



Programme Review

REPORT

**Doctor of Music (D.M.)
Doctor of Philosophy (PhD)**

College of Music, Mahidol University

Salaya, Thailand

November 2021



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Introduction

Background and context

Music courses were offered for the first time at Mahidol University in 1987 as elective courses for undergraduate students. In 1989 this was developed into a Master of Arts in Cultural Studies with emphasis on music. In 1994 the College of Music was established, offering a Master of Arts in Music with majors in music education and musicology. A Bachelor of Music program was introduced in 1998 with majors in classical music performance, jazz studies, Thai and oriental music, and music technology. In 2001 a three-year Pre-College program was introduced.

The first doctoral program was introduced in 2005, a PhD with majors in musicology and music education. This was the first of its kind in Thailand. The Doctor of Music with majors in music performance, composition and conducting, was introduced in 2014, being the first of its kind in the region. The College of Music hence offers music education from the pre-college level to the doctoral level within several specialisations.

The College of Music has its own campus with several buildings with dedicated rooms for teaching, practicing, laboratories, library, and several concert venues. In addition, the College operates three music campuses for the general public for different outreach projects.

In 2005 the College of Music established the Thailand Philharmonic Orchestra (TPO) as a resident professional orchestra. The orchestra is increasingly utilised as a teaching and learning resource.

There are comprehensive national and university-wide quality assurance procedures in place. All higher education institutions must follow the Thailand Qualification Framework (TQF). One of the criteria in the framework concerns structuring the curriculum according to five domains of learning outcomes: knowledge and cognitive skills, numerical analysis, communication and IT skills, interpersonal skills and responsibility, and ethics and morals. In this context, the College of Music saw a need for more music-specific reviews and accreditations of the institution and its programs. MusiQuE was therefore approached and carried out an institutional review in 2017 which concluded that the institution fully complies with all the standards. In 2018 and in 2019 respectively, the Bachelor of Music program and the Master of Arts programs participated in the MusiQuE program reviews and were both accredited.

Review Process

In 2020, the College of Music commissioned MusiQuE to organise an accreditation procedure for the two doctoral programs, Doctor of Music (D.M.) and Doctor of Philosophy (PhD).

The procedure for the review of the doctoral programmes followed a four-stage process:

- The College of Music prepared a *Self-evaluation Report (SER)* and supporting documents, based on the *MusiQuE Standards for Programme Review*.
- An international review team composed by MusiQuE studied the *SER* and documentation provided in preparation for the site visit.
- An online site-visit was carried out on 21-24 June 2021. The site-visit comprised of Zoom meetings with representatives of College of Music management team, teaching and support staff, students, alumni, employers and external stakeholders (see program in Annex 1). Videos of classes and performances were also studied as well as a virtual tour of the campus. The Review Team used the *MusiQuE Standards for Programme Review* as the basis of its investigations.



- The Review Team produced the review report that follows, structured along the *Standards* mentioned above.

The Review Team

The Review Team consisted of:

- Robert Cutietta (Chair of the Review Team), Thornton School of Music, University of Southern California, USA
- Tiago Neto (peer), Escola Superior de Música de Lisboa, Instituto Politécnico de Lisboa, Portugal
- James Lee Slimings (student peer), Royal Conservatoire of Scotland, UK
- Ingrid Maria Hanken (secretary, acting as a peer), Norwegian Academy of Music, Norway.

The Review Team would like to express its sincere gratitude to the staff of the College of Music, Mahidol University for the production and timely delivery of the self-evaluation report and all supporting documents, for the excellent organisation of the site visit under challenging circumstances. The Review Team acknowledges and is very grateful for the extra effort that this has demanded from the staff at the College of Music. The Review Team had the opportunity to meet various external and internal stakeholders, all of whom were open and friendly and showed great flexibility when re-scheduling of the meetings was necessary. The Review Team hopes that the present report will be helpful for the future development of the College of Music, and that the content of the report will be made available to those who participated in the review process.



Key data on CoM

Name of the institution	College of Music, Mahidol University
Legal status	College within an autonomous university
Date of creation	College of Music: 1994, PhD: 2005, D.M.: 2014.
Website	www.music.mahidol.ac.th
Number of students	· 1.172 in total. D.M. program: 31, Ph.D. program: 48

List of reviewed programmes

1. Doctor of Music (D.M.)
2. Doctor of Philosophy (PhD)



A note on the context and scope of the review report

Due to circumstances caused by the COVID-19 pandemic, the site visit had to be conducted online with the limitations that comes with an online format. The interviews were nevertheless perceived as informative by the Review Team. The videos of classes and performances, as well as the virtual tour of campus, were also perceived as acceptable substitutes for an on-site visit.

The majority of the text in the report covers both doctoral programs. It is clearly indicated when only one of the programs is concerned. The sources for the information in the text are given between brackets consecutively. A few of the annexes were in Thai only, so the Review Team has not been able to study these. Due to unforeseen circumstances, one of the team members originally appointed was unable to take part in the review. The Review Team therefore consisted of four members only.

This report is the last in a series of reports and concludes a comprehensive review of the whole College of Music.



1. Programme's goals and context

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

A new vision for the College of Music was developed under the current leadership of the Dean, Dr Narong Prangcharoen and incorporated into the strategic plan for 2021-2024 (Source: SER p. 9; Annex D.M./PhD 1-2). The vision is: "To be a leader in music education in Southeast Asia and the world." The mission is expressed as follows: "To excel in music education, research and creative works, academic services, and art and culture with integrity for the betterment of Thai society and the benefit of mankind." (Source: SER p. 9). The College of Music has formulated several strategic objectives across the following four areas: 1. Teaching and learning excellence, 2. Research and creative work excellence, 3. Professional and academic services excellence, 4. Management excellence and sustainability (Source: SER p. 9-10). Of special relevance for the two doctoral programs are the strategic objectives under point 2 above, which are a) Expand research benefits to society, b) Increase research and creative work productivity, and c) Create research infrastructure (Source: SER p. 8-9). There is, however, not a formulated specific research strategy (Source: Meeting with College Administrative Team; Meeting with the relevant board/academic Council). Artistic research obviously plays an important and integral role in the D.M. program. However, due to national regulations artistic research is not fully recognised by the Mahidol University as equal to academic research (Source; Meeting with College Administrative Team; SER p. 28, See also Standard 4.1).

Alumni and representatives from the profession met by the Review Team confirmed the important role the College of Music and its doctoral programs play in Thai society, and that it is considered a centre for music in Thailand. The good reputation of the teaching staff, facilities, as well as the infrastructure to support research and the resulting output, contribute to recruitment from the whole region. The College of Music already has a strong position and is arguably the best institution in Southeast Asia. It is, however, "a hidden jewel" that needs to be better marketed (Meeting with alumni and representatives from the profession). One of the strategic goals under point 4. above, is "to increase branding awareness" (Source: SER p.10). Members of the relevant board/academic council met by the Review Team identified the existing "brand" as being the leading school in Southeast Asia, with an international profile in its staff, students, research and publications (Source: Meeting with the relevant board/academic Council). It is laudable that this perceived reputation is in line with the College vision statement and the College of Music should continue to reinforce this messaging. Members of the College Administration Team added that the brand now also includes more social enterprise; The College of Music should be more relevant to the whole society, and not only the privileged (Source: Meeting with College Administration Team). This is also reflected in the mission statement above (Source: SER p. 9). When asked how they see the balance between having an international profile and supporting Thai music life, members of the relevant board/academic Council stated that having an international profile reflected the vision of the Mahidol University of being a world-class university, meaning being open for students from all countries and having an international curriculum. There are also Thai components in the doctoral programs and access to Thai instruments, recordings, a museum, and Thai traditional musicians accredited as teachers (Source: Meeting with members of the relevant board/academic council).



The College of Music considers the following characteristics unique to the doctoral programs (Source: SER p.11, p.53);

- The programs are situated within a college which offers comprehensive programs both vertically and horizontally,
- There is an emphasis on project-based learning through work-study trips, participation in extracurricular events, and field trips.
- The doctoral students can take advantage of excellent facilities and an inspiring campus.
- They have unique access to Thai music culture through the Thai and Eastern music department.

There is an ageing population in Thailand, resulting in a decrease in student enrollment. As a response to that, the College of Music has put efforts in place to recruit students from other countries. International auditions are therefore now being held throughout the region, in addition to the four rounds of auditions on campus each year. This has resulted in an increasing number of international students in the programs, especially in the English language D.M. program (Source: SER p.11-12). International recruitment is hence one of the strategic goals of the College of Music (Source: SER p. 8; Meeting with College Administration Team).

The goals of the programs are designed according to the Thailand national framework (TQF) and Mahidol University's focus on outcome-based education. The programs include both standard learning outcomes, such as ethics and morals, interpersonal skills and information technology skills; and program learning outcomes, which are more specific to the program, such as general music skills and analytical and research skills, as well as advanced specialised music skills specific to the major (Source: SER p. 12; Annex D.M. 1-3; Annex PhD 1-3.1). The goals are discussed in more detail under standard 2.1. in the SER and in this document.

According to national regulations, programs are revised every five years and can be adjusted once within that period (Source: SER p. 12). The D.M. and PhD programs will be revised in 2023, and the Review Team heard many suggestions as to necessary revisions, such as adding a jazz major in the D.M. program and revising research methodology classes for D.M. students to include more artistic research, (Source: Meeting with College Administration Team), expanding the amount of fieldwork, history of performance, and presentations of research as well as introducing new paradigms in music education, (Source: Meeting with students), adding courses on online teaching for PhD students and online performance for D.M. students. Within the PhD program revisions include adding a new track with more emphasis on research and less course work, (Source: Meeting with Senior administrative staff), addressing the technological development and adding more business skills and mindset, (Source: Meeting with alumni and representatives from the profession), more emphasis on career development and artistic research (Source: Meeting with teachers and lecturers).

Statistical data on different areas is collected and used to further improve operations: Key performance indicators have been established and are used to measure the College's performance (Source: SER p. 12, Annex D.M./PhD 1-4). Through the COMMAS web-based IT system, statistical information about the students' progress is collected and available to teaching staff, department chairs and program



committees. Data concerning graduates' employment data, accomplishments and awards are collected by The Faculty of Graduate Studies (Source: SER p. 12).

The College of Music does not address equal opportunities specifically in its strategic plan but follows the concept "Education for All" when recruiting students. When offering access to programs or employment there is no discrimination based on race, gender, age or disability (Source: SER p. 13; Annex D.M./PhD 1-5).

The College of Music has clearly stated its vision and mission. The statements are recently revised in response to changes in the wider context. One of the revisions calls for a stronger emphasis on the College's social responsibility. The Review Team supports the efforts to reach out into a wider society and encourages the College to continue and further develop its outreach activities and also to tie research in with these activities. The College might consider creating a strategic plan for research which could prove useful for outlining prioritised thematic areas, infrastructure, plans for dissemination etc. A research strategy will also contribute to an even stronger profile or "brand", which, in turn, can support recruitment to the doctoral programs. Furthermore, such a strategy could also contribute to a debate on national policy concerning the recognition of artistic research. The Review Team therefore suggests that such a strategy be developed.

There is a clear connection between the vision, mission, and the strategic goals. The PhD program was the first of its kind in Thailand and the Doctor of Music the first in the region. The programs clearly play an important role in realising the vision and mission of the College of Music.

The Review Team would suggest that the "brand" of the doctoral programs be strengthened by celebrating the location in Southeast Asia and the strong connection to Thai culture in the curriculum. Establishing a Thai music major within the D.M. program could also contribute to a stronger profile.

Internationalisation is an important part of Mahidol University policy and the aging population necessitates international recruitment. The D.M. program is responding to the internationalisation ambitions and has a large number of international students. However, the PhD program, being a Thai language program, has few international students. The Review Team suggests that offering an English language PhD be considered, especially within the musicology major.

The TQF determines to a large extent the goals and learning outcomes of the programs. National regulations also dictate how often the program must be revised. The Review Team finds it reassuring that the programs must go through a revision process every five years, and wishes to commend the eagerness and willingness to revise and think forward that was expressed during the meetings. The Review Team considers this to be a sign of quality.

A wide range of statistical data is routinely collected, distributed and used actively for planning and revision purposes. There is no formal policy on equal opportunities, but the Review Team has no reason to believe that there is any discrimination based on ethnicity, religion, age, gender or disability.

Compliance with Standard 1

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 1.



2. Educational processes

2.1 The curriculum and its methods of delivery

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

- a) The D.M. program: The program was established in 2013 as the first doctoral program in music performance in Southeast Asia. There was a comprehensive approval process involving many bodies within the College of Music, the Graduate School, and finally the University Council. It is an international four-year program where all courses are taught in English, and the applicant's English language proficiency is tested against defined threshold levels. There are three majors; composition, performance and conducting, but there are no conducting students in the program yet. The program combines the development of artistic and scholarly qualifications, and students produce a full-length dissertation (Source: SER p. 13). The curriculum is revised every five years, with the last revision undertaken in 2018. The revision was drafted by the Program Chair and program committee members, also involving meetings with current students. It was then reviewed by two international experts. The revision aimed at striking a better balance between the number of performance and academic courses (Source: SER p.13). Many of the students are working professionally while studying, and some struggle to complete the degree within the four-year time frame, with the dissertation phase being the main source of delay. The College of Music is trying to address this problem through better communication and cooperation between faculty members, department chairs, program chairs and advisors (Source: SER p.13-14).

The curriculum is designed to reflect seven learning outcomes formulated for the program, which focus on knowledge production and communication, developing music performance skills individually and in collaboration with others, and behaviour that reflects the moral and ethical standards of the profession (Source: SER p.14). The aim is to "produce professional musicians who are dedicated to personal development and the enrichment of contemporary society with music" (Source: SER p.14), which is in line with the mission of the College of Music.

The delivery of the curriculum is organised in different ways. Each student has two hours of private lessons a week. The lessons can take place concurrently or in separate sessions, with the possibility of having two different instructors. There are also small and large ensemble classes where students are assigned to groups based on performance ability. Courses in areas such as research methodology, music education and literature are conducted as classroom teaching (Source: SER p.16). In addition, students have thesis advisory sessions with their supervisor when working on their dissertation during the last two years (Source: SER p. 16). During the COVID-19 situation, the College of Music has issued several guidelines for online teaching formats, but has also encouraged instructors to find other solutions in case these would be more beneficial for students (Source: SER p. 16-17).

To develop individual study profiles, students can choose between a broad range of electives in addition to their core and required courses. The international academic field trip as well as the dissertation and the doctoral recitals also allow them to strengthen their profile. (Source: Annex 2.1-3.1; 2.1-4).

- b) The PhD program: The PhD is a three-year degree. The curriculum is revised every five years. A committee led by the Program Chair conducts the revision and four external experts are consulted. The last revision took place in 2018 and focused on making the program more practically oriented to meet needs in society and within the profession (Source: SER p.54).



The program is aligned with the mission of the College as it aims to "produce scholars and researchers in music who excel in the science and art of music, having comprehensive and profound knowledge in the fields of musicology and music education, capable of conducting research that creates new knowledge and being able to apply the knowledge to their social and cultural context" (Source: SER p.54). There are two majors: Musicology and music education. The curriculum is designed to cover five learning outcomes, three of which focus on academic, research and computer skills. Two of the learning outcomes concern aspects such as work ethics, respect, cooperation and a sense of responsibility (Source: SER p. 54). The major part of the curriculum, 32 out of 48 credits is assigned to the dissertation work. The rest consists of non-credit foundation courses, core courses for both majors, required courses for each major, and electives. (Source: SER p. 54)

The delivery of the theoretical and historical subjects is in the format of lectures. There are also seminars where students are encouraged to discuss topics provided by the teacher. Both musicology and music education majors are required to go on excursions and field trips as part of their studies. In addition, independent study is part of the curriculum, when students work on their own on their dissertation or thematic papers with guidance from their instructor or advisor (Source: SER p. 55). The College of Music has issued guidelines for online teaching during the COVID-19 pandemic, but instructors are free to find alternative solutions as needed (Source: SER p. 55).

Students have opportunities for developing their study profiles within the framework of the curriculum. The mandatory international academic field trip can also be tailored to suit their interests and needs (Source: SER p.54; Annex PhD 2.1-3).

Both programs: The College of Music strives to provide a seamless continuity from the pre-college to the doctoral level. Curriculum development meetings are therefore attended by all program chairs (Source: SER p. 14; Annex D.M./PhD 2.1-1). Students who pass the auditions, but have deficiencies in some areas are required to take basic courses without credits (Source: SER p.14/p.23). Students from different programs, levels and majors are encouraged to interact in ensembles, lectures and seminars (Source: SER p. 14; Annex D.M./PhD 2.1-2.2). Some students in doctoral programs have the opportunity to teach less advanced students and take on leadership roles in classes attended by students from different program levels. Elective subjects and ensembles provide opportunities to meet students from other programs and majors (Source: Meeting with students; Meeting with Senior administrative staff). Peer learning is encouraged (Source: Meeting with Senior administrative staff), but it plays no significant role in the descriptions of the programs in the Graduation Handbook or the examples of syllabi that the Review Team have examined (Source: Annexes D.M./Ph.D. 2.1.2.2; D.M. 2.3-2; PhD 2.3-1; Additional documentation 3). Students met by the Review Team underlined that they certainly learn from each other in classes, through playing in ensembles together and during field trips, but they reported that it was not formally expected or expressed, according to them (Source: Meeting with students).

Research is at the core of the doctoral programs, both in the form of required courses on research design, methods and ethics, and the term papers, where students utilise and integrate their research knowledge (Source: SER p. 18, p.56). Research courses for PhD students include topics relevant for each major such as fieldwork research for musicology students (Source: SER p.56). The format of the Qualifying exam, where students are required to write three short research papers on different topics within seven days, also prepares students for independent research (Source: SER p.18). The dissertation for the D.M. performance students is related to music performance or the professional field. For composition students,



the dissertation consists of an original large-scale composition as well as an analytical paper concerning the composition, such as a critical discussion of the piece or the composition techniques used. The dissertation for conducting students is related to conducting, interpretation or ensemble pedagogy. (Source: SER p.18, p.56). Guidelines for the dissertation are detailed in the Graduate Handbook (Source: Annex 2.1.2.2). The requirement to publish an article, based on the dissertation, in an international peer-reviewed journal indexed in databases accepted by the Graduate School, is also an indication of the research focus of the programs (Source: SER p. 18, p.56). Faculty members are encouraged to produce academic and artistic research, and it is a requirement to produce academic work to become an advisor for doctoral students. The Library provides material and databases to support students' and faculty's research and the University funds two journals where faculty members and students can publish their research (Source: SER p.19; Annex D.M./PhD 2.1-5).

In the SER, critical reflection is discussed only in connection to the evaluation form the students are required to complete at the end of each semester as an evaluation for each of their teachers. The form also includes a section where students are asked to conduct a self-reflection (Source: SER p. 19; Annex D.M./PhD 2.1-6). During the meetings, the Review Team was presented with other examples of how critical reflection and independent thinking is fostered among students (Source: Meeting with College Administration Team; Meeting with students; Meeting with Senior administrative staff). Alumni met by the Review Team also underlined that they had experienced their teachers as very open-minded and willing to let students make their own decisions (Source: Meeting with alumni and representatives from the profession).

Students have opportunities to present their musical/artistic work both at departmental recitals arranged a minimum of twice a semester, at annual or bi-annual events hosted by the College of Music, and they are encouraged to enter national and international competitions (Source: SER p. 19; Annex D.M. 2.1-7). The Thailand Philharmonic Orchestra (TPO) has started a program for internships, awarded by competitive auditions. So far there are only a few students in the orchestra. PhD students have the opportunity to contribute with program notes to the TPO performances. There are also discussions about integrating the TPO to a larger extent into the curriculum as part of the education (Source: Meeting with College Administration Team; Meeting with Senior administrative staff). Students also have opportunities to submit articles on their academic work, creative projects etc for publication in the College's two journals (Source: SER p. 56; Annex PhD 2.1-5).

There is an orientation for all doctoral students at the beginning of their studies, providing them with guidance and introducing them to the Graduate Handbook (Source: Annex D.M./PhD 2.1.2.2). Each student is assigned an advisor, mostly chosen from program committee members who will guide him/her in both academic and personal matters. Students are free to select their major advisor among faculty members approved by the Faculty of Graduate Studies. Students can change major advisors after consultation with the program chair (Source: SER p. 20, p. 56). In addition, they receive career and personal guidance from several other sources. For D.M. students, their major performance teacher often acts as a mentor in such matters, and there are occasional seminars on career development arranged by individual departments. The newly established Career Development Center is creating seminars, giving career advice and providing career development resources for students. Information about employment



possibilities, scholarships and grants is published through the COMMAS system, the College's social media and the office of international relations (Source: SER p. 20).

The content and structure of the curriculum reflect the goals of the two doctoral programmes respectively, and the methods of delivery are in alignment with the goals. There is a clear connection between the institutional mission and the goals for the programs.

In its SER, the Review Team notes that the College of Music does not specifically address the alignment between the programs' learning objectives and the Polifonia Dublin Descriptors (PDDs) and/or the AEC learning outcomes. We note that there seems to be less emphasis on independent and critical thinking in the doctoral programs at the College of Music than proposed for the 3rd cycle level in the PDDs and AEC learning outcomes. This conclusion is based on the written curriculum and course syllabi examined by the Review Team, as well as the online lectures and private lessons, which seem more teacher-led than one would expect at this level. It is noted that the Review Team also heard examples from teachers and students of ways that students were challenged to work independently and apply their critical thinking. While the Review Team is aware of possible cultural differences in this area, it would nevertheless recommend that the curriculum, as well as the teaching to a larger extent, reflect the international standards of independence, student initiative and critical reflection in programs on the 3rd cycle level. The AEC learning outcomes and the Polifonia Dublin Descriptors can provide inspiration in this area. The Review Team would also suggest that the College of Music more systematically utilises the opportunity that peer learning represents within these groups of advanced students, many of whom are already teaching at the university level. Peer learning could also include learning activities across the two doctoral programs.

The students have opportunities to develop individual profiles through electives, choice of research focus, and an international field trip which is considered very valuable by the students. There is a good coordination between the program levels, but the connection between the two doctoral programs could be strengthened. Furthermore, the Review Team recommends that syllabi become more standardised.

Several relevant forms of teaching are utilised in the programs, and students have ample opportunities to present their work. The Review Team encourages the initiatives to further integrate the TPO into the curriculum since this can provide many different kinds of learning resources for students.

Research plays a significant role in these doctoral programs and constitutes the core activity. There is a relevant infrastructure supporting research, including a well-equipped library, publishing and performance opportunities, and capitalising on international opportunities. There are several sources available for guidance academically, professionally and personally, including the afresh established Career Development Centre.

Compliance with Standard 2.1

The Review Team concludes that the D.M. and PhD programs substantially comply with MusiQuE Standard 2.1.



2.2 International perspectives

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

Mahidol University has a vision of being a world-class university (Source: SER p. 9). The College of Music contributes to this vision by aspiring "to achieve academic and artistic excellence comparable to that of the world's leading music schools" (Source: SER p. 20). Internationalisation is, therefore, a priority to the College of Music. Both Thai and international teaching staff have obtained their degrees at prestigious institutions internationally and are recognised as leaders within their speciality. Mahidol University also offers scholarships for promising students to study abroad, and currently, a dozen teachers are enrolled in doctoral study programs abroad on scholarships (Source: SER p.20).

The D.M. program has a large percentage of international students, currently 22% (Source: SER p.20; Annex D.M./PhD 2.2-4). The College of Music offers international applicants support through the Registrar's Office. The office of international relations and the office of the Assistant Dean for International Recruiting also offer support and advice. There is an International Student Service Centre that offers advice to international students on issues such as housing and visa requirements, and it also organises cultural events and English conversation classes (Source: Annex D.M./PhD 2.2-5). In addition, there are student ambassadors who help newcomers adjust to their new environment (Source: SER p. 22). International students met by the Review Team reported that they felt well integrated into the College community (Source: Meeting with students).

The PhD program is defined as a Thai language program and therefore consists of mainly Thai students. There are, however, currently six international students in the program, (seven according to annex 2.2-4) (Source: SER p. 57; Annex D.M./Ph.D. 2.2-4). International PhD students receive similar support as the D.M. students. Courses are taught in both Thai and English depending on the instructor, and there are a large number of guest lecturers each year, many of whom teach in English. Most instructors have a good English language proficiency and students in the PhD program must pass an English proficiency test organised by the Graduate School (Source: SER p. 57). The issue of the language of instruction has been debated in different fora at the College of Music, and the opinion is that it is a duty to ensure English language proficiency among the College's Thai students (Source: SER p. 57).

All departments receive funding for international visiting scholars and artists, and the College of Music organises many international events every year where students can participate, such as Thailand International Jazz Conference, Thailand International Piano Competition, And Thailand International Composition Festival (Source: SER p. 21; Annex D.M./Ph.D. 2.2-1). The College of Music also welcomes many international scholars and artists every year who give masterclasses, lectures and performances. Students met by the Review Team underlined the international nature of the College of Music (Source: Meeting with students).

All students in the doctoral programs are required to go on an international professional development trip where the objective is to enhance knowledge and experience about the main study area. This can be a conference, workshop, competition etc. The trip is mainly organised by the students themselves, but they can receive help or suggestions from their department or advisor. Students can go alone or in groups,



and are often accompanied by a teacher/advisor (Source: SER p. 24). Students met by the Review Team had very positive experiences of their international trip (Source: Meeting with students). All students are encouraged to participate in exchange programs. Student mobility programs are selected and funded each year, mainly focusing on the ASEAN region (Source: SER p. 21). The College accepts credits awarded by recognised international institutions and partners (Source: SER p. 22).

The composition of the teaching staff at the College of Music has been international from its founding. There are currently 33 full-time international teachers from 11 different countries represented in the staff. They bring perspectives and expertise with them which are valuable as the curriculum is partly based on American and European models (Source: SER p. 22). International teachers and experts have played an important role in the development, administration and delivery of the PhD program (Source: SER p.57). There is financial support available for teachers who wish to attend international events, for participation in exchange programs with partner institutions and professional development opportunities under the many Memoranda of Understanding (MoU) the College of Music has with international universities (Source: SER p. 22; Annex D.M./PhD 2.2-2).

Currently, there are 44 active MoU agreements with partner schools. The College of Music prefers to have agreements only with strong partners where events, visits and activities take place regularly (Source: SER p. 21; Annex D.M./PhD 2.2-3). The College of Music is also a member of three international alliances for music education institutions in the region: the Pacific Alliance of Music Schools (PAMS), the “Belt and Road” International Music Education Alliance, and the International Benchmarking Network (IBN) Source: (Source: SER p.21; Annex 2.2-3). These agreements facilitate student and staff exchange and international visits (Source: SER p.21). In addition, the College of Music provides financial and staffing support for the Southeast Asian Directors of Music Association (SEADOM) and hosts its office (Source: SER p. 21). The College is aware of its placement in the centre of Southeast Asia as well as its favourable infrastructure and financial position and sees this as a self-imposed challenge to serve as a resource centre for music academies in the region. The initiative to support SEADOM can be understood in this context (Source: SER p. 57).

Internationalisation is a priority for the College of Music which is perfectly aligned with the Mahidol University’s strategy. This is particularly evident in the D.M. program which is taught in English and has a large proportion of international students. There are ample opportunities for doctoral students to gain international perspectives through their international peers, their teachers who are international and/or educated abroad, the many international events at the College of Music as well as the mandatory international professional field trip that gives students valuable impulses.

The College of Music is internationally well connected, in particular with institutions and associations in the region. These partnerships provide many opportunities for students and teaching staff in terms of exchange, guest lectures and events. International students are well supported from the application stage on.

Compliance with Standard 2.2

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 2.2.



2.3 Assessment

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

Assessment of the D.M. students in their major studies is made every semester, based on progress during private lessons (50%) and performance during jury exams (50%) in front of a jury of 3 members, one of them being their private teacher. The jury also gives written, constructive feedback which the student can access. The grades are entered into the COMMAS system. In assessment of ensemble courses, 50% of the grade is based on student progress in class and 50% on a public recital (Source: SER p. 23; Annex D.M. 2.3-1). In theoretical subjects, evaluation and assessment criteria are clearly stated in the course syllabi and presented on the first day of class (Source: SER p. 23; Annex D.M. 2.3-2)

PhD students are also provided with detailed information through the course syllabi regarding student assessment in theoretical subjects. That includes information about how the exam is conducted, how scores are allocated to different activities and definitions of each grade. This is presented on the first day of class (Source: SER p. 58; Annex PhD 2.3-1). While technically accurate, we also found inconsistencies in how this was instituted across multiple classes. Teachers give feedback on students' submitted assignments and in-class presentations. In practical subjects, students also receive feedback, and the student's peers are encouraged to do so as well (Source: SER p. 58).

The final grades for both programs are recorded by the instructor in the COMMAS system for review and approval of the department chair to ensure fairness and consistency in grading between instructors. The Graduate School gives the final approval (Source: SER p. 23/58). If a student questions a grade, they can discuss it with the instructor and the program chair. There are also procedures in place for appeal (Source: SER p.23, p.58).

When doctoral students have finished their course work, they must take a Qualifying Exam to demonstrate their knowledge and ability to conduct research at a doctoral level (Source: SER p. 23, p. 58; Annex D.M. 2.3-3; Annex PhD 2.3-2). The exam is assessed by a committee of three members (Source: SER p.23, p.58).

The student has one major advisor and two co-advisors during the dissertation phase. These assess the proposal, give advice and corrections in addition to following up on the student's progress. The advisors are also part of the assessment panel in addition to a fourth, external member who is the chair of the Final Document Defense Committee (Source: SER p. 23, p.58). The details on the dissertation writing procedures, regulations as well as assessment criteria are outlined in detail in the Graduate Handbook (Source: Annex D.M./Ph.D 2.1.2.2.). In order to graduate, the doctoral student must also publish an article based on the dissertation in an internationally acknowledged journal (Source: SER p.18).

The doctoral students are being assessed not only through exams but also through different kinds of coursework as well as on their performance during private lessons and ensemble lessons. This ensures a broad base for assessment and ample opportunities for feedback during the learning process. Students are also provided with feedback on their exams. The revisions of the grades by the department chairs ensure fairness and consistency in grading, and there is an appeals system in place. The methods of assessment seem relevant and the assessment procedures are clearly stated in the syllabi and communicated to the students at the beginning of each course. The



Graduate Handbook also gives comprehensive information about the dissertation process and the assessment of the final dissertation.

In having both the main advisor and the co-advisors as members of the Final Document Defence Committee assessing the dissertation, there is only one person to have an outside and unbiased perspective on the research conducted by the student. We would strongly suggest that a majority of the committee should be from outside the institution, preventing the advisors from assessing their own advice. This would ensure that the dissertation is of international standard.

The requirement for publication before graduation is honourable and contributes to the institution's reputation, but is also a barrier to graduation. An article's acceptance for publication is not only a question of the merits of the article, but depends on other factors as well that the student does not control.

Compliance with Standard 2.3

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 2.3.



3. Student profiles

3.1 Admission/Entrance qualifications

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

The admission criteria for each program are outlined in the admission handbook and website (Source: SER p. 24; Annex D.M./PhD 3.1-2). In the PhD program the admission criteria for the two majors focus on the applicant's research proposal and pedagogical abilities as applicable. A strong foundation in each subject is a requirement as well as research skills, attitudes and a readiness for graduate studies (Source: SER p. 58-59). For the D.M. program the applicant's musical, academic and research skills are assessed. The artistic and technical skills are assessed through live auditions by the audition committee, while music-related skills are assessed in written examinations (Source: SER p. 25). The D.M. applicants are also tested for their English proficiency (Source: SER p. 24). The need for a good working knowledge of English was underlined by alumni and representatives of the profession met by the Review Team (Source: Meeting with alumni and representatives of the profession).

The admission process consists of four steps: Firstly, there is an audition (D.M.) or academic examination (PhD) assessed by an audition/academic examination committee of three faculty members recommended by the department chair. There is also a proficiency test in theory and history. Secondly, the results are considered by the admissions committee consisting of program chairs and the Associate Dean for Education, Academic Affairs and Research. Thirdly, the audition/academic examination committee interviews the applicant and offer advice based on the test results. The committee submits a written documentation to the admission committee on the readiness of the applicant. And finally the admission committee makes a final recommendation regarding acceptance into the program (Source: SER p. 24). During the COVID pandemic departments were encouraged to adapt their audition procedures based on guidelines provided by the College of Music (Source: SER p. 25).

Based on recommendations made in the MusiQuE institutional review, international auditions are now also held in other locations in South Asia. This has increased the number of international students (Source: SER p. 25).

Data on applications and admissions to the different majors are collected by the admissions committee to inform future recruitment strategies (Source: SER p. 24; Annex D.M./PhD 3.1-1). The Review Team noted a lack of string students in the D.M. program. The explanations given were that string players might not need a doctoral degree to get a job, and that some string players take their doctorate abroad with scholarships from the College of Music. One must also consider that the D.M. is a new program and that the number of string applicants probably will increase as a result of stronger international recruitment (Source: Meeting with teachers and lecturers).

The Review Team was also concerned about the apparent lack of planning for the allocation of "podium time" for students who may eventually major in conducting. It is suggested that a plan be in place prior to accepting students in this major rather than after students are in the program.



The Review Team heard concerns about an upcoming requirement for a Thai language placement exam (Source: Meeting with teachers and lecturers) but were informed that this was only relevant for PhD applicants since the PhD program is defined as a Thai language program (Source: Meeting with members of the relevant board/academic council).

The assessment criteria are transparent and relevant to the respective doctoral programs. There are comprehensive assessment procedures in place to ensure that the applicants who are accepted have the necessary qualifications to complete their doctoral studies. There is a clear strategy for increasing the international recruitment to the D.M. program.

Compliance with Standard 3.1

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 3.1.

3.2 Student progression, achievement and employability

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

Students' progress is registered in the COMMAS system, enabling students and instructors to monitor progress throughout the program (Source: SER p. 25; Annexes D.M./PhD 3.2-1, 3.2-2). During the dissertation phase of the program, students must fill out a form each semester for their advisor to sign, outlining their progress. Advisors have one hour/week assigned for the supervision of each student. There is no explicit policy on how often the advisor and student meet, but they are encouraged to meet regularly (Source: Meeting with Senior administrative team; Meeting with teachers and lecturers). Students who struggle can have more time with their advisor (Source: Meeting with teachers and lecturers), and students met by the Review Team confirmed that they can ask their advisor for help if needed (Source: Meeting with students).

Some students have problems finishing their studies within the recommended time frame. One reason for this is the fact that most of the students are already working in the profession and go back to work once they finish their course work but before they complete the independent research requirement (Source: Meeting with teachers and lecturers; Meeting with Senior administrative staff). Another reason is the requirement to publish a peer-reviewed article based on the dissertation in an internationally acknowledged journal (Source: Annex D.M./PhD 2.1-2). This can cause delays since there is a limited number of relevant journals available, making it difficult for articles to be accepted and published within a reasonable time frame (Source: Meeting with teachers and lecturers; Meeting with Senior administrative staff).

Work opportunities for students are published in the COMMAS system (Source: Meeting with students), and the College of Music offers graduate assistantship to doctoral students giving them work experience (Source: SER p.26). PhD students majoring in music education teach bachelor students under supervision (Source: Meeting with students). A Career Development Centre was established in 2020 to support



students' transition into work (Source: SER p. 26). Many of the applicants for the doctoral programs are already employed and pursue their doctoral studies as a way to professional development and increased job security (Source: SER p. 26).

There are three annual surveys concerning graduates and alumni conducted by the Graduate School: A graduate survey on educational support satisfaction and employment status, an alumni survey to update information, and an employer survey on satisfaction with graduate work performance (Source: SER p. 59). According to the latest survey, 80% of recent graduates are working within the music field or related fields (Source: SER p.59; Annex D.M./PhD. 3.2-3).

Alumni have access to the Jiew Bangsue Music Library, and also the COMMAS system in order to keep in contact with activities at the College of Music. The alumni play various roles in supporting the College and its programs through community work, being ambassadors for recruitment, guest lectures, by giving donations, and attending and promoting College events. There is an Alumni network at the university level and an alumni network office. The participation of alumni is one of the performance indicators for the College of Music (Source: Meeting with members of the relevant board/academic council; SER p. 26; p. 59; Annex D.M./PhD 3.2-5).

Student progression and achievement is systematically monitored and recorded throughout their studies. They have access to advisors, but the Review Team suggests that expectations concerning regular supervisory contact is standardised and stated in the Graduate Handbook or syllabi.

The College of Music offers work opportunities for doctoral students as well as information regarding outside work opportunities. The newly established Career Development Centre is an asset for the graduating students and will help formalise this procedure which is encouraged. The alumni play important roles and the College of Music engages with them in different ways. Information about alumni and graduate employability is regularly collected, and the employment rate is high. Many of the students are already employed while studying, causing some delays.

Compliance with Standard 3.2

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 3.2.



4. Teaching staff

4.1 Staff qualifications and professional activity

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

The hiring of teaching staff at the College of Music is based on degree requirements by Mahidol University, which in turn are based on the Ministry of Education's Standard Criteria for Graduate Programs. To teach in a doctoral program, an instructor must have a least a Master's degree in a related area. To serve on a dissertation committee or be a thesis advisor, the instructor must have a doctoral degree or have the rank of Associate Professor, and also to have published three works within the last five years, one of which must be research work (Source: SER p. 26-27; Annex D.M./PhD 4.1-3). In addition to these criteria, the College of Music announces additional criteria according to requirements for the position that is advertised (Source: SER p. 27). The hiring process follows a specified procedure involving the announcement of the position in Thai and English both nationally and internationally, and screening of potential candidates by a search committee as well as an interview committee. Once appointed, the teacher works for a probation period of 3-6 months and must then pass a teaching evaluation before being hired (Source: SER p. 27; Annex D.M./PhD 4.1-1).

There is also a comprehensive annual faculty evaluation process concerning teaching, academic development and educational services which requires each teacher to have their teaching observed at least once a year by their department chair. In addition, they are required to submit a self-evaluation once a year of their teaching, academic/ creative work and College service. The report is evaluated by their department chair and the results are considered by the Associate Dean for Academic Affairs and Research (Source: SER p. 27; Annex D.M./PhD 4.1-2).

Teaching staff receive support for their pedagogical, artistic and/or research activities in different ways, and are expected to be active as researchers/artists (Source: SER p. 28; Annex: Additional documentation 2). There is an annual activities budget allocated to each department for organising concerts and similar activities and for hosting international guests to play collaborative programs with the teachers. The many teachers who are members of the Thailand Philharmonic Orchestra have ample opportunities to perform, conduct or compose orchestral repertoire. There is also a Professional Development Fund where teachers can apply for grants, often used for playing concerts at festivals or conducting masterclasses at other institutions (Source: Annex D.M./PhD 4.1-4). The many international events hosted by the College of Music each year also provide opportunities for artistic activities (Source: SER p. 28). According to teachers met by the Review Team, there is no specific training for supervisors or requirements to be mentored before being appointed as main supervisor (Source: Meeting with teachers and lecturers).

All teaching staff can also apply for Research/Creative Work grants which can be used for different types of projects such as recordings, compositions, concerts and research projects. They are also used for developing teaching material such as textbooks (Source: SER p.28; Annex D.M./PhD 4.1-5). Teachers met by the Review Team mentioned that there are also courses available on how to write grant proposals (Source: Meeting with teachers and lecturers).



Following recommendations from the MusiQuE review of the Master's programs in 2019, the College of Music together with the Faculty of Liberal Arts and the International College has submitted a proposal to Mahidol University to consider artistic and creative works as equivalent to academic research when considering applications for academic promotion (Source: SER p.28; Annex D.M./PhD 4.1-6). The University has responded positively and asked for guidelines to be outlined concerning career paths and promotion. The Ministry of Higher Education must also agree to such fundamental revisions of career paths. According to the College Administration Team, the Minister has responded positively at a meeting recently and appointed a committee to investigate this matter (Source: Meeting with the College Administration Team). There is a need for staff development concerning artistic research, and there are plans to establish mentoring for new staff as well as seminars on artistic research next academic year (Source: SER p. 29).

The teaching staff is actively involved in the many national and international events that the College of Music hosts or participates in, such as concerts, festivals, conferences and teacher training programs. One example is the Thailand International Composition Festival where the College's teachers are involved as composers, conductors or performers. The teaching staff regularly serve on jury panels, the admission and audition committee or scholarship committee in addition to their teaching duties (Source: SER p. 29).

Critical reflection is encouraged in different ways. Each teacher must submit a course report after the course, where the results of learning and teaching compared to expected learning outcomes is discussed. The students' evaluations of the course content are also discussed as well as the teacher's suggestions for improving the course (Source: SER p. 29; Annex D.M./PhD 4.1-7). In addition, the discussions between the teacher and the department chair following the observation of teaching and the self-evaluation report mentioned above (Source: Annex D.M./PhD 4.1-2) also contribute to critical reflection. The department chair meets with the Associate Dean of Academic Affairs and Research to discuss the evaluations and plan strategies for staff development (Source: SER p. 29).

There are employment procedures in place to ensure that members of the teaching staff in the programs are well qualified. There are also extensive staff evaluation procedures to ensure that they continue to be well qualified.

The requirement for advisors to publish is excellent, but the Review Team would suggest that advisors also receive some form of training or mentoring before being appointed as the main advisor. We would also suggest that arenas are created where advisors and teachers could share best practices.

There are different forms of support available for faculty members to continue their artistic/academic activities. The Review Team would suggest that each faculty member's research interest is indicated on the website since this could help recruit applicants and inform students about potential advisors. The Review Team strongly supports the initiatives to expand the definition of research to include artistic research to become more in line with international trends.

Compliance with Standard 4.1.

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 4.1.



4.2 Size and composition of the teaching staff body

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

The College of Music has 129 full-time teachers. Over 80% have masters or doctoral degrees. The program chairs are responsible for the level of the program and the department chairs are responsible within their specific areas (Source: SER p. 30/p. 61). The qualifications for the teaching staff in doctoral programs are defined by national regulations (Source: Annex D.M./PhD 4.1-3) During the past three years 17 full-time faculty members have taught in the PhD program, all of whom have a doctoral degree in accordance with the national regulations (Source: SER p. 61). The majority (70%) of the teachers in the program are Thai citizens since this is a Thai language program (Source: SER p.61). In the College as a whole, 33 of the 139 members of teaching staff are international (Source: SER p. 29-30/p.60). The College does not offer permanent contracts, but the University does, but only for teachers with the rank of Associate Professor or above. The College of Music offers new teaching staff one-year contracts which can be renewed twice and can then be extended by three or five years (Source: SER p. 30)

In addition to full-time teaching staff, the College of Music also hires part-time instructors. These are offered one semester contracts, but the contracts are usually renewed if their teaching assessment is satisfactory. The part-time instructors are generally dedicated and also motivated by the possibility to get a full-time contract (Source: Meeting with College Administration Team).

The strict and detailed national regulations concerning teacher qualifications at the doctorate level ensure that the teaching staff has the necessary qualifications. There is a fairly large percentage of the teaching staff with full-time contracts, but the employment policy of few permanent contracts gives the institution flexibility when there is a need for new competencies within the teaching staff. The part-time teachers seem well integrated into the academic community. The Review Team acknowledges the workload of full-time teaching staff with frequent staff evaluations adding to the pressure.

Compliance with Standard 4.2

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 4.2.



5. Facilities, resources and support

5.1 Facilities

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

The campus of the College of Music consists of four buildings with a total of about 27 000 square meters. The buildings were built specifically for the College of Music from the year 2001 on, and offer excellent facilities for staff and students. In addition to teaching spaces of different sizes and configurations and practice rooms, there are also laboratories, and several recording studios (Source: SER p. 30-32; Annexes D.M./PhD 5.1-1 - 5.1-7.3).

There are many different concert/performance venues students can use for their performances, from very large venues with more than 2000 seats to medium-sized and smaller arenas. There is also an outdoor amphitheatre concert stage on campus, as well as venues for performances at the Mahidol Campus for General Public. The students can book a concert venue through the COMMAS System (Source: SER p. 30-32; Annexes D.M./PhD 5.1-1, 5-1.2, 5.1-3). In addition, a new building is under construction, the South East Asia Music Museum, which provides different types of teaching rooms (Source: SER p. 31). The grounds of the campus are designed to provide recreation and inspiration to students and staff through its aesthetic quality and the many sculptures of significance in Thai culture (Source: Virtual tour of the Mahidol College of Music).

The Mahidol College of Music has a large selection of instruments available for students and staff including 37 grand pianos, 184 pianos, 2 harps, and multiple standard percussion sets. There are also traditional instruments available for folk music ensembles. The instruments are regularly serviced and maintained (Source: SER p. 32; Annexes D.M./PhD 5.1-4, 5.1-5)

The Jew Bangsue Music Library was established in 2003 and is well equipped with over 50.000 volumes of books, scores, journals and recordings. The library also provides access to many online databases, and there is a good selection of journals and online resources. The contents can be searched through the library's website (Source: SER p. 31, p. 33; Annex D.M./PhD 5.1-8). There are computers available as well as a study area, and students can receive assistance with their research (Source: SER p. 33). There is a need for more financial investment for purchasing scores and other material and for a full-time music librarian (Source: SER p. 33).

The COMMAS system is the central information system for both doctoral programs and is used by program chairs, teachings staff, support staff, students and alumni. It is used for a variety of functions such as registration, room reservations, assessment of teaching as well as communication. There are also computer facilities available for students and staff. The Information Technology department serves the whole College of Music as to computers and systems (Source: SER p. 32, Annexes D.M./PhD 5.1-6.1, 5.1-6.2) The costs for maintenance and replacement of computers and related technologies constitute a large portion of the College's budget (Source: SER p. 32).

Both students and alumni met by the Review Team expressed great satisfaction with the facilities and the number of practice rooms, and described the campus as inspiring (Source: Meeting with students;



Meeting with alumni and representatives from the profession). The students, however, voiced a need for a designated space for doctoral students to interact and collaborate.

The facilities of the Mahidol College of Music are outstanding and provide the necessary support for student learning and delivery of the programs. However, considering the highly specialised services required by research students, the Review Team supports the expressed need for a full-time music librarian. The Review Team would also suggest that a designated space is allocated for the doctoral students to create a collaborative space to foster peer-learning among students both within their program but also across programs. The South East Asia Museum, once fully operational, will provide unique research opportunities for doctoral students and staff, which should be utilised.

Compliance with Standard 5.1

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 5.1.

5.2 Financial resources

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

A significant part of the funding for the doctoral programs comes from tuition fees where part of the fees which are paid to the Graduate School are allocated to the doctoral programs at the College of Music. In addition, the programs receive funding from professional service fees, donations, sponsorships, and government budgets (Source: SER p. 33). A yearly budget for the programs is determined by the Dean for each fiscal year and then overseen and monitored by the Finance department (Source: SER p. 34; Annex D.M./PhD 5.2-1). The budget takes into consideration all expenses concerning the doctoral programs and is based on the College's vision, mission and strategic plan (Source: SER p. 34-35). The financial situation is considered to be stable and adequate for the delivery of the doctoral programs (Source: SER p.33), but the College administration acknowledges a need for more funding to support new initiatives. The administration is also hoping to find funding for the Thailand Philharmonic Orchestra outside the College's budget (Source: Meeting with the College Administration Team). The composition of the Board of the College of Music reflects the aims of the College to be financially stable and sustainable; Some of the board members are recruited specifically based on their background in finance and/or marketing and contribute with advice and outside connections in these matters (Source: Meeting with the board/academic council).

The financial resources are adequate for covering core activities such as teaching and supervision but also expenses for guest lecturers, scholarships, staff development, and international study trips for students. The financial situation seems to be stable but there are some concerns about funding in the long-term and the Review Team suggests attention by the University to this issue. There are robust procedures for budget planning and control.

Compliance with Standard 5.2



The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 5.2.

5.3 Support staff

Standard 5.3. The programme has sufficient qualified support staff.

The College of Music employs more than 150 support staff. The majority are involved in supporting teachers and students in academic and administrative matters through the Educational and professional service department, the Academic Affairs and research department, the Student affairs section, the Music facilities service section, the Music library and the Information technology department Source: (SER p. 34). They hold relevant degrees and are hired through systematic procedures (Source: SER p. 34; Annex D.M./PhD 5.3-1). About 35% of the support staff are full-time non-skilled workers employed as maids, drivers, security staff etc. ensuring the smooth operations of the campus buildings including the concert venues. There are discussions in the College Administrative Team concerning gradually outsourcing these non-skilled positions (Source: SER p. 34). The number of support staff is considered too high and the number will be reduced over time (Source: SER p. 34).

The support staff have opportunities for professional development through different programs offered by Mahidol University and can take part in courses or workshops arranged by the Graduate School or other organisations. The College of Music also offers its own professional development program where funding is available for support staff, and arranges staff development seminars on and outside campus (Source: SER p. 33-34).

The Student affairs section offer support for students who need counselling (Source: Meeting with Senior administrative staff), and students are covered with insurance to cover medical or dental costs (Source: Meeting with students). The newly established Career Development Centre offers support to students concerning their future careers (Source: SER p. 26).

The College of Music has a large number of support staff ensuring both academic, administrative and technical support for students and academic staff. The staff are well qualified and they have opportunities for further professional development.

Compliance with Standard 5.3

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 5.3.



6. Communication, organisation and decision-making

6.1 Internal communication process

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

Many platforms are used for communication between students and the College of Music, and there is a communications policy in place (Source: Annex D.M./PhD 6.1-2). A few weeks before the start of their studies doctoral students are requested to attend an orientation where they meet their Program chair. They receive a Graduate Handbook (Source: Annex D.M./PhD 2.1.2.2) with information about program structure, study plan, registration process, assessment guidelines etc. The Handbook is also available on the College of Music's web page (Source: SER p.35).

Each student is assigned an academic advisor with whom they can discuss academic progress and personal development (Source: SER p.35). The Registrar Section and the Curriculum Development Section also have dedicated staff to provide information and support students (Source: SER p.35-36). The COMMAS system plays an important part in providing information and as a communication tool through its messaging module (Source: SER p.36) Students met by the Review Team indicate that they feel well informed and that it is easy to approach both their advisors, major instrument teacher, program chair or support staff if they have any questions or concerns. They find the COMMAS system useful, but a bit confusing (Source: Meeting with students).

There are regular meetings between academic staff and program chairs. Departmental meetings are held once a month according to College of Music policy and teachers who cannot attend receive minutes from the meetings (Source: SER p.36). Communication with part-time teachers takes place through different channels, the COMMAS group messaging system being one of them. Department chairs are responsible for providing the part-time teachers with relevant information and for communicating any issues that are raised by the students (Source: SER p. 37).

The doctoral programs belong to the Faculty of Graduate Studies which functions both as an initiator, facilitator and regulator concerning the doctoral programs, in particular ensuring that the programs are following national regulations. The Associate Dean for Education, Academic Affairs and Research participate in monthly meetings with the Graduate School, and there are meetings with the program chairs as well as other forms of communication between the Graduate School and the College of Music. (Source: SER p.36; Meeting with members of the relevant board/academic council). Although the doctoral students formally are students of the Graduate School, they are in practice students of the College of Music. This could potentially cause frictions, but the communication and relationship between the College of Music and the Graduate School is so effective and positive that this is no problem (Source: Meeting with College Administration Team).

Because the College of Music has many international students, special awareness is needed concerning internal communication. The International Relations unit is currently developing plans for an international student service centre (Source: SER p.37; Annex D.M./PhD 2.2-5). International students met by the Review Team expressed satisfaction with the communication between them and the College of Music



(Source: Meeting with students). The College of Music regularly evaluates its communication strategy including style and language, the use of appropriate channels, based on an understanding of communication as a two-way process (Source: SER p.37). During the pandemic, a specific communication plan was established to ensure effective communication between the College of Music, its students, teaching and support staff and the public (Source: SER p.37-38).

The College of Music has an effective communications system based on a clear policy, and the efforts are regularly evaluated. The Review Team wishes to commend the initiative to establish an international student service centre to meet the needs of the many international students. The Review Team also wishes to commend the fact that there is a comprehensive Graduate Handbook for students to reference but would suggest a revision into a more user-friendly and intuitive format. The same comment is also valid for the COMMAS system. There seems to be a heavy reliance on this system, but the students find it difficult to navigate. The Review Team therefore suggests that revisions are made to COMMAS to ensure that students find it easier to use.

Compliance with Standard 6.1

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 6.1.

6.2 Organisational structure and decision-making processes

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

The College of Music is one of eleven institutes and faculties within the umbrella of Social Sciences and Humanities at Mahidol University. The organisational structure of the College of Music follows Mahidol University's operation and management regulation with both a Board of Directors and an Administrative Board (Source: SER p.38; Annex D.M./PhD 6.2-2). Program chairs for the doctoral programs are appointed by the Dean of the Graduate School based on a proposal from the Dean of the College of Music (Source: SER p.38; Annex D.M./PhD 6.2-3). There is a program committee for each doctoral program, chaired by the program chair, which ensures that the curriculum is carried out (Source: SER p.39; Annex: Additional documentation 1). The program chairs meet regularly with the Associate Dean for Education, Academic Affairs and Research, whom they report directly to. The Associate Dean, in turn, reports to the Dean of the College of Music (Source: SER p.39). During the pandemic, the College also set up an Emergency and Crisis Planning Team and Crisis Response Team (Source: SER p.40).

Program chairs are monthly invited to meetings in the Administrative Committee where they can contribute to the decision-making process. They are also members of the Academic Committee which meets once a month, dealing with issues related to curriculum management, student activities and relations between students and teaching staff. Decisions concerning curriculum revisions are made in consultation with the Dean and the Associate Dean for Education, Academic Affairs and Research (Source: SER p.41). Since the doctoral programs belong to the Graduate School, the Dean of the Graduate School signs the graduation approval (Source: SER p.41). The Graduate School is involved in the organisation of the D.M. and PhD studies in several ways. The Head of graduate registration is responsible for the educational



affairs of the programs. A staff member in the curriculum development section takes care of academic matters such as program structure and curriculum development. The Head of the registrar section in the office of education and research supports students with advice and paperwork and the head of the curriculum development unit acts as liaison officer between the College of Music and the Graduate School (Source: SER p. 41).

Faculty are represented in the Administrative Board of the College. Students are not formally represented in decision-making bodies, but they are regularly consulted in matters such as curriculum revisions and discussions on strategy (Source: SER p.43; Meeting with College Administrative Team; Meeting with Senior administrative staff). Students met by the Review Team confirmed that there is a willingness to listen to the students' voices and that they are being consulted. However, they expressed a need for a student leader/president for the doctoral students (Source: Meeting with students).

The organisational structure and the decision-making processes in the doctoral programs are in many ways decided at the university level. This includes the lack of student representatives in decision-making bodies. In many countries, student representation is mandatory, and the lack of a formalised student democracy can be seen as problematic by some international students. The Review Team is aware of the fact that there are cultural differences concerning this issue, but would nevertheless advise the College of Music to give students a more formal role in the organisational structure. The election of a student representative, for example a Student President for doctoral students, is recommended as a first step. It needs to be noted, however, the lack of formal representation from the students does not necessarily mean that their voices are not heard. The Review Team has the impression that students are regularly consulted, have ample opportunities to express their opinions and are met with a willingness to listen to what they have to say.

The increasingly higher standing on several performance indicators suggests that the organisational structure and decision-making processes within the doctoral programs are working effectively.

Compliance with Standard 6.2

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 6.2.



7. Internal quality culture

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

The quality assurance and enhancement system of the College of Music is aligned with university-wide and national policies and regulations. The College's quality development unit prepare quarterly assurance evaluations to ensure that the College of Music meets the quality requirements of The Higher Education Commission, National Education Standards and Quality Assessment, including Thailand Qualification Framework (TQF). There are also requirements of Mahidol University, including the performance agreement between the College and the University (Source: SER p.43; D.M./Ph.D. Annexes D.M./PhD 1-3, 7-1). The evaluations are reported to both internal and external quality assurance audits (Source: SER p.43).

The reviews of the doctoral programs are conducted through several formal channels: In the Academic committee meetings department chairs can raise issues with program chairs and the Associate Dean for Academic Affairs and Research. In the Program committee meetings, teachers and supervisors meet with the Program chair to discuss issues concerning program management. In the Program chair meetings, each program chair can discuss the management of the program with the Associate Dean for Academic Affairs and Research as well as the Dean. Stakeholders, such as employers are also consulted, and students are being consulted increasingly in review processes (Source: SER p.44-45; Meeting with teachers and lecturers; Meeting with Senior administrative staff). Minor revisions of the programs can be done at any time. Major revisions are scheduled for every five years and must be approved by the University Council. The next program revisions are scheduled for 2023, and discussions have already started in preparation for the revision process (Source: SER p. 45; Meeting with teachers and lecturers; Meeting with Senior administrative staff, Meeting with the College Administration Team; Meeting with representatives of the relevant board /academic council).

Quality assurance and enhancement at the program level is guided by the TQF. Each course coordinator ensures that the course objectives are reached in relation to the intended program outcomes. All course review results are reviewed by the program chair and a report is submitted to the university to assess and track program quality (Source: SER p. 44; Annex D.M./PhD 7-2).

Each semester teachers complete a course specification report, TQF3, and a course operation results report, TQ5. The results are then reviewed by the program chairs and program committees (Source: SER p. 44; Annex D.M./PhD 7-3).

Students are invited to give teaching evaluations each semester through the COMMAS system as well as in College satisfaction surveys.

Quality assurance information is reviewed at many levels including the program chair committee, academic committee, and the administrative committee to ensure that targets are met and to decide on measures for improvement and problem solving (Source: SER p. 44). Staff and students are informed about changes made as a result of quality assurance processes through the COMMAS system as well as through meetings, emails etc.



To achieve more music-specific insight into the quality of the College of Music than university-wide tools can provide, MusiQuE has been engaged to carry out an institutional review in 2017, followed by program reviews of the Bachelor and Master programs in 2018 and 2019 respectively, and the current review of the doctoral programs in 2021. The results and recommendations from these reviews as well as results and recommendations from other quality assurance tools are brought to the administrative committee and disseminated to the relevant bodies (Source: SER p. 44).

There is a strong focus on quality in the College of Music supported by extensive national and university-wide policies and procedures. However, these external requirements are experienced as quite paperwork-intensive and require time and energy from both teachers and support staff (Source: SER p.45).

Both national and university policies and regulations ensure that there are comprehensive and robust quality tools and procedures in place in the College of Music. These provide the College with the necessary information concerning the quality of its operations and there are systems in place for sharing the information and acting on it when necessary. However, the Review Team supports the College's opinion that the paperwork involved is quite extensive. Too much focus on written reports and checklists can be counterproductive in terms of educational quality because it detracts time and energy from the core processes, learning and teaching. The Review Team finds a strong commitment to quality within the College of Music. This can be exemplified with the initiative to engage MusiQuE to carry out reviews which are more relevant to a higher music education institution and in the many initiatives that have been taken as a result of these reviews. The vivid discussions concerning the upcoming curriculum revisions are also indications of a quality culture.

Compliance with Standard 7

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 7.



8. Public interaction

8.1 Cultural, artistic and educational contexts

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

The doctoral programs support the overall mission of the College of Music to be a community-driven institution in different ways (Source: SER p. 45). The programs participate in many musical events, activities, concerts, seminars, competitions, workshops, and festivals, which are open to the public, and hosts seminars, conferences and workshops several times a year involving both the public, local experts as well as rural and urban communities (Source: SER p.45-46, p.62). One example is the collaboration between the College of Music and students, alumni and musicians from the Thailand Philharmonic Orchestra (TPO) to create a virtual orchestra project "Play it side by side with the Thailand Philharmonic Orchestra". During the pandemic, several orchestra videos were produced and shown in public spaces to empower people in a difficult time (Source: SER p.46). The TPO, which was created by the College of Music, performs more than 80 concerts a year for the public. The orchestra is also engaged in outreach activities such as the Thailand Philharmonic Conducting Symposium for Thai conductors and college-aged students planned for 2021. There will be masterclasses, clinics and opportunities to observe and conduct different ensembles (Source: SER p. 46). Students also perform in public spaces such as shopping malls to create awareness and engagement in the public (Source: Meeting with College Administration Team). The College of Music has several projects aimed at underprivileged youth in Thailand, such as The Yala Music Camp for Kids and YAMP Precollege service project. The College of Music supports youth from rural areas to attend camps, concerts and workshops (Source: SER p. 46). These outreach projects are seen as part of the College's social responsibility mission (Source: Meeting with relevant board/academic council).

Through the South East Asia Music Museum project, the College works to promote and support the regional music traditions, and many recordings of traditional and folk music have been produced (Source: SER p. 46). In many cases, musicology majors in the PhD program carry out research projects which serve and preserve local and regional culture (Source: SER p. 62). There are also plans to do research projects in collaboration with the tourism authorities to promote local tourism. Other examples of involvement with the wider context is the "Music for Funerals" project and the many concerts of TPO aimed at children and families (Source: SER p.46-47). The membership in SEADOM (Southeast Asian Directors of Music) has been critical in providing a network for exchange, research and music performances (Source: SER p. 47; Annex D.M./PhD 8.1-1.1). The College has also joined an association for deans of other Thai music education institutions which meets regularly and host international events in collaboration (Source: Meeting with College Administration Team).

Students are encouraged to be "music creators" in society and play an important role in Thailand as a developing country (Source: SER p. 48). The College of Music also informs students about job requests, giving them opportunities for professional experiences. TPO offers student internships, and opportunities for "side-by-side"-positions which also help prepare students for professional life (Source: SER p. 48). The College of Music acknowledges the need to prepare students for portfolio careers and to create programs with a practical focus that are relevant to the needs of society. A Career Development Centre



has been launched recently, and other initiatives to give students a good understanding of the job market and the needs of society (Source: Meeting with the College Administration Team; Meeting with teachers and lecturers).

The College of Music is very well connected to its context, in line with its mission to work “...for the betterment of Thai society and the benefit of mankind”. The Review Team wishes to commend the College’s strong focus to contribute to society and its cooperation with other higher music education institutions nationally and in the region and recommends that this focus is continued and further expanded. The students are being increasingly better prepared for working in their contexts.

Compliance with Standard 8.1

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 8.1.

8.2 Interaction with the artistic professions

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

There are few professional music and arts associations in Thailand, but the doctoral programs and the College of Music are actively engaged in the existing associations and has also been instrumental in establishing them. There is an awareness of the vital role the programs play for the music sector in Thailand. The programs, and the major studies within them, were established as a consequence of a perceived need in the sector and were the first doctoral programs to be established in Thailand (PhD) and the region (D.M.) (Source: SER p. 49). The programs are designed with an emphasis on practical aspects of music learning such as lecture-recitals, fieldwork, project-based learning and research topics that are relevant to society, to give students connections with the professional world and real-life experience (Source: SER p. 48, p.62-63). Although there is still a limited number of graduates from the programs (Source: Annex: Additional documentation 4), the alumni are regularly engaged in projects of importance for the sector and society at large (Source: SER p. 49). The College of Music conducts graduate employers' satisfaction surveys every year and the results are used to inform program development (Source: SER p.49).

Life-long learning initiatives are so far primarily directed to the general public and not towards members of the profession. There are several activities and initiatives in place or at the planning stage to educate and involve the public, such as a local community choir, pre-concert talks and other educational series as well as support for local music activities (Source: SER p. 49).

The College of Music and the doctoral programs play a key role within an emerging professional music sector in Thailand, and there is a strong sense of responsibility to lead on in further development of the sector. The obligation to provide life-long learning is on the agenda, but so far, the efforts and initiatives do not include the profession itself. The Review Team suggests that the College of Music explores ways to support life-long learning among its alumni and other representatives of the profession. With an increasing number of graduates from the doctoral programs, there will be a greater need for continuing



professional development in areas such as technology, entrepreneurship among others. The yearly survey among employers will also provide valuable information in that respect.

Compliance with Standard 8.2

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 8.2.

8.3 Information provided to the public

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

The College of Music has a Public relations and marketing unit which supports the doctoral programs in delivering information to the public. Avenues for dissemination include the College website, social media channels, public media, a weekly PR new letter, mailing lists and the monthly College music journal. Information about the doctoral programs such as the program structure is available on the web page. Academic texts are published via thesis online which can be accessed from the university library website (Source: SER p. 49).

The College of Music operates a 3-year activity and event planning process to ensure timely and accurate information to the public. There is a weekly update of the online calendar of events on the website. An Event and activity committee oversees all information released to the public, including information about the doctoral programs. The PR and Marketing unit works closely with various other units to ensure that public information is accurate. Any approved revisions to the doctoral programs will be made public (Source: SER p. 49-50)

The Review Team finds the information provided to the public to be clear, consistent and accurate, and readily available. There are robust procedures in place to ensure that all information is correct and up to date.

Compliance with Standard 8.3

The Review Team concludes that the D.M. and PhD programs fully comply with MusiQuE Standard 8.3.



Summary of the compliance with the Standards and recommendations

The review team concludes that both programmes Doctor of Music (D.M.) and Doctor of Philosophy (PhD) comply with the *Standards for Programme Review* as follows:

1. Programme's goals and context	
Standard 1. The programme goals are clearly stated and reflect the institutional mission.	Fully compliant
<p>Commendations:</p> <ul style="list-style-type: none"> - A clear connection between the vision, mission and the strategic goals. - A willingness to think forward and continue to develop the programs <p>Suggestions for enhancement;</p> <p>The Review Team has the following suggestions:</p> <ul style="list-style-type: none"> a) To develop a research strategy; b) To strengthen the “brand” of the doctoral programs by celebrating the location in Southeast Asia and the strong connection to Thai culture; c) To consider offering an English language PhD, especially within the musicology major. 	
2. Educational processes	
Standard 2.1. The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	Substantially compliant
<p>Recommendations:</p> <p>The Review Team has the following recommendation:</p> <ul style="list-style-type: none"> a) To incorporate international standards in programs on the 3rd cycle level concerning independence, student initiative and critical reflection; <p>Suggestions for enhancement:</p> <p>The Review Team has the following suggestions:</p> <ul style="list-style-type: none"> b) To systematically utilise peer learning; c) To increase the connection between the two doctoral programs; d) To standardise syllabi to a greater extent; e) To further integrate TPO into the curriculum 	
Standard 2.2. The programme offers a range of opportunities for students to gain an international perspective.	Fully compliant
<p>Commendations:</p> <ul style="list-style-type: none"> - An international learning environment 	
Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.	Fully compliant



<p>Suggestions for enhancement;</p> <p>The Review Team has the following suggestions:</p> <ul style="list-style-type: none"> a) To consider changing the composition of the dissertation assessment panel to ensure a majority of outside members b) To reconsider the requirement to publish an article before graduation. 	
<p>3. Student profiles</p>	
<p>Standard 3.1. There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.</p>	<p>Fully compliant</p>
<p>Standard 3.2. The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</p>	
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<p>Suggestions for enhancement;</p> <p>The Review Team has the following suggestions:</p> <ul style="list-style-type: none"> a) To standardise and clearly state expectations concerning regular supervisory contact in the Graduate Handbook or syllabi. 	
<p>4. Teaching staff</p>	
<p>Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.</p>	<p>Fully compliant</p>
<p>Suggestions for enhancement;</p> <p>The Review Team has the following suggestions:</p> <ul style="list-style-type: none"> a) To offer training and/or mentoring for advisors. b) To create arenas where teachers and advisors can share best practices. c) To publish the faculty members' research interests on the website of the College of Music. d) To continue the efforts to have artistic research acknowledged as equal to academic research. 	
<p>Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programme.</p>	<p>Fully compliant</p>
<p>5. Facilities, resources and support</p>	
<p>Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programme.</p>	<p>Fully compliant</p>
<p>Commendations:</p> <ul style="list-style-type: none"> - Outstanding facilities 	



Suggestions for enhancement; The Review Team has the following suggestions: a) To employ a full-time music librarian. b) To allocate a designated collaborative space for doctoral students	
Standard 5.2. The institution's financial resources enable successful delivery of the programme.	Fully compliant
Standard 5.3. The programme has sufficient qualified support staff.	Fully compliant
6. Communication, organisation and decision-making	
Standard 6.1. Effective mechanisms are in place for internal communication within the programme.	Fully compliant
Commendations: <ul style="list-style-type: none"> - An international student service center - A comprehensive Graduate Handbook Suggestions for enhancement; The Review Team has the following suggestions: a) To revise the Graduate Handbook to become more user-friendly for students. b) To revise COMMAS to become more user-friendly for students.	
Standard 6.2 The programme is supported by an appropriate organisational structure and decision-making processes.	Fully compliant
Suggestions for enhancement; The Review Team has the following suggestions: a) To allow students a more formal role in the organisational structure.	
7. Internal quality culture	
Standard 7. The programme has in place effective quality assurance and enhancement procedures.	Fully compliant
Commendations: <ul style="list-style-type: none"> - An embedded quality culture. Suggestions for enhancement; The Review Team has the following suggestions:	



a) To consider ways to decrease the amount of paperwork involved in quality assurance for both administrative and teaching staff.	
8. Public interaction	
Standard 8.1. The programme engages within wider cultural, artistic and educational contexts.	Fully compliant
Commendations: - A commitment to benefit the wider society.	
Standard 8.2. The programme actively promotes links with various sectors of the music and other artistic professions.	Fully compliant
Suggestions for enhancement; The Review Team has the following suggestions: a) To consider how to support life-long learning among graduates and other members of the music profession.	
Standard 8.3. Information provided to the public about the programme is clear, consistent and accurate.	Fully compliant



Conclusion

The College of Music at Mahidol University has emerged as a leader among institutions of higher education in Southeast Asia and is well on its way to being recognized as being among the leading institutions of the world. This accomplishment is even more impressive when considered against the relative youth of the institution. We feel this has been accomplished as a result of a stated focus on attaining international status and the Universities' financial and administrative support of the College of Music to achieve this goal.

Overall, we found an institution well run with a unity of vision among staff, students, and alumni. This unity of vision was complimented with a willingness to look to the future and challenge itself to constantly improve. This is a winning formula and one we feel will lead to continued success.

Specifically, we found the doctoral programs, while still relatively young, are of very good quality. We found that both the Ph.D. and the D.M. programs fully comply with all but one of the examined standards.

The College of Music is commended for the care it has taken to provide high quality instruction in beautifully designed and maintained facilities. Further, the systematic and progressive approach it has taken on achieving goals is a model for other institutions to emulate. It should be especially noted that this review of the doctoral programs completes a multi-year review of all aspects of the College of Music. Their response to suggestions from earlier reviews was thorough and expedient and has helped them to achieve their goals.

The committee has made recommendations in response to several standards. However, we feel the most significant suggestions that will help the College achieve its goal of having a seat among the world's best institutions can be found in in the recommendations for Standard 2.1; Educational Processes. These recommendations each deal with some aspect of the curriculum and its delivery. Examining and acting upon these suggestions will bring the programs even more in line with accepted international standards.

The Review Team congratulates the administration and faculty of the College of Music on the vision, quality, commitment, and excitement evident throughout the review document and during our virtual visit. We anticipate a continued bright future for their programs.



Recommendation for accreditation

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

Programs to be accredited:

1. **Doctor of Music (D.M.)**
2. **Doctor of Philosophy (PhD)**



Annex 1. Site-visit schedule

Day 0 – as soon as the review team is composed			
Time or Duration	Meeting (working session)	Participants of the meeting	
1:30	Preparatory meeting of the Review Team		
Day 0.1 – week before the procedure			
Time or Duration	Meeting (working session)	Participants of the meeting	
3:00	Preparatory meeting of the Review Team		
Day 1 – Monday 21/06/2021			
CEST	BKK	Meeting (working session)	Names and functions of participants from the visited institution
13:00 – 14:00		Review team meeting	
15:00 – 16:00 CEST	20:00 – 21:00 BKK	Meeting 1 Meeting with the College Administration Team	<i>Lect. Dr. Narong Prangcharoen, Dean</i> <i>Lect. Darin Pantoomkomol, Assoc. Dean for Educational, Academic Affairs and Research</i> <i>Lect. Krit Buranavitayawut, Assoc. Dean for Administration</i> <i>Assit. Prof. Dr. Joseph Bowman, Assoc. Dean for International Affairs, Marketing and Communications</i> <i>Lect. Noppadol Tirataradol, Assoc. Dean for Professional Services</i> <i>Lect. Richard Ralphs, Assoc. Dean for Venue Management and Principal, Pre- College</i> <i>Lect. Pornphan Mongkhonkhamnuankhate, Assoc. Dean for Finance</i> <i>Lect. Mr. Suhat Sungchaya, Assoc. Dean for Asset Management</i>
16:00 – 16:30		Break	
16:30 – 17:30 CEST	21:30 – 22:30 BKK	Meeting 2	<i>Lect. Dr. Kyle Fyr, Doctor of Music (D.M.) Degree Program Chair, Chair of Musicology Department</i>



		Meeting with senior administrative staff	<p><i>Lect. Dr. Nachaya Natchanawakul, Doctor of Philosophy (Ph.D) Degree Program Chair</i></p> <p><i>Lect.Dr. Karnyupa Jittivadhna, Assist., Dean for Research</i></p> <p><i>Lect.Dr. Phuttaraksa Kamnirdratana, Assist, Dean for Academic Affairs-Music Department Manager</i></p> <p><i>Lect.Dr. Onpavee Nitisingkarin, Assist. Dean for Educational Services</i></p> <p><i>Lect. Dr. Duangruthai Pokaratsiri, Assist. Dean for Academic Affairs-Curriculum Management</i></p>
17:30 CEST		<i>Break</i>	Review Team
18:00 - CEST	Review Team meeting: Reflection on the day and preparations for day 2		

Day 2 – Tuesday 22/6/2021			
CEST	BKK	Meeting (working session)	Names and functions of participants from the visited institution
14:00–15:15 CEST	19:00 – 20:15 BKK	Meeting 3 Meeting with teachers/lecturers	As proposed by the institution (6 total) Dr. Thanapol Setabrahmana (conducting) Asst. Prof. Dr. Joseph Bowman (trumpet) Dr. Kom Wongsawat (piano jazz) Assist. Dr. Anak Charanyananda (musicology) Dr. Karnyupha Jittivadhna (research) Dr. Ni-on Tayrattanachai (music education)
15:15 – 15:45		<i>Break</i>	
15:45 – 17:00 CEST	20:45 – 22:00 BKK	Meeting 4 Meeting with students	As proposed by the institution (6 total) Yaqi Hee, DM, piano, 1st year (unfortunately has a concert at the new time) Patommavat Thammachard, DM, guitar, 1st year



		Dan Guo, DM, flute, 1st year Mr. Phatnithan Srieam (Music Ed) Mr. Sarin. Chintanaseree (Musicology) Miss. Natcha Techaaphonchai (Music Ed)
17:00 – 17:30 CEST		<i>Break</i>
17:30 – CEST		Review Team meeting: <i>Reflection on the day and preparations for day 3</i>

Day 3 – Wednesday 23/6/2021			
Time	(CEST)	Meeting (working session)	Names and functions of participants from the visited institution
09:00 – 10:30 CEST	14:00 – 15:30 BKK	Meeting 5 Meeting with members of the relevant board/academic council	As proposed by the institution (6 total) Assoc. Prof. Thanya Subhadrabandhu, M.D. Acting Vice President Assoc. Prof. Sompop Prathanturarug, Ph.D. Acting Vice President for Quality Development and Academic Services Mr. Surapong Sangarun (Member of College of Music's Board of Directors) Mr. Kirati Kosicharoen (Member of College of Music's Board of Directors) Prof. Dr. Patcharee Lertrit (Dean of the Faculty of Graduate Studies)
10.30 – 11.00	(15:30 – 16:00 BKK)	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)	
11:00 – 11:30 CEST	16:00 – 16:30 BKK	<i>Break</i>	
11:30 – 13:00 CEST (to be moved 20 min earlier)	16:30 – 18:00 BKK	Meeting 6 Meeting with alumni and representatives from the music profession	As proposed by the institution (6 total) <u>Representatives of the profession</u> Mrs. Linda Cheng, MD, River City Bangkok Dr. Pawatchai Suwankangka, SWU Piano Lecturer



			Dr. Christopher Janwong, Piano Academy (might be a little bit late for 16:00 if the traffic is bad. He has a recording session until 15:00) <u>Former students</u> Dr. Nicha Pattananon (PhD) Dr. Surasi Chanoksakun (DM)
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Day 4 – Thursday 24/6/2021			
Time (CEST)		Meeting	Names and functions of participants from the visited institution
14:00–15:00 CEST	19:00 – 18:00 BKK	Meeting 7 (Optional) Review Team preparation for feedback session.	As notified by the Review Team
15:00-15:30		<i>Break</i>	
15:30 – 16:30 CEST	20:30 – 21:30 BKK)	Meeting 8 Feedback to the institution	<i>Lect. Dr. Narong Prangcharoen, Dean</i> <i>Lect. Darin Pantoomkomol, Assoc. Dean for Educational, Academic Affairs and Research</i> <i>Lect. Krit Buranavitayawut, Assoc. Dean for Administration</i> <i>Assit. Prof. Dr. Joseph Bowman, Assoc. Dean for International Affairs, Marketing and Communications</i> <i>Lect. Noppadol Tirataradol, Assoc. Dean for Professional Services Lect. Richard Ralphs, Assoc. Dean for Venue Management and Principal, Pre-College</i>



			<i>Lect. Pornphan Mongkhonkhamnuankhate, Assoc. Dean for Finance Lect. Mr. Suhat Sungchaya, Assoc. Dean for Asset Management</i>
END OF THE VISIT			



Annex 2. List of documents provided to the review team

In addition, to the annexes listed below, the following documents were shared with the Review Team:

- Additional document 1: An organizational chart of the College of Music.
- Additional document 2: Overview of artistic and academic output for the last five years – from the teachers and supervisors involved specifically in the programs.
- Additional document 3: Examples of syllabi for different subjects, both required (core) subjects and elective subjects from both programs.
- Additional document 4: Alumni statistics.
- Additional document 5: Demographic information.

1	Class Observation and Recital
↳	Consent Form
↳	DM Ensemble & Recital
→	DM Recital
	Video-Observation-Consent-Form-DM-Large-Ensemble
	Video-Observation-Consent-Form-Jazz-Small-Ensemble
	Video-Observation-Consent-Form-Percussion-Small-Ensemble
→	DM lecture
	1. Video-Observation-Consent-Form-DM-Lecture-1
	2. Video Observation Consent Form (DM Lecture 2)
	3. Video-Observation-Consent-Form (DM-Lecture-3)
	4.1 Video Observation Consent Form (DM Lecture 4.1)
	4.2 Video Observation Consent Form (DM Lecture 4.2)
	4.3 Video Observation Consent Form (DM Lecture 4.3)
	4.4 Video Observation Consent Form (DM Lecture 4.4)
→	DM Private Lessons
	VDO Consent Form (Piano Private Lesson)
	Video-Observation-Consent-Form-Pecussion-Private-Lesson
	Video-Observation-Consent-Form-Pecussion-Private-Lesson
→	PhD Lecture
	1. Video Consent Form (PhD Lecture 1)
	3. Video Observation consent form (PhD lecture 3)
	4.1 Video Observation Consent Form (PhD Lecture Class 4.1)
	4.2 Video Observation Consent Form (PhD Lecture Class 4.2)
	4.3 Video Observation Consent Form (PhD Lecture Class 4.3)
	Video-Observation-Consent-Form-Dissertation-Defense
↳	DM Lecture



	1. Video-Observation-Consent-Form-DM-Lecture-1
	2. Video Observation Consent Form (DM Lecture 2)
	3. Video-Observation-Consent-Form (DM-Lecture-3)
	4.1 Video Observation Consent Form (DM Lecture 4.1)
	4.2 Video Observation Consent Form (DM Lecture 4.2)
	4.3 Video Observation Consent Form (DM Lecture 4.3)
	4.4 Video Observation Consent Form (DM Lecture 4.4)
▾	DM Private lesson
	VDO Consent Form (Piano Private Lesson)
	Video-Observation-Consent-Form-Pecussion-Private-Lesson
	Video-Observation-Consent-Form-Private-lesson (saxophone)
▾	PhD Lecture
	1. Video Consent Form (PhD Lecture 1)
	3. Video Observation consent form (PhD lecture 3)
	4.1 Video Observation Consent Form (PhD Lecture Class 4.1)
	4.2 Video Observation Consent Form (PhD Lecture Class 4.2)
	4.3 Video Observation Consent Form (PhD Lecture Class 4.3)
	Video-Observation-Consent-Form-Dissertation-Defense
▾	DM
▾	Class observation
→	Large Ensemble
	DM Large Ensamble 1
	DM Large Ensamble 2
	DM Large Ensamble 3
→	Lecture
	DM Lecture 1
	DM Lecture 2
	DM Lecture 3
	DM Lecture 4
→	Private
	Percussion Private
	Piano Private
	Saxophone Private
→	Small Ensemble
	Jazz Small Ensemble
	Percussion Small Ensemble
▾	Recital
	Large Ensemble Recital 2021-02-24 Hanedansen (Dance of the Cockerels)
	The 2nd Doctoral Piano Recital (1st half)



		The 2nd Doctoral Piano Recital (2nd half)
↘	PhD	
	↘	Class observation
		PhD Lecture 1
		PhD Lecture 2
		PhD Lecture 3
		PhD Lecture 4
	↘	Dissertation Defense
		PhD Dissertation Defense
	↘	Field Trip
		PhD Fieldtrip Study Part 1
		PhD Fieldtrip Study Part 2
→	Musique Class observation PhD & DM	

2	College Tour	
	→	College of Music Mahidol University - College Tour
3	SER	
	↘	Annexes
	↘	DM Annex
		Annex 1.1. College of Music Strategic Plan 2021-2024
		Annex 1.2. Mahidol University Strategy Plan 2020-2023
		Annex 1.3.1 Doctor of Music - Programme book TQF2
		Annex 1.4. EdPex SAR 2019
		Annex 1.5. Disabled student statistic
		Annex 2.1.1 Program Chair meeting minutes 2020
		Annex 2.1.2.2 Graduate Handbook 2020
		Annex 2.1-3.1 Student field trip report (DM)
		Annex-2.1-4 The Example of Doctoral Dissertation
		Annex-2.1-4 The Example of Doctoral Recital Program note _ youtube link
		Annex-2.1-5-Mahidol Music Journal and Music Journal websites
		Annex-2.1-6-Student-evaluation-form in-COMMAS
		Annex-2.2-1-International activities_events
		Annex-2.2-2-MoU Summary
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Annex 3. Definitions of compliance levels

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

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



