the PGVIM Committee for the Promotion of the Institute.

⁴⁸ Annex 9, PGVIM Regulation of the PGVIM Committee for the Promotion of the Institute.

particularly around areas of emergent student needs. An important example of this efficiency presented to the review team during the site visit was how strategic projects and tours identified by the PEB could quickly draw support from the PGVIM Committee for the Promotion of the Institute through the advocacy of the Vice President who was a member of both committees⁴⁹. PGVIM has established opportunities for leadership training, including providing funding for staff to participate in workshops on AEC curriculum and governance standards that will likely seed an expansion of its leadership team in the future⁵⁰.

In addition to developing a governance structure that maximises capacity for quick action, PGVIM is currently seeking out ways of embedding student voice more prominently in its decision-making bodies. Since January 2025, representatives from the PGVIM Student Organisation have started to attend informal “Monday meetings” of the PEB⁵¹. In turn, PGVIM conducts 360 degree reviews with students and administrators each semester that aim to generate feedback for the Institute beyond what is normally captured in course evaluation forms (i.e. feedback on procedures, policies, and facilities)⁵².

Throughout the site visit, PGVIM staff articulated the value of external stakeholder and alumni feedback in refining delivery of the Institute’s curriculum and mission. PGVIM regularly employs alumni as casual teachers or examiners and the reflections of this cohort are funnelled up the Institute’s organisational structure through meetings with Major Skills teachers who supply feedback to programme committees who, in turn, supply feedback to the SMEC⁵³. While PGVIM regularly pursues input from stakeholders on institutional decisions through “surveys, public forums, and events,” the alumni the review team spoke with during the site visit who were not engaged as PGVIM teachers noted that they primarily connected with the Institute via social media and through concerts they either delivered or attended at PGVIM⁵⁴.

PGVIM has established a research administration team led by a Vice President who is a member of the PEB. Key responsibilities of this team include administering the Institute’s research grants for staff and MA students and administering the Institute’s interdisciplinary journal PULSE. PULSE’s editorial board includes stakeholders from Chulalongkorn and Silpakorn Universities, which helps ensure that its policies and decisions are made in alignment with research standards in the field⁵⁵.

⁴⁹ Meeting 3, Teachers.

⁵⁰ Annex 52, PGVIM Risk Management Report 2024.

⁵¹ SER, p.14.

⁵² Meeting 4, Students.

⁵³ Meeting 1, Administration; SER, p.13.

⁵⁴ SER, p.14; Meeting 5, Alumni and Professionals.

⁵⁵ Annex 25, Announcement of Appointment of the Editorial Board for the PULSE: Pulse: Journal for Music and Interdisciplinary Practices, PGVIM.

The review team finds that the decision-making processes at PGVIM are clear, transparent, and effective and that the organisational structure of the Institute productively draws together relevant stakeholders into an efficient network of interlaced teams. The review team notes that PGVIM administrators often “wear many hats” and that the administrative load for PEB and SMEC members can be considerable. PGVIM’s strategy around developing junior staff skills in leadership is well conceptualised and will eventually relieve some of this pressure. The review team is encouraged by the inclusion of student organisation representatives at the PEB “Monday Meetings” and the reported effectiveness of the 360 degree reviews. Given the importance PGVIM places on leveraging alumni and external stakeholder feedback, the review team recommends the Institute consider ways of enhancing its engagement with alumni beyond teaching opportunities and concert development/attendance. The particular issue for governance is that external stakeholders only have official governance roles at the very top level of the organisational chart (i.e. as part of the PGVIM Council or as part of the PGVIM Committee for the Promotion of the Institute). Engaging alumni and external stakeholders in more formal ways lower down the governance tree would open up possibilities for shaping strategy and programmes in collaboration with alumni and external stakeholders before initiatives are presented for ratification at higher level committees.

Compliance with Standard 1.3

The Review Team concludes that Princess Galyani Vadhana Institute of Music substantially complies with MusiQuE Standard 1.3.

Educational processes

2. Students 'perspectives

2.1. Student-centred learning

Standard 2.1 *The institution has a clear, coherent, and inclusive admission policy in place to establish artistic/academic suitability of incoming students. The institution ensures that its programmes are delivered in a way that enable students to take an active role in creating the learning process and to engage in critical-reflection throughout their studies. The achievement of intended learning outcomes is facilitated through an appropriate and effective blend of teaching and learning styles and pedagogies. The programmes and their methods of delivery are adequately catered by staff and support services.*

Admission into PGVIM's BA programme (108 currently enrolled students) is pursued through the national Thai University Central Admission System (TCAS), which provides four distinct admission pathways—Portfolio, Quota, General Admission, and Direct Admission⁵⁶. Through the quota and portfolio admissions pathways, TCAS ensures that students from remote regions and students with non-traditional portfolios of achievement (i.e. notable achievements apart from high standardized test scores) can compete for University places on equal footing with other Thai students⁵⁷. Once prospective students have been identified through the TCAS process, PGVIM conducts auditions and interviews overseen by its Admissions Committee⁵⁸. Interviews with students include discussions of PGVIM's mission of community service and invite applicants to reflect on how this mission might be relevant to their own musical practice⁵⁹. Applicants for the MA programme (7 currently enrolled students) are required to submit a letter of motivation, a portfolio, a resume, and a biography of 300 words summarising their background and career highlights in addition to their BA transcripts and English proficiency test results⁶⁰. MA applications are screened by the Master's Degree Board and shortlisted candidates are subsequently interviewed and assessed for fit with the PGVIM programme⁶¹.

One major driver of BA recruitment at PGVIM is the broad range of financial support most students are able to access. The Thai government provides financial support covering approximately 81% of the BA programme fee for each student. Additionally, PGVIM offers further assistance through 30 scholarships per year, supporting approximately 28% of the BA cohort.⁶² The BA students the review team spoke with consistently mentioned scholarship support as a key motivator in applying for admission⁶³.

MA programme recruitment at PGVIM draws half of its cohort from graduates of the BA programme and half of its cohort from outside PGVIM⁶⁴. PGVIM's aim of facilitating and funding international exchanges and travel for its MA cohort was noted by current and

⁵⁶ SER, p.15.

⁵⁷ Annex 11, PGVIM Bachelor of Music Admission Announcement.

⁵⁸ SER, p.15.

⁵⁹ Meeting 4, Students.

⁶⁰ Annex 12, PGVIM Master of Music Admission Announcement.

⁶¹ SER, p.16.

⁶² Meeting 1, Administration; Meeting 2, Professional Staff and Managers.

⁶³ Meeting 4, Students.

⁶⁴ Meeting 1, Administration.

prospective MA students as a major draw card for the MA programme⁶⁵. The opportunity to undertake further community facing work as a MA candidate was also mentioned as one reason PGVIM BA students are often encouraged to become PGVIM MA students⁶⁶. One possible deterrent to growing the MA cohort raised in two meetings with the review team was the cost of the degree. BA students who were currently considering applying to the MA programme mentioned a lack of scholarship support at the MA level as a reason for exploring enrolment possibilities elsewhere⁶⁷. PGVIM's senior administration staff noted that recruitment into the MA programme faces the significant challenge of needing to negotiate a higher fee than that of the BA programme—approximately four times the cost.⁶⁸ This barrier is notable as PGVIM is seeking to modestly grow its MA cohort in the coming years, targeting 8-12 students in the near term and 15-20 students in the long term⁶⁹.

Once enrolled, student agency drives curriculum in both the BA and MA programmes at PGVIM. The BA programme at PGVIM is a four-year, full-time course comprising a minimum of 127 credits. The curriculum is structured into three main categories: Artistic Practices, Electives, and General Education. The Artistic Practices category includes the sub-categories of Core Courses and Contextual & Applied Courses. Within the sub-category of Core Courses, a four-part Music for Society sequence requires students to design and implement community-based musical activities tailored to different audiences and social contexts. Within the sub-category of Contextual & Applied Courses, a five-part Contextual Studies sequence supports student skill development in interdisciplinary collaboration, performance reflection, communication, and project management⁷⁰. These two sequences are key to delivering learning outcomes at PGVIM aligned with real-world application, critical thinking, and service to society. Students are then able to craft individual pathways through the BA programme by selecting electives that aligned with their particular artistic interests, such as Performance Practices, Composition, Improvisation, Music Technology, Pedagogy, and World Music⁷¹. BA students also choose from a list of General Education courses during their degrees to meet their General Education requirement. These courses, rooted in the Humanities, Social Sciences, and Languages, include topics central to PGVIM's mission: Music and Social Harmony, ASEAN Musical Identities, and Music and Innovation⁷².

The MA programme at PGVIM is a two-year, full-time course comprising a minimum of 39 credits.⁷³ The curriculum of the PGVIM MA is structured around three main pedagogical concerns: Artistic Development, Research & Innovation, and Professional Development & Social Integration. Over the course of the degree, students complete a three-part Master Music Skills sequence alongside core courses in Philosophy, Cultures and Aesthetics, Notation Literacy, Interdisciplinary Studies, and Research Methodology.⁷⁴ From the second semester, students design their own research projects, supported by electives in areas such as Performance Practices, Pedagogy, Music and Moving Image Media, and Music,

⁶⁵ Meeting 4, Students.

⁶⁶ Meeting 4, Students.

⁶⁷ Meeting 4, Students.

⁶⁸ Meeting 2, Professional Staff and Managers.

⁶⁹ Meeting 7, Follow-up Meeting with PGVIM Leadership.

⁷⁰ Annex 16, Student Handbook 2024.

⁷¹ Annex 16, Student Handbook 2024.

⁷² Annex 16, Student Handbook 2024.

⁷³ <https://www.pgvim.ac.th/postgrad/wp-content/uploads/2020/07/MM-Student-Handbook-1.pdf>

⁷⁴ <https://www.pgvim.ac.th/postgrad/wp-content/uploads/2020/07/MM-Student-Handbook-1.pdf>

Society and Wellbeing. In the final year, students dedicate themselves to delivering a substantial thesis of at least 30 pages of written work that illuminates creative artefacts delivered publicly during the course of the degree in performances, installations, workshops, or on digital platforms.⁷⁵

Students at PGVIM spoke highly of the Institute's curricula and the school's general emphasis on project learning. Students reported that Contextual Studies courses in particular, through their emphasis on student-led program development, media integration, and project management, allowed them to develop cutting edge presentation and curation skills alongside PGVIM staff who often toggled between the role of teachers and collaborators (i.e. exploring collaboratively with students how to solve technological and production problems)⁷⁶. Students also spoke positively about how independence was scaffolded gradually in their BA degrees through projects of increasing scope, preparing them to take on the more expansive components of the higher-level Music for Society courses in their third year⁷⁷. Alumni the review team spoke with affirmed the value of these courses. Several participants in the alumni interview reported that Music for Society courses at PGVIM were instrumental in developing their facilitation, teaching, and social skills, which have been essential in working with diverse communities, including children, the elderly, and people with disabilities⁷⁸. Alumni also noted that Recital Projects, in combination with Music for Society courses, built strong storytelling and communication skills, allowing them to both identify community needs and present music in impactful, audience-focused ways⁷⁹.

Research skills at PGVIM are embedded in the BA curriculum in two main ways: 1) They are centred in PGVIM's definition of Artistic Practices in the student handbook and subsequently manifest in the assembly of materials and novel frames students bring together with their creative work in Contextual Studies courses and student Recital Projects⁸⁰; and 2) They are taught with disciplinary specificity in the BA electives Research Methodology, Introduction to Musicology, and Introduction to Ethnomusicology⁸¹. The pursuit of musical innovation is tightly aligned with how research is conceptualised at PGVIM at both the academic staff level and within the MA cohort⁸². PGVIM academic staff noted that articulating the difference between evolving artistic practices and research generated artistic knowledge is not always easy for PGVIM MA students⁸³. The three exit pathways PGVIM utilises in its MA programme allow students to access a spectrum of advice and direct instruction in the development of their research projects that correspondingly fit with their entry level research skills.

Internal and external performance opportunities for BA students are built into the BA curriculum design. Major Skill and Minor Skills courses develop performance technique

⁷⁵ <https://www.pgvim.ac.th/postgrad/wp-content/uploads/2020/07/MM-Student-Handbook-1.pdf>

⁷⁶ Meeting 4, Students.

⁷⁷ Meeting 4, Students.

⁷⁸ Meeting 5, Alumni and Professionals.

⁷⁹ Meeting 5, Alumni and Professionals.

⁸⁰ Annex 16, Student Handbook 2024; Annex 14.1 Junior and Graduate Recital Programme; Annex 14.2 Student Recitals in the Past.

⁸¹ Annex 16, Student Handbook 2024.

⁸² Meeting 1, Administration; See also the review team's comments about PGVIM's research goals in our response to Standard 1.2.

⁸³ Meeting 2, Professional Staff and Managers.

and interpretation on students' major and minor instruments through one-to-one lessons and public performance preparation. Repertoire developed in Major and Minor Skills courses is performed internally at PGVIM in weekly student concerts. Participation in weekly student concerts is assured in PGVIM's curriculum through the designation of a Concert Hours requirement in the BA⁸⁴. Additionally, students present public performances as part of their Junior Recital Projects and Graduate Projects⁸⁵. External performance experience is guaranteed at PGVIM through the Music for Society course requirement, which ensures every student has an opportunity to design and deliver community-based performances outside PGVIM⁸⁶. Beyond PGVIM's curriculum, short-term scholarships support student participation in competitions and music events both in Thailand and internationally and PGVIM's Student Organisation facilitates external performance opportunities by organizing collaborative events, inviting guest artists, and networking with student groups across Thai universities⁸⁷.

⁸⁴ Annex 16, Student Handbook 2024.

⁸⁵ Annex 16, Student Handbook 2024.

⁸⁶ Annex 16, Student Handbook 2024.

⁸⁷ Annex 34, PGVIM Announcement of the Procedure for Short-Term Scholarships 2024; Meeting 4, Students.

The review team commends PGVIM for developing a BA programme that is student centred and strongly anchored in project-based learning. Through structured sequences that include community engagement modules and interdisciplinary performance studies, students gradually develop the confidence and skills they need to lead public-facing artistic projects. These experiences enhance not only their musicianship, but also their ability to communicate, organise, and collaborate—skills frequently highlighted by alumni as being directly applicable in their careers, particularly in teaching and social outreach roles.

Another defining strength of PGVIM's student centred approach is the close and collaborative relationship that develop between students and faculty. This culture of mentorship, combined with a shared belief in the programme's purpose, creates a vibrant and supportive academic environment where students are encouraged to take initiative. The review team commends PGVIM for the development of an institutional scholarship scheme capable of closing the gap between the BA degree fee and Thai government tuition subsidy.

The review team makes three recommendations in response to PGVIM reflections on the MA programme that arose during the site visit. As PGVIM is aiming to expand its MA programme, which currently serves a small but diverse group of students, the Institute should consider a more targeted admissions strategy—one that addresses concerns about tuition costs and highlights the unique features of the programme, such as international opportunities and the continuation of community-based artistic work. In parallel, as PGVIM continues to think through what research within a conservatory setting should look like, the review team recommends finding ways of benchmarking the quality of its MA research outputs. Engaging in international review processes of MA theses or adopting shared evaluation criteria for artistic research in the MA curriculum are strategies that would usefully support the Institute in aligning the MA programme with international standards. Separately, the review team recommends that the Institute produce a concise document defining what “research” means in the PGVIM context to assist staff and MA students in conceptualising and planning their projects.

Compliance with Standard 2.1

The Review Team concludes that Princess Galyani Vadhana Institute of Music substantially complies with MusiQuE Standard 2.1.

2.2. Students 'progression and assessment

Standard 2.2 *The institution has effective processes in place to formally monitor and act on information on student progression. Assessment policies are clearly communicated and consistently implemented across all programmes. There is a coherent policy and a functional complaints and appeals system in place.*

As outlined in the SER, the BA Programme Committee at PGVIM is responsible for developing assessment policies, rubrics, and guidelines for BA courses, while the MA Programme Committee oversees the policies and guidelines for MA completion and the progression of MA candidates⁸⁸. BA students are assigned academic advisors from their first semester of enrolment. Each advisor is a member of the BA programme committee and is appointed by the Dean based on the committee's recommendation⁸⁹. Academic advisors play a key role in identifying and supporting students who may be experiencing academic difficulties, and in bringing student concerns to the BA Programme Committee and the Dean⁹⁰.

PGVIM utilises placement tests, prerequisite pass requirements, and jury exams to monitor skill development throughout the BA programme⁹¹. Within units of study, modes of student assessment include written and performance exams, essays, program notes, media production (sound art), and self-directed performance projects⁹². At the beginning of each semester, students are encouraged to choose their own recital repertoire with their Major Skills teachers and plan the specific skill development goals they will pursue⁹³. Objective evaluation is assured in Major Skills courses (organised as one-to-one lessons) through the use of jury panels that are composed of the student's Major Skills teacher, an expert in the same instrumental area, and a full-time lecturer⁹⁴. As students progress through their sequence of Major Skills courses, the breakdown of assessment marks shifts from 60% instructor and 40% jury in Year 1 to 30% instructor and 70% jury in Year 4⁹⁵. The students the review team met with spoke positively of the multiple modes of assessment utilised at PGVIM and the prominence of self-directed projects in the PGVIM curriculum⁹⁶. While the flexibility of project-based learning was identified as a major strength of the Institute, some students noted that the assessment criteria for projects could be unclear. Specifically, they reported that it was not always evident to them how their final marks were calculated in relation to demonstrated performance skills vs. demonstrated production skills⁹⁷.

Progression through the MA degree at PGVIM is managed through a series of milestones. Students deliver a presentation on their proposed topic area at the end of their first semester, submit a draft research proposal with a literature review and request a supervisor in the middle of their second semester, undertake a qualifying exam with an external jury and finalise their proposal by the end of their second semester, undertake progress reviews during their third semester, and submit their thesis for external jury examination at the end of their fourth semester⁹⁸. At the MA level, supervisors assist students in developing their research projects and selecting the most suitable completion pathway for their degree⁹⁹. PGVIM's MA thesis marking criteria focus on three main areas:

⁸⁸ SER, p.20.

⁸⁹ SER, p.20.

⁹⁰ Meeting 3, Teachers.

⁹¹ Annex 16, Student Handbook 2024.

⁹² Annex 16, Student Handbook 2024; Meeting 4, Students.

⁹³ Meeting 3, Teachers.

⁹⁴ SER, p.20.

⁹⁵ SER, p.20.

⁹⁶ Meeting 4, Students.

⁹⁷ Meeting 4, Students.

⁹⁸ https://www.pgvim.ac.th/postgrad/?page_id=1513.

⁹⁹ Meeting 2, Professional Staff and Managers.

Research and Process, Questions and Methods, and Dissemination. These assessment criteria are posted on the PGVIM website, outlining for both candidate's and examiner's PGVIM's definitions of critical reflection and contextual understanding¹⁰⁰.

Feedback on PGVIM's assessment protocols is gathered through student course evaluation surveys and programme committee meetings held each semester with all teaching staff¹⁰¹. This information is then forwarded to the SMEC for further action. Students receive guidance on how to report concerns about the behaviour of staff or fellow students during face-to-face sessions with administrative staff and in the text of their course syllabi¹⁰². One avenue available to students for reporting concerns is to submit a confidential complaint through an online portal on PGVIM's website. Anonymous complaints submitted through the portal are directed to the President for resolution¹⁰³. Additionally, students may seek assistance from the Student Organisation to anonymously escalate their concerns¹⁰⁴. Complaints against staff that the President identifies as requiring further investigation are managed by the Human Resources department, which establishes an independent investigation committee for each case. This committee is composed of external members and is formed with input from the President¹⁰⁵. While PGVIM has systems in place for registering and escalating complaints, these systems currently lack clear explanations of behavioural standards that could support and guide resolution meetings and disciplinary procedures.

¹⁰⁰ https://www.pgvim.ac.th/postgrad/?page_id=1513.

¹⁰¹ SER, p.21.

¹⁰² Meeting 7, Follow-up Meeting with PGVIM Leadership

¹⁰³ See Annex 54, PGVIM Announcement of the Student Complaint Management Policy 2024; Annex 55, PGVIM Channel of Complaint Platform.

¹⁰⁴ Meeting 3, Students.

¹⁰⁵ Meeting 2, Professional Staff and Managers.

The review team commends PGVIM for its well-developed and diverse assessment practices. The review team was particularly impressed by the role students play in shaping their assessments, especially in the BA recital projects where students select their own repertoire and define their developmental goals in collaboration with their teachers. The review team recommends that clearer criteria for the assessment of student projects be developed to address current confusion about the weighting of production skills vs. performance skills.

Following on from our conversations with PGVIM teachers and students, the review team believes there are opportunities to strengthen PGVIM's approach to handling complaints. Currently, complaints submitted via PGVIM's online portal are sent directly to the President, which may make it difficult for PGVIM to adjudicate subsequent appeals. The review team recommends that PGVIM develop a tiered hierarchy for escalating formal complaints that would be both compliant with the policy set by the National Anti-Corruption Commission (NACC) and simultaneously allow concerns to be triaged at the programme level before requiring action by the President.

The review team also recommends that PGVIM develop a code of conduct for students and staff so that behavioural expectations can be outlined alongside PGVIM's complaints procedures. This would help clarify expectations for all members of the PGVIM community, potentially preventing conflicts before they arise and establish a consistent reference point for resolving issues when they do occur.

Compliance with Standard 2.2

The Review Team concludes that Princess Galyani Vadhana Institute of Music partially complies with MusiQuE Standard 2.2.

2.3. Students 'employability

Standard 2.3 *The institution has effective mechanisms in place to ensure that students acquire the necessary skills that facilitate their transition towards a professional life in the music and related artistic domains. The institution has processes in place to formally and effectively monitor students' subsequent employability and professional achievement. The information thus collected is efficiently used to maintain an active link with the music / artistic profession, and to further develop the programmes and institutional policies.*

PGVIM supports students in their transition into professional life through a range of structured programmes and initiatives. The PGVIM Youth Orchestra (PYO) Project, launched in 2013, draws together “internationally recognised conductors and tutors” with students from multiple Thai Universities (including PGVIM), in order to construct a learning environment focused on musical excellence and the establishment of professional networks¹⁰⁶. In turn, PGVIM administrative staff facilitate external performance opportunities for chamber music ensembles formed during BA candidatures¹⁰⁷, the Pitch Project provides opportunities for PGVIM students to take on paid teaching and administrative roles¹⁰⁸, and the CDC arranges internship placements for PGVIM students¹⁰⁹. PGVIM graduates are frequently employed by PGVIM as teachers and examiners, and are automatically enrolled in the Alumni Club, which supports broader professional networking and job placement¹¹⁰.

In addition to the initiatives specifically aimed at enhancing student employability described above, PGVIM's emphasis on project-based learning stands out as a distinctive feature of its approach to workforce preparation. Employers interviewed by the review team consistently highlighted PGVIM graduates' strong transferable skills, particularly in interdisciplinary collaboration and community engagement. They directly attributed these strengths to the self-directed learning opportunities embedded in Contextual Studies and Music for Society courses¹¹¹. Employers also noted that graduates demonstrated well-developed production and entrepreneurial skills, which they linked to the curriculum's strong focus on recital production and curation¹¹². Alumni interviewed by the review team echoed these observations, emphasising the central role of the BA curriculum in shaping their professional capabilities. The review team spoke with alumni working in university lecturing, festival organising, high school music education, and performance, all of whom credited courses such as Major Skills, Pedagogy, Recital Project, and Music for Society with providing a solid foundation for working creatively in music and communicating musical ideas effectively¹¹³.

Alongside praise of PGVIM graduates, employers noted that there was still some room for improvement. Some employers expressed the view that they would like PGVIM graduates

¹⁰⁶ SER, p.21; <https://pyo.pgvim.ac.th/>.

¹⁰⁷ SER, p.22.

¹⁰⁸ Meeting 1, Administration.

¹⁰⁹ SER, p.22.

¹¹⁰ Meeting 3, Students; SER, p.22.

¹¹¹ Meeting 5, Alumni and Professionals.

¹¹² Meeting 5, Alumni and Professionals.

¹¹³ Meeting 5, Alumni and Professionals.

to have stronger basic recording skills¹¹⁴. Others spoke about a need for PGVIM graduates to have stronger skills in the specific types of project management most relevant to external organisations¹¹⁵. Another wish to arise in this conversation was for PGVIM students to have stronger grant writing skills so that they might be more competitive in securing funding as independent artists¹¹⁶.

In 2024, PGVIM implemented a formal process for gathering feedback from alumni by launching its Employment Survey of Graduates. PGVIM's Employment Survey of Graduates collects data from graduates of both the BA and MA programmes, focusing on employment status, average monthly income, and feedback alumni might have on the PGVIM curriculum now that they have entered the workforce. Early survey responses from BA graduates indicate a desire for more practical training in the BA programme, which aligns with the qualitative data the review team sourced from employers during the site visit¹¹⁷. No clear trends have yet emerged from the responses of MA graduates. Survey data is shared with MHESI as part of the Institute's mandated reporting requirements and informs the Institute's quality assurance processes¹¹⁸.

The review team commends PGVIM for its strong and consistent track record in developing holistic, socially engaged artists who are respected by local employers. Through a thoughtfully designed curriculum and a range of structured initiatives—including the PGVIM Youth Orchestra, the Pitch Project, and internship placements—PGVIM equips students with a broad range of performance and production skills for succeeding in their professional lives. The review team also commends PGVIM for the way its curriculum cultivates graduates' strengths in interdisciplinary collaboration and community engagement.

Interviews with alumni and employers highlighted the need for additional practical training in areas such as recording, project management, and grant writing. In light of PGVIM's strong existing relationship with its graduates, the review team suggests formalising mentoring relationships between students and alumni who work externally to the Institute. Such mentoring relationships would not only enrich students' professional development but also strengthen the sense of continuity and community that already characterises the PGVIM experience.

Compliance with Standard 2.3

The Review Team concludes that Princess Galyani Vadhana Institute of Music fully complies with MusiQuE Standard 2.3.

¹¹⁴ Meeting 5, Alumni and Professionals.

¹¹⁵ Meeting 5, Alumni and Professionals.

¹¹⁶ Meeting 5, Alumni and Professionals.

¹¹⁷ Annex 20, Student Employability 2021-2023.

¹¹⁸ Annex 20, Student Employability 2021-2023.

3. Teachers 'perspectives

3.1. Staff qualification, professional activity and development

Standard 3.1 *The institution has processes in place to ensure that members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers. The size and composition of the teaching body are sufficient and appropriate to effectively deliver the study programmes. There are policies in place for continuing professional development of teaching staff.*

Teaching staff at PGVIM possess international-level expertise in performance and composition. The review team notes that there is emerging evidence of expertise in research at the Institute. Many of the staff the review team met with during the site visit maintain ongoing relationships with major Southeast Asian classical music ensembles, including the Thailand Philharmonic Orchestra, the Malaysian Philharmonic Orchestra, and the Royal Bangkok Symphony Orchestra. Composers employed by PGVIM have premiered works at a variety of international festivals and symposia, including the Hanoi New Music Festival Symposium, the BEAST Conference in Birmingham (UK), the Singapore Flute Festival, and the Tokyo Biennale. In addition to performance and composition activities, a number of PGVIM academic staff have produced musicological and ethnomusicological scholarship that has been published in regional journals: Mahidol Music Journal, the Malaysian Journal of Music, and the Art Pritas Journal (published by Suan Sunandha Rajabhat University). PGVIM staff also regularly contribute to the Institute's own journal PULSE. Beyond publications in regional journals, PGVIM staff have authored key chapters on artistic research practices in Thailand (see Routledge's 2020 edited volume *Creative Research in Music: Informed Practice, Innovation and Transcendence*)¹¹⁹.

During the site visit, the review team encountered academic staff at a variety of career stages. The review team notes in this report that while a number of PGVIM teaching staff hold doctoral qualifications (DMA and PhD), such qualifications are not a pre-requisite for appointment¹²⁰. PGVIM currently employs 14 full-time lecturers, 7 of whom also hold administrative positions¹²¹. To assist full-time staff in delivering curricula for PGVIM's cohort of 108 students, the Institute draws on a flexible group of more than 50 external instructors and guest lecturers, selected for their expertise in specific fields¹²². These include both international visiting lecturers and local casual hires¹²³. The density of external instructors varies across different subject areas; for example, 10 external instructors are currently engaged to deliver the Chamber Music sequence, while Piano Major Skills are largely taught by PGVIM's in-house faculty¹²⁴.

¹¹⁹ For details on staff performance and research activity, see: <https://www.pgvim.ac.th/research/archive/researchers/>.

¹²⁰ Annex 27, PGVIM Regulation of Procedure for Academic Position Requests and Withdraw of Assistant Professor, Associate Professor and Professor 2024.

¹²¹ SER, p.23.

¹²² Annex 16, Student Handbook 2024.

¹²³ SER, p.23.

¹²⁴ Meeting 3, Teachers.

The recruitment process for ongoing appointments at PGVIM begins with the School of Music submitting a hiring plan to the PGVIM Board of Administration¹²⁵. This plan must include the proposed job description and a rationale for the position. Once approved, the position is advertised and applicants must apply in person¹²⁶. Shortlisted candidates are invited to an interview conducted by a panel that includes representatives from Human Resources, the relevant Vice Deans and Vice Presidents, and the direct supervisor for the role¹²⁷. Job advertisements clearly state that PGVIM seeks candidates with strong artistic, academic, or research achievements, as well as interdisciplinary experience and project management skills¹²⁸. A structural limitation identified by PGVIM leadership during the site visit is that new positions must be approved by the Thai Budget Bureau, which can constrain the Institute's ability to respond nimbly to emerging dynamics¹²⁹.

Newly appointed faculty undertake a three-month probation period, during which performance is assessed by an appointed committee¹³⁰. This period is overseen by a mentor who assists new staff in negotiating the various aspects of their roles¹³¹. Teaching and research responsibilities typically make up 40% to 70% of staff workloads, with academic services capped at 30%, and an additional 30% allocation available for administrative duties where applicable¹³². Each full-time lecturer submits a workload agreement at the beginning of the academic year and this agreement forms the basis of annual performance evaluations¹³³. The review team's conversations with PGVIM leadership confirmed that workload negotiations are approached with a mentoring mind-set that focuses on how teaching assignments might facilitate individual professional growth¹³⁴. The review team notes that formalised mentoring at PGVIM does not involve external or international partners and that not all mentor/staff pairings are made on the basis of shared instrumental expertise. PGVIM's reliance on internal mentoring is notable in light of the PGVIM Council's stated priority of benchmarking teaching quality against international standards and balancing internal support with broader international perspectives in this endeavour.¹³⁵

PGVIM considers research engagement to be a core part of professional development, with PGVIM leadership expressing the view during the site visit that teaching quality is enhanced when staff are actively engaged in artistic and scholarly research¹³⁶. PGVIM has established a competitive peer-reviewed internal funding scheme to support staff in pursuing research activity¹³⁷. In turn, the Institute is a regular host of international symposia that bring artistic and traditional researchers together¹³⁸. As the final component of its

¹²⁵ SER, p.23.

¹²⁶ Meeting 2, Professional Staff and Managers.

¹²⁷ Meeting 2, Professional Staff and Managers.

¹²⁸ SER, p.23.

¹²⁹ Meeting 3, Teachers.

¹³⁰ SER, p.23.

¹³¹ Meeting 1, Administration.

¹³² Meeting 7, Follow-up Meeting with PGVIM Leadership

¹³³ SER, p.23.

¹³⁴ Meeting 1, Administration.

¹³⁵ Meeting 6, PGVIM Council.

¹³⁶ Meeting 3, Teachers.

¹³⁷ Annex 23, PGVIM Announcement of Call for Creative Work (Musique de la Vie).

¹³⁸ Annex 32, PGVIM Student and Faculty Exchanges in Academic Services and/or Art and Culture Preservation Affairs Events.

research development strategy, PGVIM's research unit supports staff in preparing applications for external grants administered by the NRCT and the Office of Contemporary Art and Culture (OCAC)¹³⁹.

Crucially, professional development at PGVIM is not solely limited to research enhancement. The Institute regularly organises workshops and training sessions on issues of urgent and emerging relevance to the tertiary education sector. Recent activities led by international experts have addressed themes such as cultural appropriation, artistic research practices, diversity, equity and inclusion (DEI), global citizenship through music education, and collaborative music-making¹⁴⁰. Alongside these workshops, PGVIM supports staff financially to undertake training overseas, with recent examples including attendance at international DEI symposia and Southeast Asian Directors of Music (SEADOM) conferences¹⁴¹. While PGVIM's professional development strategy is well attuned to the need to tackle major challenges facing the sector, it is not particularly focused on developing classroom teaching strategies and pedagogy. In addition, PGVIM's professional development strategy is currently heavily reliant on face to face workshops and international exchange – the use of international online courses is not yet a prominent component of PGVIM's offerings. In probing the review team's observation about a lack of focus on classroom teaching strategies, the review team learned during the site visit that MHESI will mandate a formal teaching qualification for all Thai tertiary staff within two years and that PGVIM is currently developing an in-house professional standards accreditation in order to assist staff in complying with this mandate¹⁴².

¹³⁹ SER, p.25.

¹⁴⁰ Annex 32, PGVIM Student and Faculty Exchanges in Academic Services and/or Art and Culture Preservation Affairs Events.

¹⁴¹ Annex 31, PGVIM Faculty Members Exchanges; Annex 32, PGVIM Student and Faculty Exchanges in Academic Services and/or Art and Culture Preservation Affairs Events.

¹⁴² Meeting 7, Follow-up Meeting with PGVIM Leadership.

The review team commends PGVIM for the procedures it has developed for appointing qualified and professionally engaged teaching staff. The Institute currently employs 14 full-time lecturers, many of whom are active performers and composers with international profiles. Staff maintain ongoing professional relationships with leading Southeast Asian ensembles and regularly present work at international festivals. While a doctoral degree is not a requirement for appointment, recruitment processes ensure that PGVIM is consistently identifying enquiry driven educators when undertaking searches for new staff.

The review team also commends PGVIM for providing a comprehensive range of professional development opportunities for its staff and for hosting regular in-house workshops, often led by international experts, which address emerging topics in higher education and the arts. These initiatives collectively demonstrate a thoughtful and strategic approach at PGVIM to fostering staff development, enabling the cultivation of sophisticated research skills and a deep understanding of work in the tertiary sector.

The review team makes three suggestions in relation to Standard 3.1. First, as an enhancement to PGVIM's approach to mentoring new staff, the review team suggests pairing early career staff with experienced pedagogues, some of whom might be international mentors, to ensure staff develop studio practices of international standard. Second, while current professional development activities effectively address broad strategic and sectoral issues, PGVIM might consider incorporating online modules or short courses developed by standard bearer institutions into PGVIM's professional development offerings in order to provide flexible, scalable support for academics as the faculty works towards in-house accreditation and compliance with new regulatory standards. Third, the review team suggests that PGVIM consider pursuing published research output across a broader spectrum of international outlets. PGVIM lecturers regularly present work at international festivals and maintain active professional ties with prominent ensembles across the region, reflecting a high level of artistic expertise. Encouraging staff to complement their regional publishing activity with contributions to internationally recognised journals would help PGVIM bring its scholarly profile in line with its already well-established international presence in creative practice.

Compliance with Standard 3.1

The Review Team concludes that Princess Galyani Vadhana Institute of Music fully complies with MusiQuE Standard 3.1.

4. External perspectives

4.1. International perspectives and experiences for students and staff

Standard 4.1 *The institution offers a range of opportunities for students and staff to gain international perspectives and experiences.*

PGVIM's international strategy is currently shaped by two main components. The first centres on building collaborative relationships with partner universities abroad to strengthen the Institute's ability to deliver international-level training in Western art music. PGVIM leadership explained to the review team that PGVIM's emphasis on Western art music inherently reflects an international outlook, as engaging with global practices and innovations is essential for both students and faculty to remain current in the field¹⁴³. To this end, PGVIM has established MOUs with 10 universities in Europe, 4 in Southeast Asia, and 2 in the United States, that enable student and staff exchange and the sharing of expertise¹⁴⁴. Since 2022, 2 students and 5 staff have participated in inbound exchanges or short-term visits with PGVIM and 15 students and 24 staff have participated in outbound exchanges or short-term visits with international institutions¹⁴⁵.

In addition to these exchanges, PGVIM ensembles have undertaken international tours to Germany and Taiwan on multiple occasions¹⁴⁶. Students interviewed by the review team highly valued the international learning opportunities they had experienced at PGVIM, describing them as inspiring exchanges that had energised their efforts to build a vibrant music scene at home in Bangkok¹⁴⁷. PGVIM staff shared this perspective and explained how the Institute's role as a hub of international activity in Bangkok has had flow on effects for local curriculum renewal and local artistic innovation¹⁴⁸.

The second component of PGVIM's international strategy seeks to pioneer ways of bringing traditional Southeast Asian music together with Western art music. This strategy is embedded in PGVIM's BA curriculum: students study Thai traditional music in ensemble settings with local masters, engage with Thai folk and popular music through fieldwork in Music for Society courses, and at times explore contemporary Thai composition in the repertoire they prepare for their Major Skills units¹⁴⁹. In the MA program, students are able to choose electives in Asian and World Music and are encouraged to pursue projects that engage local Thai communities.¹⁵⁰ As PGVIM staff noted to the review team, placing Thai music alongside Western art music within the curriculum offers a chance to rethink what international performance skills can mean—centring fluency across multiple genres as an exit standard on par with the development of Western art music mastery¹⁵¹. Crucially, PGVIM's vision of promoting inter-genre fluency goes beyond a Thai/Western art music binary; teaching staff the review team interviewed spoke of PGVIM's efforts to encourage

¹⁴³ Meeting 1, Administration.

¹⁴⁴ Annex 29, PGVIM MOUs.

¹⁴⁵ Annex 30, PGVIM Student Exchanges; Annex 31, PGVIM Faculty Members Exchanges.

¹⁴⁶ Annex 32, PGVIM Student and Faculty Exchanges in Academic Services and/or Art and Culture Preservation Affairs Events.

¹⁴⁷ Meeting 4, Students.

¹⁴⁸ Meeting 3, Teachers.

¹⁴⁹ Annex 16, Student Handbook 2024; Meeting 3, Teachers.

¹⁵⁰ <https://www.pgvim.ac.th/postgrad/wp-content/uploads/2020/07/MM-Student-Handbook-1.pdf>

¹⁵¹ Meeting 3, Teachers.

collaboration across Southeast Asia's diverse Indigenous musical cultures as a new kind of internationalism¹⁵². PGVIM's ongoing series of International Symposia, which facilitate dialogue between regional and Western music traditions, serve as a key tool in delivering this vision¹⁵³.

Apart from helping students understand the global and networked dimensions of the professional music world, PGVIM prepares students for international mobility by delivering language courses in English, French, German, Italian, and Chinese, and by matching Thai and English-speaking students as buddies to support English fluency and international readiness¹⁵⁴. PGVIM students are financially supported to perform internationally in international music competitions and regularly encounter international teachers in workshops and masterclasses delivered at PGVIM¹⁵⁵. The Institute has recently applied to join an ERASMUS+ KA171 consortium, which would support international credit mobility for exchange students and potentially reduce barriers to enrolling international students at PGVIM. In turn, membership would facilitate crediting PGVIM students who take up opportunities to study abroad during their degree¹⁵⁶. While both the academic leadership at PGVIM and the PGVIM Council expressed the view that the Institute is not looking to grow its cohort of international students dramatically, the review team confirms that PGVIM is actively exploring ways to enhance international student experience¹⁵⁷. For instance, PGVIM has developed a handbook for international students that includes detailed information on life in Bangkok and Thai culture, and has established systems for placing international students in accommodation through its student affairs team¹⁵⁸.

¹⁵² Meeting 1, Administration.

¹⁵³ Annex 32, PGVIM Student and Faculty Exchanges in Academic Services and/or Art and Culture Preservation Affairs Events.

¹⁵⁴ Annex 16, Student Handbook 2024; Meeting 1, Administration.

¹⁵⁵ Annex 34, PGVIM Announcement of the Procedure for Short-Term Scholarships 2024; Annex 32, PGVIM Student and Faculty Exchanges in Academic Services and/or Art and Culture Preservation Affairs Events.

¹⁵⁶ Meeting 1, Administration.

¹⁵⁷ Meeting 6, PGVIM Council; Meeting 7, Follow-up Meeting with PGVIM Leadership.

¹⁵⁸ Annex 16, Student Handbook 2024.

The review team commends PGVIM for its strong commitment to fostering international perspectives for both students and staff. Through strategic partnerships with institutions in Europe, Southeast Asia, and the United States, PGVIM provides valuable opportunities for exchange and collaboration that support students' development as globally minded musicians. The review team acknowledges that PGVIM's pursuit of international tours and its delivery of a well-rounded language programme in connection with its strategic partnerships significantly prepares students for international engagement in meaningful and practical ways.

The review team particularly acknowledges PGVIM's innovative work in integrating Southeast Asian musical traditions with Western art music. This vision is embedded in the BA curriculum, where students study Thai traditional music with local masters and explore Thai folk and popular music forms in Music for Society courses. The Institute's International Symposia serve as a key tool for promoting culturally inclusive internationalism in the region through their platforming of dialogues between Southeast Asian and Western art music performers. In short, the Institute's emphasis on inter-genre fluency reflects a distinctive and forward-thinking approach to internationalism. The review team considers this to be a major strength and one that sets PGVIM definitively apart from its competitors.

Compliance with Standard 4.1

The Review Team concludes that Princess Galyani Vadhana Institute of Music fully complies with MusiQuE Standard 4.1.

4.2. Engagement within the external institutional and social context

Standard 4.2 *Institutional policies and strategies are in place for an active social engagement. The institution promotes continued development and maintenance of links with the music profession and the wider artistic, cultural, educational, and other relevant sectors within society.*

External stakeholders and alumni interviewed by the review team described a complex and evolving social context in which PGVIM operates¹⁵⁹. They noted that while access to music education has expanded—reflected in a growing number of universities offering music programmes—traditional career pathways for professional musicians appear to be in decline. Opportunities to sustain a livelihood through music remain limited, particularly outside of Bangkok, where infrastructure and audience support are less developed. Within Bangkok, stakeholders described a vibrant and diverse music scene that offers multiple opportunities for professional engagement—particularly outside orchestral settings. They also noted that access to classical music continues to be shaped by socioeconomic status, with financial barriers limiting participation for some segments of the population.

The review team witnessed that PGVIM has developed a broad range of policies and strategies for engaging with this social context with the ultimate aim of strengthening the arts industry in Thailand and enhancing national appreciation of music. Much of this work is organized under PGVIM's Lifelong Learning Project, which aims to bring diverse perspectives and abilities together locally and across Thailand in ways that enhance community resilience and strengthen cultural practices¹⁶⁰.

One arm of the Lifelong Learning Project is the PGVIM Singers Choir—a choral programme open to participants of all ages that utilises accessible choral repertoire to support music skills development and encourage music appreciation¹⁶¹. Another arm is the Music Makes Change initiative—a community outreach programme that delivers music education to various provinces across Thailand¹⁶². This initiative enables local communities to engage with and learn about their traditional music, while fostering the development of new collaborative partnerships at the community level¹⁶³.

PGVIM has also launched Music Makes Senses as part of the Lifelong Learning Project. Inspired by international exhibitions that use spatial design to create immersive environments, this initiative aims to promote cultural tourism and sustainability in the Bang Yi Khan riverside community¹⁶⁴. It is delivered in collaboration with external partners, including the National Food Institute; the Faculty of Decorative Arts and Faculty of Architecture, Silpakorn University; and the College of Innovation, Thammasat University.

¹⁵⁹ Claims in this paragraph are all derived from Meeting 5, Alumni and Professionals.

¹⁶⁰ <https://www.pgvim.ac.th/en/project/lifelonglearning/>.

¹⁶¹ SER, p.17; Meeting 6, PGVIM Council.

¹⁶² <https://www.pgvim.ac.th/en/project/lifelonglearning/>.

¹⁶³ Meeting 3, Students.

¹⁶⁴ <https://www.pgvim.ac.th/en/project/music-makes-senses/>; Meeting 7, Follow-up Meeting with PGVIM Leadership.

Together, these partners contribute to the development and delivery of interdisciplinary exhibitions that combine music, design, and local cultural knowledge¹⁶⁵.

In addition to these standing projects, PGVIM is currently working in partnership with the Thai government to launch NEXUS—a new kind of arts industry network in which PGVIM will serve as a knowledge hub¹⁶⁶. NEXUS will pursue four interconnected aims. First, it will facilitate dialogue between music industry leaders—such as festival coordinators, cultural programmers, and professional ensemble managers—and professional musicians, with the aim of strengthening understanding of Thailand’s musical capacity. Second, it will bring together industry leaders, universities, and musicians to co-design tertiary curricula that are better aligned with the country’s needs. Third, it will seek to improve internship and entry-level opportunities by developing more regular and meaningful placements for students and graduates. And finally, it will contribute to the development of updated laws and regulations across the industry that reflect current professional conditions. PGVIM will act as a facilitator of these conversations and a site of connection as NEXUS is established.

The review team commends PGVIM for the development and delivery of its Lifelong Learning Project, which demonstrates a strong commitment to community engagement and music education beyond the Institute. In particular, the review team commends the broad scope of the project, which engages diverse age groups and communities across Thailand.

In parallel, the review team highly commends PGVIM for its leadership in developing NEXUS, a national arts industry network that reflects a transformational approach to sector-wide coordination. Through NEXUS, PGVIM will facilitate structured dialogue between music industry leaders and working professionals and thereby promote stronger alignment between education and industry needs. The initiative will support the co-design of tertiary curricula, the creation of more meaningful early-career opportunities for students and graduates, and the development of updated policy frameworks to reflect current realities in the arts sector. By leading NEXUS, PGVIM is not only responding to existing challenges but actively shaping the conditions for a more connected, sustainable, and forward-thinking music industry in Thailand. The review team commends the Institute for this ambitious and likely impactful work.

Compliance with Standard 4.2

The Review Team concludes that Princess Galyani Vadhana Institute of Music fully complies with MusiQuE Standard 4.2.

¹⁶⁵ <https://www.pgvim.ac.th/en/project/music-makes-senses/>.

¹⁶⁶ Meeting 7, Follow-up Meeting with PGVIM Leadership.

Learning Resources and Student Support

5. Resources

5.1 Finances, facilities, services and support staff

Standard 5.1 *The institution has means and resources to enable a successful delivery of the study programmes, to support its institutional missions and policies, and to secure its sustainable development.*

Facilities

PGVIM is located in the Bang Yi Khan area of Bangkok and is easily accessible by public transport (i.e. buses, riverboats, and the BTS Skytrain)¹⁶⁷. As outlined in the SER, the Institute operates a range of purpose-built facilities that support the delivery of its academic programmes, including lecture rooms, teaching studios, practice and rehearsal spaces, and a performance hall with seating for up to 250 audience members. Additional spaces are available for exhibitions, meetings, and informal student activities. PGVIM maintains dedicated facilities for music technology and recording, boasting multiple acoustically treated rooms equipped with high-quality audio systems. Students have access to live electronic instruments in PGVIM studies and both traditional and experimental recording formats—such as surround sound and spatial audio. The broad range of PGVIM facilities described above support solo practice, ensemble rehearsal, post-production, and research while enabling students to develop recording and production skills with professional-level recording equipment.

In addition, PGVIM offers students access to a wide selection of acoustic musical instruments, which can be borrowed for both practice and performance. Faculty and students alike identified access to high-quality acoustic instruments as a distinctive strength of the Institute as locating and purchasing professional instruments in Thailand can be challenging¹⁶⁸. To support its operational and academic activities, PGVIM has begun enhancing its digital infrastructure, with server upgrades implemented in 2024 and a campus-wide transition to Wi-Fi 6 planned for 2025.

The review team was given a tour of PGVIM's library and learning centre, including its physical and digital resource collections. The library space is visually appealing, and there is a clear understanding among staff of the importance of expanding digital subscriptions to support research¹⁶⁹. While there is positive momentum in this area, the library currently appears underutilised. Some private study areas are being used for storage, and the physical collection remains limited. The review team recognises that building a comprehensive library takes time. It is noted that the PGVIM Council is interested in developing the library and learning centre and indicated that this work could potentially include establishing a music archive at the Institute¹⁷⁰.

¹⁶⁷ SER, pp.30-32.

¹⁶⁸ Meeting 3, Teachers; Meeting 4, Students.

¹⁶⁹ Meeting 1, Administration.

¹⁷⁰ Meeting 6, PGVIM Council.

Practice rooms open at 7am and students are able to use the campus until 9pm¹⁷¹. Many students remain on campus throughout the day. While there is no on-campus housing for students, there are several nearby options available, including a private dormitory located about 5-10 minutes away and a community house owned by a faculty member that can accommodate a small number of students¹⁷². PGVIM's student affairs team supports students in finding suitable housing in the area once they arrive in Bangkok¹⁷³.

A major development discussed throughout the site visit is the construction of a new PGVIM campus in Rangsit, located approximately 60 kilometres from the Bang Yi Khan campus. The new campus is being developed with the support of a 129 million THB government grant (60 million THB in the first phase, 39 million THB in the second phase and 30 million THB for the master plan in the third phase. This project will serve as a part of Thailand's Reinventing Universities initiative¹⁷⁴. Designed as a centre for music and science, the campus will feature multipurpose spaces as well as residential facilities to accommodate both students and visiting academics for short-term stays of up to one week¹⁷⁵.

Situated in a city with several universities that specialise in technology, medicine, and design—a geographic location PGVIM staff described as “Design City”—the new campus is intended to foster cross-sector collaboration and interdisciplinary exchange¹⁷⁶. Drawing on the strengths of this environment, PGVIM aims to become a hub for scientific and technical advancement in music. Institute leadership described the campus as a strategic platform for expanding academic offerings, strengthening research capacity, and driving the development of new forms of music-related innovation¹⁷⁷. These efforts were seen as essential for members of the PGVIM Council in enhancing PGVIM's international profile and ensuring its graduates are equipped for work in an increasingly technical and interdisciplinary industry¹⁷⁸.

PGVIM leadership outlined a number of ideas for integrating the new campus into PGVIM's current curriculum and operations. Proposals included rotating students between the Bangkok and Rangsit campuses, delivering intensive block courses, and adjusting timetables or unit delivery formats to facilitate flexible learning across both sites¹⁷⁹. The review team also witnessed early discussions about establishing online bridges between the two campuses, locking down reliable commuting options, modelling time management strategies for students, and launching a new micro-credentials programme that would take advantage of the interdisciplinary focus of the new campus¹⁸⁰.

Professional staff acknowledged that PGVIM does not yet have sufficient personnel to operate two campuses at full capacity¹⁸¹. Draft recruitment plans have been prepared,

¹⁷¹ Meeting 1, Administration.

¹⁷² Meeting 4, Students.

¹⁷³ Annex 16, Student Handbook 2024.

¹⁷⁴ Annex 42, Reinventing University Proposal.

¹⁷⁵ Meeting 1, Administration.

¹⁷⁶ Meeting 1, Administration.

¹⁷⁷ Meeting 7, Follow-up Meeting with PGVIM Leadership.

¹⁷⁸ Meeting 6, PGVIM Council.

¹⁷⁹ Meeting 1, Administration.

¹⁸⁰ Meeting 7, Follow-up Meeting with PGVIM Leadership.

¹⁸¹ Meeting 2, Professional Staff and Managers.

though formal endorsement from the Governor is still required. In addition, teachers noted the need for new equipment to support the delivery of innovative teaching and performance activities in the new environment¹⁸². These considerations will be critical to ensuring the success of the Rangsit campus as it moves from the planning to implementation stage.

Finances

PGVIM receives annual funding from the Thai government through MHESI, with budgets set each October¹⁸³. Budget proposals are compiled from submissions by individual units across the Institute and assembled into a formal, data-informed request designed to reduce the likelihood of significant amendments during the government review process¹⁸⁴. While public funding remains central, PGVIM leadership recognises the importance of generating additional income to ensure the long-term financial sustainability of the Institute—particularly as new staffing positions must be approved by the Thai Budget Bureau¹⁸⁵. In response, the PGVIM Council approved on the final day of review team’s site visit the Business Unit’s request to pursue alternative revenue streams.

The primary tool for revenue creation the business unit plans to utilize is a framework PGVIM refers to as PRISM (PGVIM Resource, Innovation, Service Management)¹⁸⁶. PRISM encompasses several pathways for revenue generation, including the Pitch Project; the rental of campus resources such as studios and performance spaces; commissioned research services; revenue from public events produced through ticket sales; and a Musicians for Hire programme. Together, these initiatives are designed to leverage PGVIM’s existing infrastructure and expertise to generate income that could be used to augment its government funding.

Continuing Professional Development

While the financial support PGVIM offers to academic staff to support academic career development was discussed earlier in this report (see pp. 32-33, it is important to note here that PGVIM has an established system in place for identifying and funding development opportunities for its professional staff as well. Each year, PGVIM’s KM Life for the Future initiative allocates a dedicated budget to enable professional staff to participate in targeted training opportunities¹⁸⁷. Recent training opportunities have included workshops on budgeting and expenditure classification, compliance with the Personal Data Protection Act, and MusiQuE quality assurance standards. During the site visit, professional staff noted that the opportunity to gain new skills and engage in meaningful professional development was a significant factor in their decision to join PGVIM¹⁸⁸.

¹⁸² Meeting 3, Teachers.

¹⁸³ Meeting 1, Administration.

¹⁸⁴ Meeting 2, Professional Staff and Managers.

¹⁸⁵ Meeting 3, Teachers.

¹⁸⁶ Meeting 7, Follow-up Meeting with PGVIM Leadership.

¹⁸⁷ SER, pp.29-30.

¹⁸⁸ Meeting 2, Professional Staff and Managers.

The review team commends PGVIM for the strength and maintenance of its facilities. The review team confirms that the Bang Yi Khan campus offers a comprehensive suite of purpose-built spaces for teaching, rehearsal, performance, and recording and commends PGVIM for ensuring student access to high-quality acoustic instruments and digital technologies that support both traditional and experimental practices. Ongoing upgrades to network and server infrastructure reflect a forward-looking approach. While the Institute does not provide on-campus housing, a range of nearby accommodation options are available, and student services assist in securing these. The review team recommends that the Student and Staff Codes of Conduct, as proposed on p. 28 explicitly include provisions to ensure the safety of housing for PGVIM students provided by PGVIM staff.

PGVIM's library and learning centre is visually appealing and supported by digital resources, but the physical collection remains modest, and some areas are underutilised. The review team recommends that the PEB identify strategic priorities for expanding library holdings in alignment with teaching and research goals. Particular attention might be given to resources that support interdisciplinary and regional music research. As part of this effort, the review team suggests PGVIM consider establishing a formal music archive—particularly given the Institute's well recognized status as a regional hub for cultural and scholarly exchange.

The recent launch of PRISM is a promising step toward diversifying revenue streams and strengthening the Institute's long-term financial sustainability. As the initiative develops, the review team recommends that PGVIM monitor and invest, when necessary, in the Business Unit's capacity to ensure effective implementation and identify additional funding streams.

Compliance with Standard 5.1

The Review Team concludes that Princess Galyani Vadhana Institute of Music substantially complies with MusiQuE Standard 5.1.

5.2 Health and wellbeing

Standard 5.2 *The institution provides effective support for all students and staff to preserve and improve their mental and physical wellbeing, and ensures a safe learning and working environment.*

The review team witnessed that PGVIM has established a comprehensive set of measures to support the mental and physical wellbeing of its students and staff, while maintaining a safe and inclusive learning and working environment. These measures are tailored to the needs of a conservatory context. As noted in the SER, the expansive nature of PGVIM's scholarship support plays a key role in promoting equity and inclusion. Scholarships are available across a range of entry pathways that recognise different types of intelligences,

ensuring that PGVIM is able to recruit students from diverse education backgrounds as well as from remote regions of Thailand.¹⁸⁹

In 2025, PGVIM launched Wellness for Musicians, a workshop series that addresses common health concerns of PGVIM students and staff including performance-related injuries, stress, and anxiety. Workshop topics include musician-specific exercises for injury prevention, stress management techniques, and sound therapy for relaxation¹⁹⁰. In addition to preventative support, PGVIM provides regular access to a psychologist, who is sourced by the administration and works closely with the Student Organisation¹⁹¹. The psychologist offers individual support to students and is able to assist students in raising special consideration requests with academic leadership (where needed, students can take temporary leave from their studies, including one- or two-year suspensions). Information about all wellbeing services is shared regularly through orientation sessions, monthly assemblies, and the Institute's Facebook page¹⁹².

As noted earlier in this report, PGVIM has developed a new complaints reporting portal (see p. 27). To help normalise its use, staff have made the topic of harassment reporting a regular agenda item in staff and student meetings¹⁹³. In parallel, the Institute is working with partners from international schools in Bangkok to co-develop a safeguarding workshop that PGVIM staff will be required to attend¹⁹⁴.

The review team commends PGVIM for the support systems it has established to promote the health, safety, and wellbeing of its community. The review team was particularly impressed by the Institute's proactive approach to mental and physical health, including the launch of Wellness for Musicians, a workshop series that addresses the specific challenges faced by conservatory students. Access to psychological support is well-integrated, with a regularly engaged psychologist who not only provides one-on-one assistance but also helps students navigate academic accommodations when needed. The Institute's flexible approach to study suspension further reflects its commitment to student wellbeing. Additionally, the review team recognises PGVIM's active efforts to bed down a culture of safety by socialising its complaints reporting process. Through regular discussions about the importance of reporting and the development of safeguarding training with external partners, PGVIM leadership is clearly working to foster a meaningful culture shift in the Institute.

Compliance with Standard 5.2

The Review Team concludes that Princess Galyani Vadhana Institute of Music fully complies with MusiQuE Standard 5.2.

¹⁸⁹ SER, pp.15-16.

¹⁹⁰ <https://www.pgvim.ac.th/en/news/wellness-for-musicians/>.

¹⁹¹ SER, p.19; Meeting 2, Professional Staff and Managers; Meeting 3, Teachers; Meeting 4, Students.

¹⁹² Meeting 2, Professional Staff and Managers.

¹⁹³ Meeting 7, Follow-up Meeting with PGVIM Leadership.

¹⁹⁴ Meeting 7, Follow-up Meeting with PGVIM Leadership.

6. Communication processes

6.1. Internal and external communication processes

Standard 6.1 *Effective mechanisms are in place for internal communication within the institution. Information provided to the public about the institution is clear, consistent, regular and accurate.*

PGVIM maintains effective systems for both internal and external communication. Departments hold regular meetings within and across units to support coordination among faculty, staff, and administrators¹⁹⁵. Every member of the PGVIM community receives an official email address, and the Institute utilises two internal online platforms to manage day-to-day operations. One platform supports course-related functions such as registration, academic announcements, and student evaluations. The other handles administrative tasks including scholarship applications, room bookings, and grade submissions by faculty¹⁹⁶.

PGVIM's external communication strategy makes use of a bilingual website and multiple social media platforms. The Vice-President oversees all website content¹⁹⁷. Academic staff produce material in Thai, which is then translated into English¹⁹⁸. Information about the MA programme appears only in English to emphasise the degree's international orientation¹⁹⁹. PGVIM maintains active accounts on Facebook, Instagram, TikTok, and YouTube to share announcements, promote events, and distribute multimedia content. Each unit at PGVIM is responsible for verifying the accuracy of its contributions²⁰⁰.

Another key external communication arena regularly activated at PGVIM is the international fora of its symposia. The review team has noted in this report the strength of these fora in raising PGVIM's international profile and establishing networks of musical activity across Southeast Asia (pp. 32; 36). The review team notes here that PGVIM's symposia also provide regular opportunities for honing the Institute's messaging around projects and initiatives.

During the site visit, the review team observed two issues related to internal and external communication processes. First, students interviewed by the review team had not been informed of the new Rangsit campus prior to the site visit²⁰¹. While initially surprised by the news, they responded positively to the idea, expressing interest in having greater space for activities and in engaging with a new community. Some also shared uncertainties about how the culture of the new campus would take shape.

¹⁹⁵ SER, p.34.

¹⁹⁶ Meeting 1, Administration.

¹⁹⁷ Meeting 1, Administration.

¹⁹⁸ Meeting 2, Professional Staff and Managers.

¹⁹⁹ Meeting 2, Professional Staff and Managers.

²⁰⁰ SER, p.34.

²⁰¹ Meeting 4, Students.

Second, during the site visit, the review team identified a few inconsistencies between MA programme details published on PGVIM's main website and information presented on a separate WordPress site²⁰². This issue appeared to stem from a miscommunication around procedure. While the Institute has a clear approval process in place for its official channels, this case highlighted the need for stronger coordination and clearer responsibilities when managing content on externally hosted platforms.

The review team commends PGVIM for establishing functional internal and external communication systems that meet the needs of its community. The professional and academic staff the review team met with during the site visit agreed that the two dedicated online platforms PGVIM utilises effectively support course management, registration, scholarship applications, and grade submissions. Externally, PGVIM's bilingual website and active presence on multiple social media channels provides accessible information to a broad audience. Oversight by senior leadership helps maintain accuracy, and each unit takes responsibility for verifying their content, contributing to an overall effective set of communication procedures.

A major development underway is the construction of a second campus in Rangsit. Triggered by the fact that students were unaware of the development prior to the site visit, the review team recommends that PGVIM develop a communication strategy to share the aims, scope, and milestones for this project with both internal and external stakeholders in order to secure the broad support needed for a successful launch. Second, to ensure consistency of information across platforms, the review team recommends developing a formal process for regularly auditing content published across PGVIM platforms.

Compliance with Standard 6.1

The Review Team concludes that Princess Galyani Vadhana Institute of Music substantially complies with MusiQuE Standard 6.1.

²⁰² Meeting 2, Professional Staff and Managers.

Quality Culture

7. Quality Culture

7.1. Quality Culture at institutional level

Standard 7.1 *The institution builds an environment where internal and external feedback is sought and connected, and where staff and students are actively involved in an ongoing dialogue about the quality of education and of institutional strategies and policies. The institution is thus enabled to ensure the quality of its educational programmes and to work towards an all-embracing quality culture.*

Internal Quality Assurance processes at PGVIM have two main components. The first component is the use of student evaluations to inform curriculum design and institutional operations. As noted in the SER, programme committees regularly review feedback from course evaluations and make recommendations to the SMEC²⁰³. Students interviewed during the site visit identified these evaluations as a key mechanism for raising concerns and contributing directly to the development of the curriculum²⁰⁴.

The second main component is PGVIM's Risk Management and Internal Control Committee, which conducts regular audits across strategic, financial, operational, legal, resourcing, and reputational areas²⁰⁵. Though curriculum alignment is only one part of its broad mandate, the committee ensures PGVIM's programs meet international standards and prepare students for global music careers through focused oversight²⁰⁶. This focus mirrors the PGVIM Council's view—expressed during the site visit—that the Institute's primary emphasis should be on developing quality teaching²⁰⁷. Initiatives arising from the 2024 Risk Management and Internal Control Committee audit linked to quality teaching include a series of curriculum critique meetings for the BA and MA programmes, which led to the integration of MusiQuE and AEC standards into programme design. It was also this committee that advised the PGVIM Council to undertake a MusiQuE-led institutional review²⁰⁸.

Each year, PGVIM's curriculum and operations are reviewed by MHESI. The Risk Management and Internal Control Committee plays a key role in this process by monitoring institutional risks and actions taken in response. Documents provided to the review team detail actions reported to MHESI in recent years, including the implementation of KPIs in staff performance evaluations and the standardisation of job descriptions and specifications²⁰⁹. In addition to MHESI's role as an external advisor and auditor, alumni and professionals consulted during the review process highlighted the contributions to quality assurance they had provided through advice on internship course development and as external examiners for student recitals²¹⁰.

²⁰³ SER, p.21.

²⁰⁴ Meeting 4, Students.

²⁰⁵ Annex 49, PGVIM Announcement of Appointment of the Quality Assurance Committee.

²⁰⁶ Annex 52, PGVIM Risk Management Report 2024.

²⁰⁷ Meeting 6, PGVIM Council.

²⁰⁸ Annex 52, PGVIM Risk Management Report 2024.

²⁰⁹ Annex 50, PGVIM Internal Control Assessment Report for Fiscal Year 2023.

²¹⁰ Meeting 5, Alumni and Professionals.

The review team commends PGVIM for developing quality assurance procedures that are interconnected and mutually reinforcing. Student feedback ensures curriculum relevance and responsiveness; internal risk management strengthens alignment with strategic and international standards; and external stakeholders provide perspective and accountability. Together, these mechanisms create a comprehensive and balanced approach to assuring quality delivery of PGVIM programmes.

Compliance with Standard 7.1

The Review Team concludes that Princess Galyani Vadhana Institute of Music fully complies with MusiQuE Standard 7.1.

Summary of the compliance with the Standards and recommendations

The review team concludes that the Princess Galyani Vadhana Institute of Music programmes comply with the Standards for Programme Review as follows:

1. Institutional policies and governance	
Standard 1.1 The institutional mission, vision, values, and goals are clearly stated and relevant to the national and legal context in which the institution operates. They are effectively implemented through coherent institutional strategies and policies.	substantially compliant
Recommendations <ul style="list-style-type: none"> The review team recommends PGVIM develop a short vision statement that outlines the Institute's overarching aims and pair this statement with a mission statement that clearly defines the means by which the Institute pursues those aims. The review team recommends integrating clear goals and key performance indicators (KPIs) into the Institute's Strategic Plan in order to weave operational language more directly into this strategic document. 	
Standard 1.2 The educational goals of the institution are clearly stated and achieved through the structure and content of its education policy and the study programmes.	substantially compliant
Recommendations <ul style="list-style-type: none"> The review team suggests that PGVIM develop a comprehensive enrolment management strategy to guide the resourcing of the Pitch Project and inform the design of the planned pre-bachelor year curriculum. The review team recommends PGVIM prioritise establishing a safeguarding policy to protect minors involved in the Pitch Project programme. 	
Suggestions for enhancement	

<ul style="list-style-type: none"> The review team suggests exploring the integration of instrument specific pedagogy in Major and Minor Skills units so that PGVIM students can hone their instrument specific studio practices. 	
<p>Standard 1.3 The decision-making processes are clear, transparent and effective. The institution has an appropriate organisational structure, including a relevant representation of institutional stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains). There are effective mechanisms in place to involve institutional stakeholders in policy and programme design, and decision making processes.</p>	<p>substantially compliant</p>
<p>Recommendations</p> <ul style="list-style-type: none"> The review team recommends PGVIM consider ways of engaging alumni more directly in institutional governance. 	
<p>2. Students' perspectives</p>	
<p>Standard 2.1 The institution has a clear, coherent, and inclusive admission policy in place to establish artistic/academic suitability of incoming students. The institution ensures that its programmes are delivered in a way that enable students to take an active role in creating the learning process and to engage in critical-reflection throughout their studies. The achievement of intended learning outcomes is facilitated through an appropriate and effective blend of teaching and learning styles and pedagogies. The programmes and their methods of delivery are adequately catered by staff and support services.</p>	<p>substantially compliant</p>
<p>Recommendations</p> <ul style="list-style-type: none"> The review team recommends that PGVIM consider a more targeted admissions strategy for recruiting MA students—one that addresses concerns about tuition costs and highlights the unique features of the programme, such as international opportunities and the continuation of community-based artistic work. The review team recommends that PGVIM develops strategies for benchmarking the quality of its MA outputs. 	

<ul style="list-style-type: none"> The review team recommends that the Institute produce a concise document defining what “research” means in the PGVIM context to assist staff and MA students in conceptualising and planning their projects. 	
Standard 2.2 The institution has effective processes in place to formally monitor and act on information on student progression. Assessment policies are clearly communicated and consistently implemented across all programmes. There is a coherent policy and a functional complaints and appeals system in place.	partially compliant
Recommendations <ul style="list-style-type: none"> The review team recommends that clearer criteria for the assessment of student projects be developed to address current confusion about the weighting of production skills vs. performance skills. The review team recommends that PGVIM develop a tiered hierarchy for escalating formal complaints that would be both compliant with the policy set by the National Anti-Corruption Commission (NACC) and simultaneously allow concerns to be triaged at the programme level before requiring action by the President. The review team recommends that PGVIM develop a code of conduct for students and staff so that behavioural expectations can be outlined alongside PGVIM’s complaints procedures. 	
Standard 2.3 The institution has effective mechanisms in place to ensure that students acquire the necessary skills that facilitate their transition towards a professional life in the music and related artistic domains. The institution has processes in place to formally and effectively monitor students' subsequent employability and professional achievement. The information thus collected is efficiently used to maintain an active link with the music / artistic profession, and to further develop the programmes and institutional policies.	fully compliant
Suggestions for enhancement <ul style="list-style-type: none"> The review team suggests formalising mentoring relationships between students and alumni who work externally to the Institute. 	

3. Teachers' perspectives	
Standard 3.1 The institution has processes in place to ensure that members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers. The size and composition of the teaching body are sufficient and appropriate to effectively deliver the study programmes. There are policies in place for continuing professional development of teaching staff.	fully compliant
Suggestions for enhancement <ul style="list-style-type: none"> The review team suggests pairing early career staff with experienced pedagogues, some of whom might be international mentors, to ensure staff develop studio practices of international standard. The review team suggests that PGVIM consider incorporating online modules or short courses developed by standard bearer institutions into PGVIM's professional development offerings. The review team suggests that PGVIM consider pursuing published research output across a broader spectrum of international outlets. 	
4. External perspectives	
Standard 4.1 The institution offers a range of opportunities for students and staff to gain international perspectives and experiences.	fully compliant
-	
Standard 4.2 Institutional policies and strategies are in place for an active social engagement. The institution promotes continued development and maintenance of links with the music profession and the wider artistic, cultural, educational, and other relevant sectors within society.	fully compliant
-	
5. Resources	

Standard 5.1 The institution has means and resources to enable a successful delivery of the study programmes, to support its institutional missions and policies, and to secure its sustainable development.	substantially compliant
<p>Recommendations</p> <ul style="list-style-type: none"> • The review team recommends that the Student and Staff Code of Conduct, as proposed on p. 28, explicitly include provisions to ensure the safety of housing for PGVIM students provided by PGVIM staff. • The review team recommends that the PGVIM Executive identify strategic priorities for expanding library holdings in alignment with teaching and research goals. • The review team recommends that PGVIM monitor and invest, when necessary, in the Business Unit's capacity to ensure effective implementation of PRISM and identify additional funding streams. <p>Suggestions for enhancement</p> <ul style="list-style-type: none"> • The review team suggests PGVIM consider establishing a formal music archive—given the Institute's well recognized status as a regional hub for cultural and scholarly exchange. 	
Standard 5.2 The institution provides effective support for all students and staff to preserve and improve their mental and physical wellbeing, and ensures a safe learning and working environment.	fully compliant
<p>-</p>	
6. Communication processes	
Standard 6.1 Effective mechanisms are in place for internal communication within the institution. Information provided to the public about the institution is clear, consistent, regular and accurate.	substantially compliant

Recommendations

- The review team recommends that PGVIM develop a communication strategy to share the aims, scope, and milestones for Rangsit campus project with both internal and external stakeholders in order to secure the broad support needed for a successful launch.
- The review team recommends developing a formal process for regularly auditing content published across PGVIM platforms.

7. Quality Culture

Standard 7.1 The institution builds an environment where internal and external feedback is sought and connected, and where staff and students are actively involved in an ongoing dialogue about the quality of education and of institutional strategies and policies. The institution is thus enabled to ensure the quality of its educational programmes and to work towards an all-embracing quality culture.

fully compliant

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Conclusion

This review presents the findings of an external evaluation of Princess Galyani Vadhana Institute of Music (PGVIM), carried out between 6-9 May 2025. PGVIM has established a distinctive identity grounded in the intersections of artistic excellence, community service, and international dialogue. The Institute's strong commitment to socially engaged music-making and interdisciplinary learning is deeply embedded in its curriculum, institutional culture, and strategic priorities. PGVIM's focus on developing musicians as socially responsible citizens ensures that the impact of its work reaches well beyond the classroom, resonating with broader cultural, educational, and policy landscapes. This review aims to provide an honest and constructive assessment of the Institute's current practices while supporting its continued development at both national and international levels.

The review team observed several key strengths throughout our evaluation. Among the most striking is the Institute's ability to foster deep student engagement through a curriculum centred on project-based learning and community impact. This is most clearly seen in the structured progression of the Music for Society sequence, which supports students to apply their musical training in real-world contexts. The review team also commends the Institute for the Pitch Project, an exemplary outreach programme that provides access to music education for local community members while simultaneously serving as a training platform for PGVIM students. PGVIM's BA curriculum is particularly strong, balancing artistic development with community engagement and interdisciplinary inquiry. The review team also applauds the Institute's close-knit and collaborative culture and its supportive student-teacher relationships. Additional commendations include PGVIM's international partnerships, diverse musical offerings, faculty development programmes, and its leadership of NEXUS, a network poised to fundamentally reshape the relationship between tertiary education institutions, the Thai government, and the creative industries.

The review team identified several areas for targeted development. First, to more clearly communicate PGVIM's identity and support strategic planning, the review team recommends drafting a concise vision and mission statement and linking these to measurable goals within the Strategic Plan. Developing a coordinated enrolment management approach, particularly in light of the expanding Pitch Project and plans for a pre-bachelor year, will be essential to ensuring sustainability. To safeguard community participants—especially children—involved in outreach programmes, a formal safeguarding policy should be introduced. At the MA level, the review team encourages PGVIM to clarify its definition of research and explore mechanisms for benchmarking MA thesis quality, including engagement with international peer review. Enhancing alumni participation through mentoring, expanding their governance role, and offering more opportunities for practical professional development would further enrich student learning. Additional recommendations include building a hierarchy into the complaints process, establishing separate codes of conduct for students and staff, increasing the visibility of the forthcoming Rangsit campus through a clear communication strategy, and continuing to invest in library resources aligned with PGVIM's academic priorities.

The review team commends PGVIM for articulating and enacting a powerful educational mission that positions music not only as an artistic pursuit, but as a means of contributing meaningfully to society. This mission is not simply stated—it is actively lived by the

Institute's students, staff, and leadership. From the classroom to the community, the Institute has built an environment where creativity, collaboration, and public engagement go hand in hand. The review team believes PGVIM is well placed to continue redefining the nature of conservatory education in the region. The review team hopes that the insights and reflections in this report will support PGVIM in its pursuits and extends their thanks to PGVIM staff, students, and alumni for being such warm, hospitable, and completely engaged hosts.

Annex 1. Site-visit schedule

Day 0 – Arrival Day (Monday 5th May 2025)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
	<i>Arrival of Review Team members</i>		
17:00-20:00	Preparatory meeting of the Review Team (Briefing Session)	Review Team alone	C214
20:00-	Dinner	Review Team alone	
Day 1 – (Tuesday 6th May 2025)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
9:00–10:30	Meeting 1 Meeting with the management of the institution	Acting President Acting Vice President Acting Vice President Acting Vice President Acting Assitant to the President Acting Assitant to the President Dean, School of Music Vice Dean, School of Music Acting Director of PGVIM Chairperson of MM Program Chairperson of BM Program	C500
10:30-10:45	Review Team meeting Review Team members share conclusions with Secretary		
10:45-11:00	Break		

11:00-12:30	Meeting 2 Meeting with senior administrative staff/QA office	Policy and Planning Analyst (Plan and Budget) Human Resources Officer (Human Development) Educational Officer (Music Activities) Institutional Researcher (Research) Educational Officer (Student Affair) Educational Officer (BM Secretary) Educational Officer (MM Secretary) Educational Officer (Business Unit) Audio-Visual Technician (Technology & Production) Educational Officer (Administrative Coordinator)	C500
12:30-12:45	Review Team meeting Review Team members share conclusions with Secretary		
12:45-13:45	Lunch	Review Team alone	Delivery
13:45-15:15	Meeting 3 Meeting with teachers/lecturers	Dean, School of Music Chairperson of MM Program Full-time Lecturer Chairperson of BM Program Full-time Lecturer Full-time Lecturer	C500
15:15-15:30	Review Team meeting Review Team members share conclusions with Secretary (debriefing)		
15:30-15:45	Break		
15:45-17:30	Guided tour – Review of the facilities (studios, concert venues, practice facilities, libraries etc.)		
17:00-18:30	Review Team meeting Reflection on the first day and preparations for day 2		
19:00-	Dinner as proposed by the institution		ครัวอัมพร Vegan Mahanakhon
Day 2 – (Wednesday 7th May 2025)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
9:00–10:30	Meeting 4 Meeting with students	4 Student Representatives Year 1-4 2 Student Organization 2 Master Students	C500

10:30-10:45	Review Team meeting Review Team members share conclusions with Secretary (debriefing)		
10:45-11:00	Break		
11:00-12:30	Observation of student performances during class and exams		
12:30-12:45	Review Team meeting Review Team members share conclusions with Secretary (debriefing)		
12:45-13:45	Lunch	Review Team alone	Delivery
13:45-15:15	Meeting 5 Meeting with alumni and representatives from the music profession	4 alumni Digital Experience and Communication Coordinator, Siam Music YamahaSound Engineer, Who?Sound / Faculty Member, Kasetsart UniversityVice President, Bangkok's International Festival of Dance & MusicGalileOasis/Screenwriter/Magazine editor/Translator/Theater director/Board Member of the BACC (Bangkok Art and Culture Centre) Foundation) Director, Department of Museum Knowledge Development, Museum SiamLecturer at Bansomdejchaopraya Rajabhat University	C500
15:15-15:30	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		
15:30-15:45	Break		
15:45-17:00	Meeting 6 Meeting with PGVIM Council Board Member	Chairperson of Institute Council, on-site Counsellor of Institute Council, on-site Counsellor of Institute Council, on-site Counsellor of Institute Council, online Counsellor of Institute Council, online Vice Chairperson of Institute Council, on-site Honorary Member (might not be present) Honorary Member, on-site Honorary Member, on-site Honorary Member, on-site	L100
17:00-18:30	Review Team meeting Reflection on the first day and preparations for day 3		

19:00-	Dinner	Review Team alone	
Day 3 – (08/05/2025/)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
9:00–10:30	Meeting 7 Extra session if required by the Review Team		C500
10:45-11:00	Break		
11:00-13:00	Review Team meeting Preparation for the feedback meeting		
13:00-14:00	Lunch	Review Team alone	Delivery
14:00-15:30	Meeting 8 Feedback to the institution	Leadership of the institution (the same group as in the first meeting)	C500
END OF THE SITE-VISIT			
16:00-	Departure of the Review Team members / Free time		

Annex 2. List of documents provided to the review team

Annex 1. Administrative Structure

Annex 2. Bill of the Princess Galyani Vadhana Institute of Music

Annex 3. Visions, Missions and Values.

Annex 4. Strategic Plan 2025-2029

Annex 5. Bachelor of Music Programme

Annex 6. Self-Assessment Report (SAR)

Annex 7. Master of Music Programme

Annex 8. PGVIM Regulation of the PGVIM Council Meeting

Annex 9. PGVIM Regulation of the PGVIM Committee for the Promotion of the Institute

Annex 10. PGVIM Executive Board (PEB)

Annex 11. PGVIM Bachelor of Music Admission Announcement

Annex 12. PGVIM Master of Music Admission Announcement

Annex 13. Scholarship Policies

Annex 14.1 Junior and Graduate Recital Programme

Annex 14.2 Student Recitals in the Past

Annex 15. Schedules and Reports for Showcases, Recitals, Workshops, and Institutional projects

Annex 16. Student Handbook 2024

Annex 17. Student Orientation Report

Annex 18. Order of Appointment for B.M. Programme Committee

Annex 19. Order of Appointment for M.M. Programme Committee

Annex 20. Student Employability 2021-2023

Annex 21. PGVIM Announcement of PGVIM Staff's Recruitment and Positional Standards 2024

Annex 22. PGVIM Announcement of research dissemination

Annex 23. PGVIM Announcement of Call for Creative Work (Musique de la Vie)

Annex 24. List of Research Projects Granted 2020-24

Annex 25. PGVIM Announcement of Appointment of the Editorial Board for the PULSE: Journal for Music and Interdisciplinary Practices, PGVIM

Annex 26. PGVIM Announcement of the Academic Position Evaluation Committee

Annex 27. PGVIM Regulation of Procedure for Academic Position Requests and Withdraw of Assistant Professor, Associate Professor and Professor 2024

Annex 28. PGVIM News

Annex 29. PGVIM MOUs

Annex 30. PGVIM Student Exchanges

Annex 31. PGVIM Faculty Members Exchanges

Annex 32. PGVIM Student and Faculty Exchanges in Academic Services and/or Art and Culture Preservation Affairs Events

Annex 33. PGVIM News

Annex 34. PGVIM Announcement of the Procedure for Short-Term Scholarships 2024

Annex 35. PGVIM Announcement of the Appointment of Short-Term Scholarships Committee 2024

Annex 36. PGVIM Announcement of the Procedure for Long-term Scholarships 2024

Annex 37. PGVIM Announcement of the Appointment of the Long-Term Scholarships Committee

Annex 38. PGVIM Additional Announcement of the Criteria for Receiving Research Scholarships for Graduate Students, Fiscal Year 2024

Annex 39. PGVIM KM Life for Future

Annex 40. PGVIM Regulations Regarding Services and Rates in Using the Facilities

Annex 41. PGVIM Announcement of Rates, Criteria, and Procedures for Security Deposits and Reservation Fees for the Use of Facilities

Annex 42. Reinventing University Proposal

Annex 43. PGVIM Regulation for Welfare and Benefits for Staff

Annex 44. PGVIM Internal Communication Evaluation Form

Annex 45. List of PGVIM Facebook Pages, PGVIM Line Official, PGVIM Instagram, and PGVIM YouTube

Annex 46. PR for Activities/Concerts Online Form

Annex 47. PGVIM Regulation on the Code of Ethics

Annex 48. Commission on Higher Education Curriculum Online (CHECO)

Annex 49. PGVIM Announcement of Appointment of the Quality Assurance Committee

Annex 50. PGVIM Internal Control Assessment Report for Fiscal Year 2023

Annex 51. Report of IQA in Programmes, School, and Institution Levels, Academic Year 2023, Bachelor Music Program Internal Quality Assurance 2023, Master Music Program Internal Quality Assurance 2023

Annex 52. PGVIM Risk Management Report 2024

Annex 53. PGVIM ITAs Report 2024

Annex 54. PGVIM Announcement of the Student Complaint Management Policy 2024

Annex 55. PGVIM Channel of Complaint Platform

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 gaps 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 gaps 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.)