



## **REPORT**

**Bachelor of Music (BM)**

**Master of Arts (MA)**

**Master of Music (MM)**

**Doctor of Music (DM)**

**Doctor of Philosophy (PhD)**

**College of Music, Mahidol University**

**4-6 September 2025**

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## **List of abbreviations**

AEC: Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen

BM: Bachelor of Music

College: College of Music, Mahidol University

DM: Doctor of Music

EdPex: Education Criteria for Performance Excellence System

IBG: International Benchmarking Group

LO: Learning Outcomes

MA: Master of Arts

MHESI: Thailand Ministry of Higher Education, Science, Research, and Innovation

MM: Master of Music

MoU: Memorandum of Understanding

OBE: Outcomes Based Education

PAMS: Pacific Alliance of Music Schools

PhD: Doctor of Philosophy

SEADOM: Southeast Asian Directors of Music

SEAMLI: Southeast Asia Music Leadership Initiative

SER: Self Evaluation Report

TPO: Thailand Philharmonic Orchestra

TQF: Thailand Qualification Framework

University: Mahidol University

YAMP: Young Artist Programme

## Introduction

### ***Background and context***

Music courses were offered for the first time at Mahidol University, Bangkok, in 1987 as electives 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 (MA) with majors in music education and musicology. A Bachelor of Music (BM) programme 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 established, followed by a Master of Music programme (MM) in 2008.

The first doctoral programme was introduced in 2005, a Doctor of Philosophy in Music (PhD) with majors in musicology and music education. This was the first of its kind in Thailand. A Doctor of Music programme was established in 2014, (DM) with majors in music performance, composition and conducting. This was the first doctoral programme of its kind in the region. The College of Music now offers music education from the pre-college level to the doctoral level within several specialisations<sup>1</sup>.

The College of Music has its own campus with several buildings with dedicated rooms for teaching, practising, laboratories, library, and several concert venues. In addition, the College operates three music campuses for the general public for different outreach projects<sup>2</sup>.

In 2005 the College of Music established the Thailand Philharmonic Orchestra (TPO) as a resident professional orchestra. The ensemble is increasingly utilised as a teaching and learning resource<sup>3</sup>. The College of Music has been doing consistently well in QS World University Rankings and was ranked No 28 in QS ranking for music in 2025<sup>4</sup>.

There are comprehensive national and university-wide quality assurance procedures in place. All higher education institutions must follow the Thailand Qualification Framework (TQF)<sup>5</sup>. In this context, the College of Music saw a need for more music-specific reviews and accreditations of the institution and its programmes. 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 (BM) programme and the Master of Arts (MA) programmes participated in the MusiQuE programme reviews and were both accredited. The programmes Doctor of Philosophy (PhD) and Doctor of Music (DM) were reviewed by MusiQuE and received programme accreditation in 2021<sup>6</sup>.

### ***Review Process***

The accreditation of the BM programme was valid until 2024, and it was agreed to start a re-accreditation process for this programme as well as for the MM, the MA, the DM and the

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<sup>1</sup> SER p.5.

<sup>2</sup> SER p.5.

<sup>3</sup> SER p.5-6.

<sup>4</sup> SER p. 6.

<sup>5</sup> SER p.8.

<sup>6</sup> SER p.6.

PhD programmes. In 2024 the College of Music commissioned MusiQuE to organise an accreditation procedure for these five programmes.

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* and structured around the *Guiding questions* for each standard.
- An international review team composed by MusiQuE studied the *SER* and documentation provided in preparation for the site visit.
- A site-visit was carried out on 4 - 6 September 2025. The site-visit comprised of meetings with representatives of College of Music leadership and management, teaching and support staff, students, alumni and representatives from the music profession, and members of governing bodies (see programme in Annex 1). There was also a meeting with the new musical director of the Thailand Philharmonic Orchestra, Professor Carl St.Claire. His input is referenced as notes from the meeting the review team had with alumni and members of the music profession. Classes and performances were also visited, and the review team conducted a tour of the campus.
- The review team has used the *MusiQuE Standards for Programme Review* as the basis of its investigations and produced the review report that follows. The report is structured along the *Standards* and *Guiding questions* mentioned above as relevant.

### ***The Review team***

The review team consisted of:

- Iñaki Sandoval (Chair and Peer Reviewer)
- Ingrid Maria Hanken (Secretary and Peer Reviewer)
- Jan-Gerd Krüger (Peer Reviewer)
- Kenny Ooi (Peer Reviewer)
- Souhaila M'Barek (Peer Reviewer and Student representative)

Abra Busch participated as a peer reviewer during the initial phase but was unfortunately not able to take part in the site visit. The review team wishes to acknowledge her valuable contributions to the analysis of the SER and supporting documents.

The review team would like to express its sincere gratitude to the staff of the College of Music for the production and timely delivery of the self-evaluation report and supporting documents, and for the excellent organisation of the site-visit. The review team had the opportunity to meet various internal and external stakeholders, all of whom were open and collegial. The review team hopes that the present report will be helpful for the future development of the College and that the content of the report will be made available to those who participated in the review process.

### **Executive summary**

The review of the College of Music, Mahidol University, highlights its position as a leading institution in higher music education in Thailand and Southeast Asia. The College has demonstrated significant progress since previous reviews, supported by a comprehensive

Self-Evaluation Report (SER) and insightful interviews during the review visit. The cohesive efforts of faculty, students, administrators, and external stakeholders reflect a shared mission and vision, reinforcing the College's reputation for excellence. The institution excels in fostering an internationalised environment, offering diverse programmes, world-class facilities, and strong links to the music profession. The College's emphasis on community engagement, cultural integration, and student-centred learning further solidifies its standing as a regional leader.

Key strengths include robust governance and decision-making processes, transparent and inclusive admission criteria, highly qualified teaching staff, and a commitment to quality assurance. The extensive international collaborations, exceptional student support services, and state-of-the-art facilities, including concert venues and resources, also contribute to the College's success. Moreover, graduates exhibit high employability rates, and alumni maintain active connections with the institution.

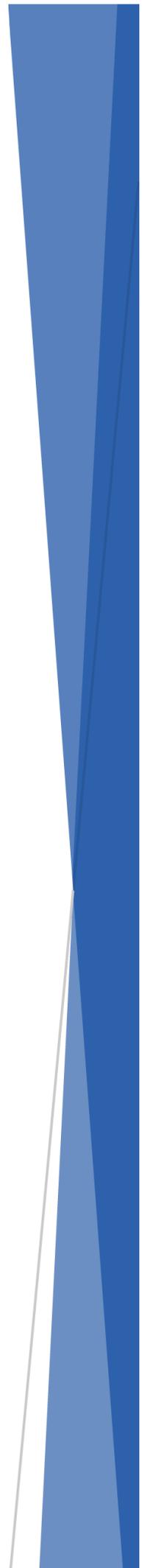
Areas for development include enhancing flexibility within the curricula to better address rapid industry changes and further strengthening entrepreneurial skills for graduates pursuing freelance careers. The College is encouraged to continue its advocacy for the national recognition of artistic research and to expand lifelong learning opportunities for alumni and professionals. Additionally, streamlining quality assurance processes and fostering more formalised discussions among staff and students about programme enhancement could further strengthen the College's quality culture.

Overall, the College of Music continues to set a benchmark for excellence, combining academic rigour, artistic innovation, and societal impact. Its commitment to continuous improvement ensures its pivotal role in advancing music education in the region.

## Key data on College of Music, Mahidol University

<b>Name of the institution</b>	College of Music, Mahidol University
<b>Legal status</b>	College within an autonomous university
<b>Date of creation</b>	College of Music: 1994, MA: 1994, BM: 1998, PhD: 2005; MA 2012, DM: 2014.
<b>Website address</b>	<a href="http://www.music.mahidol.ac.th">www.music.mahidol.ac.th</a>
<b>Departments</b>	Musicology, music education, music therapy, music composition & theory, music business, music technology, jazz, music entertainment, piano, classical guitar, strings and chamber music, voice and musical theatre, brass and percussion, woodwinds, conducting and ensemble, Thai and Eastern music, general education.
<b>List of reviewed programmes</b>	Bachelor of music (BM), Master of arts in music (MA), Master of Music (MM), Doctor of philosophy in music (PhD), Doctor of music (DM)
<b>Number of students enrolled in the programmes reviewed</b>	BM: 922, MA 67, MM: 132, PhD: 51, DM: 95
<b>Number of teachers serving the programmes reviewed [permanent and part-time staff]</b>	BM: 106 full time, 137 part-time, MA: 20 full time 4 part-time MM: 35 full time, 19 part-time PhD: 7 full time DM: 28 full time, 5 part-time

## Alignment with Institutional Goals and Strategy



## 1. Governance and decision making at programme level

### 1.1. The programme goals and context

**Standard 1.1** *The programme's goals are clearly stated and relevant to the national legal context. They reflect the institutional mission and vision, and they are aligned with the overarching institutional policies and strategy. They are effectively achieved through the content and structure of the curriculum, and its methods of delivery.*

There is a national framework for all higher education programmes regulated by the Thailand Ministry of Higher Education, Science, Research, and Innovation (MHESI)<sup>7</sup>. In addition, the programmes must comply with national standards, including the Thailand Qualifications Framework (TQF). The process of designing and developing programmes follows a regulated process which includes steps to ensure legal compliance, and the University undertakes a strict review to ensure such compliance<sup>8</sup>. The curriculum design process also includes consultations with various stakeholders involving members of the industry, alumni and students to ensure relevance, and an external validation by experts, professional bodies. Lastly, the curriculum is submitted to University Council for formal recognition<sup>9</sup>. New proposals must be assessed by several committees for academic merit<sup>10</sup>.

In other matters, such as student numbers, the College can decide independently. The College is considered as semi-autonomous since it only receives a small portion of its funding from the Mahidol University<sup>11</sup>. The representatives from the University who met with the review team expressed a strong belief and trust in the College and commended its excellence and commitment to outreach<sup>12</sup>.

The structure of the programmes is decided by the national framework (TQF) and Mahidol University's principle of outcome-based education (OBE). Consequently, there are standard learning outcomes in all programmes as stated in the TQF: 1) ethics and morals, 2) knowledge, 3) cognitive skills, 4) interpersonal skills and responsibility, 5) numerical analysis, communication and information technology skills, and 6) psychomotor skills. In addition, there are programme-specific learning outcomes as required by Mahidol University's OBE system: 1) self-development, 2) ethics, 3) social skills, 4) general music skills, 5) analytical and research skills, and 6) advanced specialised music skills according to the student's major<sup>13</sup>.

The national and the university systems consider learning outcomes, such as ethics, as achievable through course content only and not through extracurricular activities and practice. Consequently, they must be included in the course descriptions even if there are more effective ways of achieving such learning outcomes according to the College<sup>14</sup>.

The rationale for the Bachelor of Music (BM) programme is to educate professionals within a variety of fields to meet diverse needs among students and in society. There are majors

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<sup>7</sup> SER p. 8; Annex 1-1, 1-2.

<sup>8</sup> SER p. 8.

<sup>9</sup> SER p. 8-9; Meeting with College administration.

<sup>10</sup> Meeting with members of the Board of directors and University administration.

<sup>11</sup> Meeting with College administration.

<sup>12</sup> Meeting with members of the Board of directors and University administration.

<sup>13</sup> SER p. 18; Additional documents a): Curricula (TQF2).

<sup>14</sup> SER p. 18.

within different genres including classical performance, jazz, popular music, and Thai and oriental music, and majors within different professional fields, including music education, composition, music business, music technology, and music theatre<sup>15</sup>. Some concerns were raised about the recruitment to the Thai and oriental music major declining<sup>16</sup>. Students receive a foundation in academic knowledge, but the focus is mainly on performance training individually and in ensembles. Students have opportunities to perform at college events, competitions and international festivals. It is a challenge to ensure functional ensembles when admitting students. There is a surplus of certain instruments among applicants, such as electric guitar and a shortage of other instruments such as classical viola and clarinet, and jazz trombone. The scholarship system is being reviewed to mitigate this challenge<sup>17</sup>. All students in the programme must be knowledgeable of Thai music history, theory and music performance, in line with the College's commitment to cultural diversity. Career-oriented courses and internships prepare students for the job market<sup>18</sup>.

The Master of Music (MM) programme focuses on performance and creative skills for performers, composers, conductors and music teachers who wish to broaden their professional competences, prepare for doctoral studies or pursue professional careers in performance, creative work and teaching. The emphasis is on applied studies with performance and ensemble opportunities, and the programme offers access to international guest artists through workshops and masterclasses. Performance students can specialise in classical, jazz or Thai/Eastern music. There are also majors in composition, conducting, music pedagogy, and collaborative piano. In line with the programme's profile, the final exam consists of a recital and a thematic paper<sup>19</sup>. It is an international programme, with tuition in English. Both the MM programme and the international doctoral programme (DM) are created as a response to the decrease in Thai student enrolment due to an ageing population. By offering the programmes in English, international recruitment has increased<sup>20</sup>.

The Master of Arts in Music (MA) programme is oriented towards academic knowledge and research in disciplines such as musicology, ethnomusicology, music business, music education, and music therapy. Consequently, the programme includes research methodology coursework and preparation for a final academic thesis. It is designed to prepare students for an academic career or doctoral studies. There are practical fieldwork opportunities for each major, such as teaching practicum in schools and music therapy practice in hospitals. Regional research is encouraged through field work. A work-study trip is required where students attend a conference or workshop<sup>21</sup>.

The Doctor of Philosophy in Music (PhD) programme prepares students for scholarly research and academic leadership with careers in higher education, research institutions, and policy-making bodies. Consequently, the curriculum focuses on research with advanced research methodology courses, and the preparation of a dissertation and there are expectations to publish articles and present papers at conferences. Students have

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<sup>15</sup> SER p. 18.

<sup>16</sup> Meeting with senior administrative staff.

<sup>17</sup> SER 18; Meeting with College administration.

<sup>18</sup> SER p. 13.

<sup>19</sup> SER p. 14.

<sup>20</sup> SER p. 18.

<sup>21</sup> SER p. 14.

fieldwork opportunities and are required to conduct a work-study trip to attend an international conference or workshop. They can take advantage of the College's international collaborations and exchange programmes. There is also a research-only study track available in the PhD programme<sup>22</sup>.

The Doctor of Music programme (DM) aims to prepare elite performers, conductors and composers for leadership in the performing arts, academia, and cultural institutions. The emphasis is on advanced applied studies in classical, jazz or Thai/Eastern music performance, conducting or composition. It is an international programme, providing students with multicultural perspectives and experiences. Students have many solo and ensemble performance opportunities and receive individual mentorship by internationally recognised artists/teachers. There is an integration between research and practice, resulting in a performance-based dissertation with a supporting research component<sup>23</sup>.

All programmes are characterised by internationalisation, through its international teaching staff, bilingual instruction and exchange programmes. Another prominent feature of the programmes is cultural integration by promoting Thai and Southeast Asian musical heritage. Furthermore, they are characterised by community engagement through outreach programmes and public performances, and aim to prepare graduates for professional life through industry partnerships, internships and entrepreneurship training<sup>24</sup>.

Mahidol University has formulated several policies which must be implemented in the College of Music, but there is a flexibility as to how they are applied<sup>25</sup>. One principle concerns academic ethics including issues related to plagiarism, copyright and proper citation<sup>26</sup>. The Graduate School has clear guidelines to ensure that students and staff on the master's and doctoral programmes adhere to these standards. There are several research ethics training programmes organised by the University and external bodies, and master's and doctoral students must complete training in research ethics and integrity before they can start working on their thesis<sup>27</sup>. BM students learn about research ethics in the course "Introduction to research". A plagiarism detection system is used to verify academic integrity, and a Similarity Index Report must be submitted to the Graduate School when a thesis is submitted. Academic misconduct is addressed through formal procedures. There is a central unit at university level which is responsible for investigating possible academic misconduct<sup>28</sup>.

Mahidol University has furthermore formulated several overarching policies which also are reflected in the programmes:

a) Sustainability: The College of Music has incorporated sustainability into its curricula and operations and received an honourable mention in the MU Green ranking 2023.

b) Internationalisation: The College actively promotes internationalisation through global partnerships and alliances. The many memoranda of understanding (MoU) with international partner institutions provide students and staff with opportunities for

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<sup>22</sup> SER p. 14.

<sup>23</sup> SER p. 15.

<sup>24</sup> SER p. 15.

<sup>25</sup> Meeting with members of the Board of directors and University administration.

<sup>26</sup> Link SER p. 16.

<sup>27</sup> SER p. 15-16; Link on SER p. 16.

<sup>28</sup> SER p. 16.

international exchange<sup>29</sup>. The large number of international students and staff also bring international perspectives<sup>30</sup>.

c) Community engagement: This is a key goal in the College's strategic plan and there are several community outreach programmes in place<sup>31</sup>.

d) Equality, diversity, and inclusion: These values are promoted by the Mahidol University through various guidelines and policies. The College is committed to these values and aims to create an inclusive environment where diverse backgrounds are respected and celebrated. Examples of measures taken are ensuring physical accessibility to the buildings for physically challenged students and scholarships for students in financial need<sup>32</sup>.

The College has a strategic plan (2021-24) which is aligned to the Mahidol University's strategy<sup>33</sup>. Due to the 2025 election of a new Dean, a new strategy is not yet in place, but the review team was assured that a new strategy will be developed shortly<sup>34</sup>. The College administration as well as the University administration will provide support for the new Dean and his team in the transition period<sup>35</sup>.

The College employs several mechanisms to ensure the effectiveness of the programmes and to identify areas where further development is needed: Both national and international accreditation standards are followed, and there are curriculum reviews every five years to address any gaps and respond to trends in the industry<sup>36</sup>. Feedback from the industry, other stakeholders and alumni play an important part<sup>37</sup>. Student feedback is collected through course evaluations each semester and communicated to their instructors. Comments and suggestions as well as serious concerns emanating from student feedback are summarised and communicated at pre-semester faculty meetings<sup>38</sup>. Teaching staff participate regularly in professional development training both at the College and through the annual certificate training programme hosted by the Southeast Asia Music Leadership Initiative (SEAMLI). Research output is assessed through publications, presentations and creative work<sup>39</sup>. The use of the Mahidol University's internal quality assurance system ensures compliance with the national educational standards (EdPeX) and provides an institutional oversight. Participation in the International Benchmarking Exercise Group (IBG) provides an overview and insights on the College's international position<sup>40</sup>.

The College has the autonomy to decide on the number of students in the different programmes provided the number is sustainable. More students equal more revenue, but

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<sup>29</sup> SER p. 16.

<sup>30</sup> SER p.71; p.73.

<sup>31</sup> SER p. 16; Annex 1-3; 1-5; Meeting with College administration.

<sup>32</sup> SER p. 16-17.

<sup>33</sup> Annex 1-3.

<sup>34</sup> Meeting with College administration.

<sup>35</sup> Meeting with College administration; Meeting with members of the Board of directors and University administration.

<sup>36</sup> SER p. 19.

<sup>37</sup> SER p. 20.

<sup>38</sup> SER p. 19-20; Annex 1-8.

<sup>39</sup> SER p. 20.

<sup>40</sup> SER p. 20; Annex 1-9.

the facilities cannot accommodate a large increase in student numbers<sup>41</sup>. It is considered more important to grow in quality rather than quantity<sup>42</sup>.

The College offers programmes on all levels from pre-college to the doctoral level and aims to create a seamless progression through the different programme levels. The three-year pre-college Young Artist Music Programme (YAMP) serves as an intensive preparation for admission to the BM programme. Some courses are aligned with BM courses, allowing students to waive these courses once admitted.<sup>43</sup> The Bachelor of Music programme includes many subjects that serve as prerequisites for courses within the master's programmes and prepare them for more specialised studies in the MM or MA programmes<sup>44</sup>. The MM programme with its emphasis on professional musicianship provides a foundation for the DM programme, and the MA programme provides a foundation for students with a research interest to enter the PhD programme, focusing on musicology or music education research<sup>45</sup>.

Research training is part of all programmes at the College. It is part of coursework, independent projects and performance studies to ensure that students develop both critical thinking, and analytical and research skills relevant to their studies<sup>46</sup>. To support research at all programme levels, the College provides access to libraries and digital archives, workshops and seminars on research, and opportunities for international collaboration and arenas to present research findings<sup>47</sup>.

In the BM programme, there is a course on academic writing to prepare students for their research requirements, and a dedicated research skills course "Introduction to research", where students learn research methodologies relevant to music and their field of study, data collection and analysis. Ethical considerations, such as academic integrity and proper citation practices are also included. Research skills are further developed in core music subjects in the programme. Examples are historical or analytical research projects in musicology, or in-depth analytical studies of musical literature. Furthermore, students are encouraged to apply research skills to support their music practice, such as to investigate performance practices and interpretations to inform their performances or composition techniques and styles to enrich their creative work<sup>48</sup>.

The MM programme focuses on practice-based research in relation to the students' major area of study. A course on artistic research is included in the curriculum. Students are encouraged to publish their findings or present them at conferences. MM students must demonstrate their ability to conduct high-quality research through a thesis or an equivalent project<sup>49</sup>.

The MA programme has a focus on scientific research in the main areas of study, musicology, music education, music therapy, or music business. Students learn

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<sup>41</sup> Meeting with College administration.

<sup>42</sup> Meeting with members of the Board of directors and University administration.

<sup>43</sup> SER p. 10-11.

<sup>44</sup> SER p. 11.

<sup>45</sup> SER p. 11.

<sup>46</sup> SER p. 21.

<sup>47</sup> SER p. 22; Annex 1-11, 1-12.

<sup>48</sup> SER p. 21.

<sup>49</sup> SER p. 22.

quantitative and qualitative research methods in the music research methods course which they then apply in their research. There is a strong emphasis on academic writing in the programme, and students are offered the possibility to present their research at international conferences or publish in academic journals. All MA students must complete a research thesis to demonstrate their research abilities<sup>50</sup>.

Both doctoral programmes have a strong emphasis on research but represent different types of research. The DM programme is mainly focused on artistic research both through the course Principles of artistic research for practicing musicians and through research carried out by the students, connected to their own artistic practice. Documentation and analysis of their creative process must be included in their final dissertation<sup>51</sup>.

In the PhD programme, on the other hand, the curriculum is centred around scientific research with several research methodology courses and seminars on quantitative and qualitative methods. Students in ethnomusicology and music education are provided with field work opportunities for data collection. In addition to writing their dissertation, they are encouraged to present research papers at international conferences and publish articles in recognised academic journals to develop their presentation skills<sup>52</sup>. Research as part of the programmes is also discussed in Standard 2.1. below.

There are national frameworks and standards governing higher education in Thailand. The process of developing the College's programmes as well as their structure and learning outcomes adhere to this context. The detailed nature of the frameworks and standards, especially of the TQF, restricts the flexibility to adapt programmes and curricula to subject-specific characteristics and needs. The review team acknowledges the efforts already made to work around these restrictions and suggests that the College continues these efforts to mitigate the constraints posed by the TQF.

The five programmes with their offerings of majors accommodate the current needs for music professionals in Thai society. The two international programmes contribute to the strategic aim of internationalisation while also increasing the recruitment of students. The programmes' goals and curricula closely reflect the mission, strategy, and current policies of the University and there is a good working relationship between the College and the University.

There are several mechanisms in place to ensure the effectiveness of the programmes, such as national and international accreditation procedures, regular surveys among different stakeholders, and curriculum revisions every five years. The fact that it is difficult to make any changes in the curricula in between scheduled revisions is, however, a concern given the rapid changes in the music industry.

## Compliance with Standard 1.1

**The Review Team concludes that the programmes comply with Standard 1.1 as follows:**

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<sup>50</sup> SER p. 22.

<sup>51</sup> SER p. 22.

<sup>52</sup> SER p. 22.

Programme	Compliance level
Bachelor of Music (BM)	Fully compliant
Master of Music (MM)	Fully compliant
Master of Arts (MA)	Fully compliant
Doctor of Music (DM)	Fully compliant
Doctor of Philosophy (PhD)	Fully compliant

## 1.2. Programmes stakeholders' role in decision making

**Standard 1.2** *The delivery of the programme is supported by an appropriate organisational structure, and clear, transparent and effective decision-making processes that include a balanced representation of the programme's stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains).*

The College of Music is one of eleven institutes and faculties under the unit Social Sciences and Humanities at Mahidol University. The University is an autonomous institution where the University Senate is responsible for general affairs, and the University President serves as the highest authority<sup>53</sup>. The organisational structure of the College is determined by the University and consists of the Board of Directors and the Administrative Board<sup>54</sup>. The Board of Directors is responsible for defining goals and policies for the College, annual budget, and for proposing programme changes to the University<sup>55</sup>. It consists of the University President (chair), up to fifteen appointed internal or external experts, and the Dean (member and secretary)<sup>56</sup>. The Administrative Board consists of the Dean (chair), associate deans, programme chairs and teacher representatives. It holds monthly meetings<sup>57</sup>. Its duties include to develop plans, propose budget, submit reports and recommend programme changes<sup>58</sup>. The leadership of the College consists of the Dean, the associate deans, assistant deans and programme chairs. The management consists of department chairs, managers and supervisors, and the operational level of academic and support

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<sup>53</sup> SER p. 23; Annex 1-13.

<sup>54</sup> SER p. 23; Annex 1-14. SER.

<sup>55</sup> SER p. 25; Annex 1-14.

<sup>56</sup> Annex 1-14.

<sup>57</sup> SER p. 25.

<sup>58</sup> SER p. 25; Annex 1-14.

staff<sup>59</sup>. The associate deans have weekly meetings chaired by the Dean of the College of Music.<sup>60</sup>

At the programme level, there are programme committees consisting of a programme chair and teacher representatives from the relevant academic departments. At the BM programme, the chair and members are appointed by the Dean of the College of Music. For the master's and doctoral programmes, the members, including the programme chair, are proposed by the Dean of the College and appointed by the Dean of the Graduate School<sup>61</sup>. Students in the master's and doctoral programmes are enrolled in and receive their degrees from the Graduate School<sup>62</sup>.

The programme committees meet approximately once a month. It is their mandate to ensure that the curricula are carried out as intended, to initiate programme development, solve any issues, and carry out quality assurance functions<sup>63</sup>. Programme chairs make day-to-day decisions and serve on the entrance panel for all incoming students<sup>64</sup>. They report directly to the Associate dean for education, academic affairs and research, and there are regular meetings between all programme chairs and the Associate dean, who acts as the Chair for these meetings<sup>65</sup>.

The Head of undergraduate and graduate registration is responsible for the programmes' educational affairs, and a staff member in the curriculum development section handles matters such as programme structure, and curriculum development. The Head of the Curriculum development unit acts as assistant secretary for the master's and doctoral programmes and acts as a liaison between the College and the Graduate School<sup>66</sup>. Students at the College have no place within the formal decision-making system. This is due to the cultural context which emphasises hierarchy and seniority. It is therefore not common in Asian culture to include students in formal meetings with teachers or leadership. The College acknowledges this challenge and is actively exploring culturally appropriate ways to enhance student involvement in governance<sup>67</sup>. One way is to have student liaisons, each programme has student representatives who serve as liaisons between students and teachers. According to the SER, representatives from the BM programme are elected by the student council in each department, and the graduate students also elect their own representatives. However, according to programme and department chairs met by the review team, the student representatives are chosen by the department chairs<sup>68</sup>. It was not clear to the students met how their representatives were chosen<sup>69</sup>. The liaisons communicate with teachers via the LINE app<sup>70</sup>. Teachers met by the

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<sup>59</sup> SER p. 23.

<sup>60</sup> SER p. 25.

<sup>61</sup> SER p. 23; Annex 1-15.

<sup>62</sup> SER p. 26.

<sup>63</sup> SER p. 23; p. 25; Additional document c): Minutes from PhD programme committee meeting.

<sup>64</sup> SER p. 25-26.

<sup>65</sup> SER p. 23; Additional document c): Minutes from programme chairs meeting.

<sup>66</sup> SER p. 28.

<sup>67</sup> SER p. 28; Meeting with College administration.

<sup>68</sup> Meeting with programme and department chairs.

<sup>69</sup> Meeting with students,

<sup>70</sup> SER p. 27.

review team found students generally willing to give feedback through their liaisons or directly<sup>71</sup>.

Another way of involving students is through structured feedback sessions which inform formal decision-making processes<sup>72</sup>. The review team did not hear evidence of any such structured feedback sessions during the site visit. Students are, however, actively involved in the regular curriculum review processes, where they take part in discussions about course content structure, teaching methods, etc<sup>73</sup>. In addition, there are other structured feedback mechanisms which inform decision-making; students fill out end-of-semester evaluations on course content, teaching and assessment methods for each course through the COMMAS system which the teachers can access. In addition, summarised results are presented to the teaching staff at pre-semester meetings<sup>74</sup>. An annual online survey is conducted among students on their satisfaction/dissatisfaction and expectations, which is followed up by focus group interviews. There is a response rate of approximately 60 % on the survey<sup>75</sup>. The results are presented in the College's administration meeting<sup>76</sup>. There is also a student LINE app group provided by the student affairs unit where students can voice their concerns. The Dean's Direct LINE is another channel where students can raise complaints or provide suggestions for development. Finally, there is a formal channel for filing complaints on issues including misconduct and harassment<sup>77</sup>. The review team heard several examples of changes and developments resulting from student input such as an upgrade of the COMMAS system, the purchase of new instruments, and program revisions<sup>78</sup>. Students met by the review team underlined that they always have the possibility to raise issues with their teachers and the programme or department chair as well as having their voice heard through surveys or their liaisons<sup>79</sup>.

The programme committees consist of representatives from teaching staff and a curriculum officer representing support staff. In this way they provide both academic and pedagogical expertise as well as an administrative perspective to ensure compliance to institutional policies and regulations. The committees hold regular meetings to discuss matters concerning the programmes<sup>80</sup>. If necessary, other support staff will attend the meeting. According to TQF2, there should be scheduled meetings with teachers within each programme to exchange opinions and give suggestions to enhance the programme and its curriculum, but the review team has no clear evidence that such meetings take place with regularity in all programmes<sup>81</sup>. The review team also heard about a focus group where teachers were invited, but the mandate and composition of the group was not yet clear<sup>82</sup>.

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<sup>71</sup> Meeting with teachers.

<sup>72</sup> SER p. 28.

<sup>73</sup> SER p. 26.

<sup>74</sup> SER p. 26; Annex 1-8.

<sup>75</sup> Meeting with College administration; Meeting with teachers.

<sup>76</sup> SER p. 26-27.

<sup>77</sup> SER p. 26.

<sup>78</sup> SER p. 27-28; Meeting with College administration; Meeting with teachers; Meeting with students; Meeting with alumni and representatives from the music profession.

<sup>79</sup> Meeting with students.

<sup>80</sup> SER p. 28; Additional document c): Minutes from PhD programme committee meeting.

<sup>81</sup> Additional document a) Link to TQF2 in COMMAS; Meeting with teachers.

<sup>82</sup> Meeting with teachers.

External stakeholders are not part of the formal organisational and decision-making structure. However, the College gains external feedback and input in other ways; through engagement with employers and music organisations, through collaborative projects, student internships and when members of the profession are examiners or give guest lectures or masterclasses. Alumni and representatives from the industry are regularly invited to take part in curriculum revision processes<sup>83</sup>. There are close ties within the music profession in Thailand, and employers and alumni met by the review team underline that they know the leadership and many of the teachers, and that they have opportunities to communicate with them as needed<sup>84</sup>.

According to the SER there are several indicators of the effectiveness of the organisation and decision-making structure at programme level, such as an increase in student numbers and the number of international students, high graduation rates, and several successfully concluded curriculum reforms<sup>85</sup>.

There is a well-defined organisational structure where roles and responsibilities are clearly outlined. Frequent meetings in decision-making bodies ensure effective communication, transparency and timely decision-making. Students do not have a formal role in any decision-making bodies due to cultural conventions, but the College tries actively to gain input from students through other mechanisms. The review team acknowledges the challenges posed by the cultural context in involving students in formal decision-making and strongly supports the College's efforts to find alternative ways to include students in governance. It is recommended that the College continues to explore culturally appropriate ways of formalising student participation in decision-making. The review team also recommends that the election of student liaisons should be delegated to student bodies and made more transparent.

Teaching and support staff are represented in programme committees, and the programme chairs are members of the College's Administrative Board, thus enabling communication about the programmes vertically in the organisation. However, there seems to be a potential for a more formalised and articulated representation of the academic staff in the continuous development of the programmes, and the review team suggests that the College explores ways to do so.

External stakeholders are invited to take part in curriculum revision processes, and there is extensive informal communication between external stakeholders and the College and its teachers. However, they do not have any formalised role in decision-making bodies such as programme committees. The review team recommends that involvement of external stakeholders should be more formalised for example through the establishment of advisory committees.

## Compliance with Standard 1.2

The Review Team concludes that the programmes comply with Standard 1.2 as follows:

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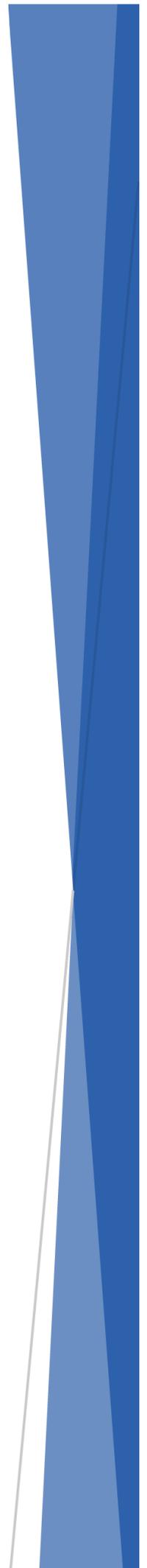
<sup>83</sup> SER p. 26; p 30; Meeting with College administration.

<sup>84</sup> Meeting with alumni and representatives of the music profession.

<sup>85</sup> SER p. 31.

<b>Programme</b>	<b>Compliance level</b>
Bachelor of Music (BM)	Substantially compliant
Master of Music (MM)	Substantially compliant
Master of Arts (MA)	Substantially compliant
Doctor of Music (DM)	Substantially compliant
Doctor of Philosophy (PhD)	Substantially compliant

Educational processes



## 2. Students' perspectives

### 2.1. Admission and student-centred learning

**Standard 2.1** *Clear, coherent, and inclusive admission criteria exist, to establish artistic / academic suitability of incoming students at programme level. Admitted students are encouraged to take an active role in creating the learning process and to engage in critical reflection. They are supported to achieve the intended learning outcomes through an appropriate and effective blend of teaching and learning styles and pedagogies. The programme and its methods of delivery are adequately catered by staff and support services.*

There are currently five admission rounds every year. A fifth round was introduced in the 2020/21 academic year for students to begin their studies in the second semester. The aim is to provide flexibility especially for international applicants who come from institutions with a different academic calendar<sup>86</sup>. The applicants proceed through three steps: An audition committee consisting of minimum three teaching faculty members for each instrument, an interview committee consisting of minimum two faculty members for each subject, and finally, the College's admission committee consisting of programme chairs, Associate dean for education, academic affairs and research, and the Assistant dean for education, who make the final decision<sup>87</sup>. As a result of COVID-19 restrictions, the College issued guidelines for online auditions and interviews and encouraged the departments to find suitable formats for each major. Since then, the College has continued to offer online auditions and interviews as options to encourage international applicants in particular<sup>88</sup>.

The admission criteria for each programme and speciality are published on the College's website<sup>89</sup>. To ensure transparency in the admission process, other channels are also used to communicate admission criteria. These include regular updates and announcements on social media and online platforms and open house events, where prospective students can receive information and attend Q&A sessions with faculty<sup>90</sup>.

Admission requirements for the BM programme include performance assessment through prepared repertoire, sight-reading and technical exercises, a music theory and aural skills test, which is conducted online through the College's TIME system, as well as a specialised subject test relevant to the chosen major. There is furthermore an interview to assess motivation, career plans and suitability for the programme. The BM is open to both Thai and international students, but many courses are taught in Thai<sup>91</sup>.

Requirements for the master's programmes include a performance assessment for the MM programme and an entrance exam for the MA programme assessing knowledge in the chosen area of specialisation<sup>92</sup>. The format of the MA entry exam varies by specialisation, focusing on a strong foundation for the subject area, research skills, attitudes, and

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<sup>86</sup> SER p. 34.

<sup>87</sup> SER p. 32.

<sup>88</sup> SER p. 34.

<sup>89</sup> SER p. 32; Link to admission criteria on College's website on SER p. 32.

<sup>90</sup> SER p. 33.

<sup>91</sup> SER p. 32, Link to TIME system on SER p. 32.

<sup>92</sup> SER p. 34.

readiness for graduate studies<sup>93</sup>. Applicants to both programmes take a music theory and history placement exam and are interviewed by faculty members to assess academic potential, artistic vision, and research goals. There are also English language proficiency requirements for both Master's programmes<sup>94</sup>.

Applicants to the DM programme have an audition in performance, composition or conducting depending on their major, whereas applicants to the PhD programme must demonstrate advanced academic skills through a research proposal. Applicants to both programmes have an interview to discuss their research direction. English language proficiency is required for both programmes<sup>95</sup>.

The College accommodates applicants with diverse backgrounds including international students, mature students, students with disabilities, and regardless of gender, ethnicity or socioeconomic background. There are several measures in place to ensure an inclusive admission policy such as offering alternative pathways for applicants with a strong potential but lacking formal background and accepting diverse musical backgrounds. The College also provides scholarships and financial aid to disadvantaged students, and support for students with disabilities. The International student service centre provides support for international applicants<sup>96</sup>.

There are dedicated sessions on the orientation day for new BM students where they receive information and recommendations about studying and living at the College, their major study area and other issues. They also receive the Student handbook with extensive information about their programme and the College. The department chair appoints an academic advisor for each student who provides academic, career and personal advice. Students' instrumental and ensemble teachers also provide musical and personal support for their students<sup>97</sup>.

The MM and MA programmes also have an orientation day for new students where they receive information and advice from the respective programme chair. They also receive the Graduate handbook<sup>98</sup>. Each student is assigned an advisor who will support the student academically and personally. When students start on their thesis or thematic paper, they are assigned a major and a co-advisor who will provide support. Students can consult the registrar's office concerning academic regulations, procedures etc.<sup>99</sup>.

Incoming students on the DM and PhD programmes receive information and recommendations from their programme chairs and become familiarised with the Graduate handbook. All students select their own major advisor from a list of approved faculty members, who will guide them in academic and personal matters. Students can change their advisor after consultations with the programme chair. The principal instrument teacher will typically also serve as a personal mentor. Departments offer occasional seminars on career development<sup>100</sup>.

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<sup>93</sup> SER p. 34.

<sup>94</sup> SER p. 33.

<sup>95</sup> SER p. 33.

<sup>96</sup> SER p. 17-18; p. 33; p.35.

<sup>97</sup> SER p. 47-48.

<sup>98</sup> Link on SER p. 48.

<sup>99</sup> SER p. 48.

<sup>100</sup> SER p. 48-49.

The curricula for each of the five programmes have specified learning outcomes in alignment with the TQF and the Mahidol University regulations described under Standard 1.1<sup>101</sup>. The BM programme has the following learning outcomes: 1. Application of knowledge and ability to create works, 2. Ethics and morals, 3. Interpersonal, living, and social skills, 4. Theoretical and performing musical skills, 5. Research, information technology and analytical skills, and 6. Demonstrating competency in the major area<sup>102</sup>. The nine majors within the BM programme include both compulsory and elective courses which are designed to ensure that graduates meet all learning outcomes<sup>103</sup>. English proficiency tests are required for graduation in line with the College's vision to be an international standard music institution<sup>104</sup>. Given the English proficiency entrance level is quite low, the College offers a one-month foundation course before entering the programme. There are plans to develop other schemes to improve the students' English language proficiency<sup>105</sup>.

The MM programme prepares graduates for work as performing musicians, composers, conductors and/or university teachers. There are seven learning outcomes: 1. Conduct oneself with a high sense of moral and work ethic, 2. Apply knowledge in music performance, pedagogy, history, theory, and music technology in creative ways, 3. Integrate knowledge, problems solving and language skills in music research, 4. Display respectful behaviours, cooperative attitude, and responsibility, 5. Communicate fluently through academic writing, speech and music performance, 6. Apply computer skills and information technology effectively, and 7. Demonstrate mastery in music performance and musicianship as an instrumentalist, accompanist, conductor, and/or composer<sup>106</sup>.

The MA programme aims to educate scholars and researchers in music. There are six learning outcomes: 1. Conduct oneself with a high sense of moral and work ethic, 2. Apply knowledge in music history, music theory, music literature, music education, music technology and skills according to specialisation, 3. Integrate knowledge, problem solving and language skills in music research, 4. Display respectful behaviours, cooperative attitude, and responsibility, 5. Communicate fluently through academic writing, speech and presentation, and 6. Apply computer skills and information technology effectively<sup>107</sup>.

The DM programme aims to educate professional musicians who are dedicated to personal development and the enrichment of society through music. The following learning outcomes are expected of graduates: 1. Act according to the moral and ethical standard of the profession, 2. Be able to explain musical knowledge and apply this knowledge according to specialisation, 3. Create academic writings and/or research on music relevant topics, 4. Be able to work effectively in collaboration with others at both international and national levels according to one's roles and responsibilities, 5. Demonstrate the ability to communicate musical knowledge and ideas, 6. Be able to use information technology to conduct research and present academic works in different formats, and 7. Demonstrate

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<sup>101</sup> Additional document a): Link to curricula in COMMAS (TQF2)

<sup>102</sup> SER p. 35.

<sup>103</sup> SER p. 35-36; Additional document a): Link to curricula in COMMAS (TQF2)

<sup>104</sup> Annex 2-1.

<sup>105</sup> SER p. 36.

<sup>106</sup> SER p. 37.

<sup>107</sup> SER p. 37.

high-level performance skills individually and in collaboration with others as a soloist, ensemble member, conductor, or composer<sup>108</sup>.

The aim of the PhD programme is to cultivate scholars and researchers with high expertise in their respective subject areas, who can generate new knowledge and effectively apply their knowledge. There are five learning objectives: 1. Conduct oneself with a high sense of moral and work ethics, 2. Have excellent experience and high musical expertise, 3. Excel in academic and research writing and integrate knowledge, problem solving and language skills in music research, 4. Display respectful behaviours, cooperative attitude, and responsibility, 5. Apply computer skills and information technology effectively<sup>109</sup>.

More detailed learning outcomes are also formulated for each of the programmes to ensure alignment with the vision of the College<sup>110</sup>. The syllabi submitted for the review process do not include learning outcomes for the courses<sup>111</sup>. However, the template “Course specification TQF3” includes the heading “learning objectives”, meaning that each course is presumed to have specified learning objectives, if not learning outcomes<sup>112</sup>.

The curricula are communicated to teachers and students through the COMMAS system. Each curriculum is integrated into a much larger document, TQF2, which also includes many other types of information such as educational management system, plans for recruitment and budget<sup>113</sup>. It is unclear how students access the course specifications TQF3.

The programmes offer a varying degree of opportunities for students to develop their individual study profile. In the BM programme, students who wish to specialise in applied music can choose between several applied music majors: classical performance, jazz, popular music, Thai and Eastern music, composition, and music theatre. Students who wish to concentrate on the academic side of music can choose between music business, music technology, music therapy, and music education as their major. 12 credits are dedicated to music electives and free electives<sup>114</sup>. Students in the applied music majors have two individual lessons a week, where one of the lessons can be tailored to the student’s individual needs and abilities. Students can also choose a minor instrument, which can be studied in individual lessons, group lessons or in ensembles depending on the ambitions of the student<sup>115</sup>. Furthermore, through their final project students are provided with opportunities to develop in their area of interest. In addition to the courses in the curriculum, students have the possibility to pursue areas of interest through seminars, workshops, clinics etc. which are offered by the College as extracurricular educational activities<sup>116</sup>. The College is aware that the BM programme offers less opportunities for individual profiles than similar programmes at many international institutions. This is due to the limitations set by TQF<sup>117</sup>. Students met with the review team also expressed some frustration with the lack

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<sup>108</sup> SER p. 38; Additional document a): Link to the curricula in COMMAS (TQF2)

<sup>109</sup> SER p. 38.

<sup>110</sup> Additional document a): Link to the curricula in COMMAS (TQF2)

<sup>111</sup> Annex 2-16; Additional document b): Syllabi.

<sup>112</sup> Annex 1-18.

<sup>113</sup> Additional document a): Link to the curricula in COMMAS (TQF2)

<sup>114</sup> SER p. 39; Additional document a): Link to the curriculum in COMMAS (TQF2)

<sup>115</sup> SER p. 39.

<sup>116</sup> SER p. 39; Annex 2-4.

<sup>117</sup> SER p. 39; Meeting with College administration.

of flexibility<sup>118</sup>. The College tries to support each student's individual development in other ways such as through active advising, minor lessons and independent studies<sup>119</sup>.

In the MM programme students have two individual lessons per week in their major area of study, one of which can be with a different teacher from their main tutor. Students can follow either study plan A or plan B. There are 6 credits out of 36 for electives in study plan A and 12 for students in study plan B. Electives can be in music history, theory, literature and minor instruments, or courses from other graduate programmes. The final recital and thematic paper also provide opportunities for individual specialisation<sup>120</sup>.

The MA programme offers possibilities for an individual profile through the choice of a major in musicology, music business, music therapy, or music education. Students are required to participate in an academic field trip and can use this as an opportunity to strengthen their profile. Students in study plan A write a thesis, which can support their profile, and they have 4 out of 38 credits for electives. Students in study plan B can strengthen their profile through the required thematic paper and through 10 credits of elective courses<sup>121</sup>.

The curriculum in the DM programme includes a minimum of 6 credits electives where students can choose within a range of courses in music history, literature, theory, and period music study. Students are also encouraged to attend a festival, workshop or conference abroad relevant to their profile. In the last year of study, students concentrate on their final recital and dissertation which gives them opportunity to pursue their artistic interests<sup>122</sup>.

The PhD programme also has two study plans. In study plan A, all 48 credits are designated for the dissertation, thereby enabling the student to shape his/her own profile. Students in study plan B have two credits for electives and 36 for the dissertation meaning that most of the study programme can be geared towards the students' needs and interests<sup>123</sup>. Students in the master's and doctoral programmes choose their own advisors among eligible academic staff<sup>124</sup>.

There are many projects and activities that students can choose to get involved in<sup>125</sup>. They are mainly initiated by the College, but some are also initiated by the students<sup>126</sup>. Students can choose their advisor and repertoire within certain requirements. It appears that there are variations between departments when it comes to degree of freedom for students to choose and create one's profile, with the popular music department being the most flexible<sup>127</sup>.

According to the TQF2, programmes can be revised every five years. Changes to the programmes within these intervals is possible, but the process is considered difficult and

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<sup>118</sup> Meeting with students.

<sup>119</sup> SER p. 39; Meeting with College administration.

<sup>120</sup> SER p. 40; Link to TQF2 for the MM programme on SER p. 39.

<sup>121</sup> SER p. 40.

<sup>122</sup> SER p. 41.

<sup>123</sup> SER p. 41.

<sup>124</sup> Annex 2-8.

<sup>125</sup> Meeting with students.

<sup>126</sup> Meeting with teachers.

<sup>127</sup> Meeting with students; Meeting with teachers.

time consuming. Electives can be used to incorporate changes in the programmes without changing the programme as such. The lack of flexibility is perceived as a challenge<sup>128</sup>.

The curricula specify teaching strategies for each of the learning outcomes on programme level. These include strategies such as lectures, demonstrations, one-to-one and group teaching, case studies, individual and group assignments, individual studies, masterclasses and practice<sup>129</sup>. The different strategies are mapped against the learning outcomes of the programme<sup>130</sup>. On course level, the template “Course specification TQF3” includes teaching strategies as a heading<sup>131</sup>. However, the syllabi submitted for the review process do not include such strategies<sup>132</sup>.

The management has a focus on experiential learning and learning outside the classroom in the real world<sup>133</sup>. The review team heard examples of students being involved in lesson planning, leading practice sessions and being assigned assistant roles in projects<sup>134</sup>. The College acknowledges that it is challenging to find a balance between a student-centred approach to learning and teaching on the one hand and Thai culture with its emphasis on authority and hierarchy on the other. It continues to address this challenge<sup>135</sup>.

There are examples in the SER of teaching and learning across bachelor and master level, such as when BM and MM students have joint seminars and projects. The BM students thereby get an early exposure to advanced techniques and knowledge while the MM students enhance their leadership skills through collaboration and mentorship<sup>136</sup>.

The review team heard examples of increasing cross-departmental collaborations such as between popular music and music technology, musical theatre and jazz, classical and popular music, and of music business students working with different departments to organise and produce concerts<sup>137</sup>. The intention is to give students opportunities to explore new perspectives and develop broader skill sets<sup>138</sup>. There is now also the possibility to obtain double degrees, and there are plans to offer courses across faculties<sup>139</sup>.

Students are encouraged to engage in critical reflection to foster deeper understanding, independence and professional growth<sup>140</sup>. In the BM programme this is achieved in different ways. Students give and receive feedback from each other as well as their teachers in studio classes, masterclasses and composition classes, thereby learning to reflect critically on both their own and their fellow students’ artistic development. Through academic writing in several courses students learn to assess sources critically and to articulate their arguments and perspectives. Participation in ensembles involves peer discussions and giving and receiving feedback which encourages reflection on artistic

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<sup>128</sup> Meeting with College administration.

<sup>129</sup> Additional document a): Link to the curricula in COMMAS (TQF2).

<sup>130</sup> Additional document a): Link to the curricula in COMMAS (TQF2).

<sup>131</sup> Annex 1-18.

<sup>132</sup> Annex 2-16; Additional document b): Syllabi.

<sup>133</sup> Meeting with College administration.

<sup>134</sup> Meeting with teachers; Meeting with students.

<sup>135</sup> SER p. 31.

<sup>136</sup> SER p. 37.

<sup>137</sup> Meeting with College administration; Meeting with programme and department chairs; Meeting with teachers.

<sup>138</sup> SER p. 42; Meeting with College administration; Meeting with programme and department chairs

<sup>139</sup> Meeting with members of the Board of directors and University administration.

<sup>140</sup> SER p. 42; Meeting with programme and department chairs; Meeting with students.

development. Preparation for the final recital or project requires students to reflect on their learning process and artistic visions<sup>141</sup>. The students in the master's and doctoral programmes have opportunities to develop their critical thinking through research and academic writing where they must critically analyse literature, methodologies and findings. When participating in conferences, seminars, proposal defences, and dissertation discussions, they can engage in critical dialogue with other researchers, teachers, and peers. MM and DM students assess and discuss their own and their peers' performances, and they reflect on teaching strategies in pedagogy courses<sup>142</sup>. MA and PhD students are required to carry out an international field trip or attend a workshop or conference and reflect on their experience in a report<sup>143</sup>.

Research is integrated into all five programmes. In the BM programme students have several subjects where academic writing and research assignments are included. For students in academic majors, research subjects are included in the programme. Students in applied majors must do in-depth studies of their performance repertoire and prepare programme notes. There are also activities organised by the College which encourage students to do original and creative work such as international competitions, festivals and conferences. The course Introduction to Research is now offered in the programme<sup>144</sup>.

The MM programme focuses on applied music, but research constitutes an important part, mainly in the form of artistic research. There is a foundation course in artistic research in the first semester where students learn research and academic writing skills as well as source criticism and research ethics. Research takes place mainly through practical musicianship as a method for exploration and inquiry with the aid of theory and analysis. Students are also required to write term papers in many courses, encouraging independent work. The final thesis in the MM programme is a thematic, scholarly paper where the student independently investigates a topic relevant to his/her field of study. The Graduate handbook outlines necessary information and regulations concerning the MM thematic paper<sup>145</sup>. The Thai educational system requires students to produce a traditional research thesis or thematic paper even in performance-based master's programmes. The College is aware that this differs from internationally accepted practices where a master recital, and well-researched programme notes is considered as equivalent to a scholarly thesis<sup>146</sup>.

The MA programme includes core courses in research methodologies for all majors, and there are research courses relevant for the different majors where, for example, musicology students carry out fieldwork research, and music business students carry out research on music behaviour as part of the course. Students in study plan A write a scholarly thesis and are in addition required to publish an article based on their thesis in a peer-reviewed journal. Students in study plan B carry out applied research related to problems in their professional specialisation<sup>147</sup>.

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<sup>141</sup> SER p. 42; Meeting with programme and department chairs; Meeting with students.

<sup>142</sup> SER p. 43; Meeting with programme and department chairs; Meeting with students.

<sup>143</sup> SER p. 43; Annex 2-6.

<sup>144</sup> SER p. 43-44.

<sup>145</sup> SER p. 44; Link to Graduate handbook: MM thematic paper on SER p. 44.

<sup>146</sup> SER p. 45.

<sup>147</sup> SER p. 45.

Research is an integral part of the DM programme. There is an artistic research course on research methods, academic writing skills, source criticism, and research ethics. Several courses require students to write a term paper where students work independently, and the qualifying exam before entering the dissertation phase includes producing three short research papers on diverse topics within seven days. The dissertation for performance majors is related to music performance issues, such as performance practice, technique or literature. Composition majors must compose an original large-scale composition at least 20 minutes long, and a minimum 50-page long analytical paper including a critical discussion of the piece. The dissertation for conducting majors can focus on research on interpretation, literature, analysis, ensemble pedagogy or topics from the professional field. There are guidelines concerning dissertation writing and procedures for the DM programme in the Graduate handbook. These include the requirement to publish an article in an international peer-reviewed journal based on the dissertation<sup>148</sup>. The DM programme is a compromise between the requirements in the Thai higher education system for students to carry out traditional academic research, and newer international trends towards accepting artistic projects and experience-based research<sup>149</sup>.

The PhD programme includes several core courses on research methodologies, both general and subject-specific. There are research courses relevant to the specific majors, where for example musicology students are required to carry out field work research<sup>150</sup>. A large portion of the credits are allocated to the dissertation<sup>151</sup>. In addition, students must publish an article in a peer-reviewed journal indexed in databases accepted by the Graduate School. Information and regulations concerning the dissertation process are available in the Graduate handbook<sup>152</sup>.

The College of Music library provides resources for research conducted by both students and academic staff, including many online databases such as ProQuest, Naxos Music Library, and Oxford Music Online<sup>153</sup>. Teachers provide research-based teaching and contribute to more updated knowledge to the programme curricula by being active researchers/artists themselves<sup>154</sup>. Approximately 100 out of 137 faculty members have produced academic and/or creative works since 2013<sup>155</sup>, and the College encourages these activities through early research grants as well as by establishing two journals to enable publication: The monthly *Music Journal* and the peer-reviewed bi-annual *Mahidol Music Journal* which is now indexed in *Scopus*. It is a national requirement to produce academic works to act as an advisor for theses or thematic papers on the graduate level<sup>156</sup>. This poses a challenge for the College with its predominantly artistic staff profile<sup>157</sup>. This will be discussed in Standard 3.1.

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<sup>148</sup> SER p. 445-46; Annex 2-8.

<sup>149</sup> SER p. 46.

<sup>150</sup> SER p. 46.

<sup>151</sup> Annex 1-2.

<sup>152</sup> Annex 2-8.

<sup>153</sup> SER p. 44-45.

<sup>154</sup> SER p. 44; p. 46.

<sup>155</sup> SER p. 43.

<sup>156</sup> SER p. 45.

<sup>157</sup> Meeting with senior administrative staff.

Students have many opportunities throughout the year to present their creative, musical and artistic work inside and outside the College<sup>158</sup>. For BM students it is part of the curriculum to perform in several recitals or have their creative work performed. They also have performance opportunities at the many festivals, conferences and competitions hosted by the College and present their work at local, national and international events. The MM and DM students also have performance requirements as part of their curriculum. In addition, they can present their work at the many events held at the College such as the Thailand International Composition festival and Thailand International Jazz Conference, and they are encouraged to enter competitions abroad. The MA and PhD programmes offer students different opportunities to present their academic works, creative projects, music therapy interventions, music teaching etc as part of the curriculum. They can also submit articles to the College's two music journals and present their work in schools, hospitals, and at conferences<sup>159</sup>.

The College has taken steps to develop and strengthen the advisors' role in helping students finish their thesis in the master's and doctoral programmes. One of them is to create a thesis advisor handbook<sup>160</sup>. Students met by the review team confirmed that they were well supported and that their teachers and advisors were very helpful<sup>161</sup>.

The SER outlines evidence that the admission and learning processes work effectively. The drop-out rate is less than 3.5% in recent years, and 70 % of the graduates work in relevant fields or continue their studies. Employer satisfaction is rated 4.76 out of 5.0 indicating that the programmes prepare their graduates effectively<sup>162</sup>. Regular quality assurance measures such as student feedback and staff evaluations are used to further enhance the quality<sup>163</sup>.

There are clear and inclusive admission criteria for each of the programmes, and these are communicated through several channels to prospective students. The criteria are relevant to each of the programmes and majors for assessing the abilities of the applicants. The learning outcomes and the teaching and learning strategies are clearly stated at programme level and mapped against the LOs in the TQF. There are links in COMMAS to each programme, but the curricula are embedded in extensive TQF2 documents. The review team suggests that the curricula should be communicated to students and other stakeholders in a more user-friendly form than an extensive TQF2 document. It is also suggested that the syllabi should outline both the LOs of the specific course and the main teaching and learning strategies utilised.

Students have some opportunities to develop their own study profile, but the BM programme in particular suffers from lack of flexibility due to the TQF requirements. The requirement to produce academic texts in the performance-based MM and DM programmes is also an obstacle for students with a strong artistic profile. The review team is aware that these requirements are outside the control of the College but encourages the management to continue its efforts to convey the nature and needs of arts education.

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<sup>158</sup> Meeting with students.

<sup>159</sup> SER p. 47.

<sup>160</sup> SER p. 49; Annex 2-8.1.

<sup>161</sup> Meeting with students.

<sup>162</sup> SER p. 49; Annex 2-9.

<sup>163</sup> SER p. 49.

Critical reflection and research are well embedded in all five programmes. The review team also heard examples of projects and activities initiated and led by students, but the examples of syllabi submitted indicate that the teaching and learning processes are mainly teacher-directed. The review team suggests that students should be given a more active role in their learning process, fostering independence and a greater sense of ownership of learning.

There are established procedures for student support at different phases, and there is strong evidence for the effectiveness of the admission and learning processes in terms of student retention, employment rates, and employer satisfaction.

## Compliance with Standard 2.1

The Review Team concludes that the programmes comply with Standard 2.1 as follows:

Programme	Compliance level
Bachelor of Music (BM)	Fully compliant
Master of Music (MM)	Fully compliant
Master of Arts (MA)	Fully compliant
Doctor of Music (DM)	Fully compliant
Doctor of Philosophy (PhD)	Fully compliant

## 2.2. Students' progression and assessment

**Standard 2.2** *The programme has effective procedures in place to formally monitor and review the progression of its students. Assessment methods are clearly defined and effectively demonstrate achievement of learning outcomes. There is an effective complaints and appeals system in place at programme level.*

The grades of the students in the BM programme are registered in the COMMAS system<sup>164</sup>. Teachers have one hour per week scheduled for advising students who can book appointments<sup>165</sup>. The student and his/her advisor can thereby follow the student's academic progress. In addition, students' achievements in competitions outside the programme are registered<sup>166</sup>. There is a similar system for students in the master's and doctoral programmes in addition to a student service system in the Graduate School. This helps students,

<sup>164</sup> SER p. 50; Annex 2-10.

<sup>165</sup> Meeting with teachers.

<sup>166</sup> SER p. 50; Annex 2-11.

advisors and instructor to monitor the student's progression through the graduate programme<sup>167</sup>. There are also systems in place to survey the achievement and employability of the graduates.<sup>168</sup> These data are reviewed by several units in the College, including the office of student affairs and the quality assurance unit<sup>169</sup>.

There are mechanisms for recognising prior learning and studies abroad. Students who have studied at other institution can apply for credit recognition which will be based on an evaluation of their previous coursework, syllabi and achievements<sup>170</sup>. Students who study at partner institutions can transfer their credits back to their programme. There are learning agreements between the institutions ensuring alignment in coursework between the institutions<sup>171</sup>.

In the BM programme performance-based courses are assessed through recitals and ensemble performances, and academic courses through essays, presentations, and research projects. Non-performance majors carry out a project related to their major in the last year of the programme<sup>172</sup>. In the master's and doctoral programmes, academic courses are assessed through thesis, dissertations, papers and articles. There are extensive written and oral exams before students can enter the thesis/dissertation phase<sup>173</sup>. There is a requirement to publish a peer reviewed research article as part of the assessment in the master's and doctoral programmes. It became easier for students to have their articles published once the *Mahidol Music Journal* was launched<sup>174</sup>. Performance assessment for the MM and DM programmes is carried out through recitals, concert presentations and performances<sup>175</sup>.

Assessment methods are described in the curricula and in detail in the syllabi seen by the review team<sup>176</sup>. Consistency and fairness in grading is ensured by several mechanisms: Grading rubrics are used for performance examinations and major assignments, more than one faculty member takes part in grading major assessments, external examiners may take part in final recitals and major projects, and assessment methods and results are discussed in faculty meetings. In addition, student course evaluations include questions concerning fairness and clarity in assessment, and the programme committee regularly review assessment methods to ensure alignment with learning outcomes and expectations from the industry<sup>177</sup>. Students have started to use artificial intelligence (AI) for assignments. The College is in the process of enforcing an ethical policy established by the University on the use of AI, but it is not yet integrated into the programmes<sup>178</sup>.

According to the SER, students are being acquainted with the assessment criteria through orientation sessions at the beginning of their studies, through syllabi which students receive at the beginning of each semester, and through the student handbook for BM student

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<sup>167</sup> SER p. 50; Annex 2-11; 2-12.

<sup>168</sup> SER p. 50; Annex 2-14.

<sup>169</sup> SER p. 50.

<sup>170</sup> SER p. 50.

<sup>171</sup> SER p. 51.

<sup>172</sup> SER p. 51.

<sup>173</sup> SER p. 51; Annex 2-15.

<sup>174</sup> Meeting with senior administrative staff.

<sup>175</sup> SER p. 51.

<sup>176</sup> Annex 2-17; Additional document a): Link to curricula in COMMAS (TQF2).

<sup>177</sup> SER p. 51.

<sup>178</sup> Meeting with College administration; Meeting with programme and department chairs.

and the Graduate handbook for master's and doctoral students<sup>179</sup>. The syllabi reviewed by the review team did not, however, include assessment criteria<sup>180</sup>. There are regular faculty meetings to assess and standardise assessment practices across the programme, and specific briefing sessions are carried out before major assessments to explain criteria and expectations in detail<sup>181</sup>.

Students receive feedback on their assessments in several ways: Teachers provide written and oral feedback on performances, assignments and research papers throughout the course. Students met by the review team confirmed that they received such feedback from their teachers<sup>182</sup>. Jury members provide detailed evaluations of recitals and give constructive feedback on technique, interpretation and stage presence, based on a template<sup>183</sup>. Advisors monitor the progress and have one-on-one meetings helping students reflect on their progress and ensure ongoing development<sup>184</sup>. Students are invited to give feedback on assessment methods at the end-of-course survey, which inform curriculum updates and grading practices. Master's and doctoral students also discuss and give feedback on assessment methods and processes in research seminars<sup>185</sup>.

The SER lists three factors that confirm the effectiveness of the assessment methods; first, a high percentage of graduates pursue professional careers or further studies<sup>186</sup>; second, employer satisfaction is high<sup>187</sup>; third, the programmes meet international standards, as indicated by previous successful MusiQuE accreditations and a ranking as number 28 in the QS World University Ranking in Music<sup>188</sup>.

There is a complaints and appeal procedure in place in the College's and Mahidol University's regulations. Student can submit an appeal to the Registrar's office which will be reviewed and processed by the office of academic affairs to ensure a fair treatment<sup>189</sup>. The student's academic advisor and staff at the student affairs office can provide guidance in the process<sup>190</sup>.

There are digital systems in place to monitor students' progress in all five programmes, and both students and their advisors have access to these data. There are also data collected on employability and employer satisfaction, and these data are used for quality assurance.

A variety of assessment methods are used within each programme, relevant to the learning outcomes of the courses. The requirement in the MM and DM programmes to produce academic texts, including a peer reviewed article, is however less relevant considering the artistic profile of these programmes. It also differs from assessment practices in similar programmes internationally. The review team therefore suggests that the

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<sup>179</sup> SER p. 52.

<sup>180</sup> Additional document b): syllabi.

<sup>181</sup> SER p. 52.

<sup>182</sup> Meeting with students.

<sup>183</sup> SER p. 52; Annex 2-17.

<sup>184</sup> SER p. 52.

<sup>185</sup> SER p. 53.

<sup>186</sup> SER p. 53; Annex 2-9.

<sup>187</sup> SER p. 53; Annex 2-14.

<sup>188</sup> SER p. 53.

<sup>189</sup> SER p. 53.

<sup>190</sup> SER p. 54.

College should continue to advocate for assessment methods which are more artistically relevant in these programmes.

Assessment methods are described in detail in curricula and syllabi, and there are several mechanisms in place to ensure fairness and consistency. Assessment criteria, however, are not outlined in the syllabi. The review team suggests that the criteria should be included in the syllabi, especially since the learning outcomes are not outlined either. It is also suggested to establish guidelines for the use of AI in assessment.

Students receive timely and constructive feedback on their assignments and are invited to give feedback on assessment methods and procedures. There are complaints and appeals processes in place.

## Compliance with Standard 2.2

The Review Team concludes that the programmes comply with Standard 2.2 as follows:

Programme	Compliance level
Bachelor of Music (BM)	Fully compliant
Master of Music (MM)	Fully compliant
Master of Arts (MA)	Fully compliant
Doctor of Music (DM)	Fully compliant
Doctor of Philosophy (PhD)	Fully compliant

## 2.3. Students' employability

**Standard 2.3** *The programme has effective mechanisms in place to ensure that students acquire the necessary skills that facilitate their transition towards a professional life in the music and / or related artistic domain. Procedures are in place to formally and effectively monitor students' subsequent employability and professional achievement. The information thus collected is efficiently used to maintain an active link with the music / artistic profession and to further develop the curriculum.*

A large portion of the BM programme consists of courses aimed at developing the student's musical skills in connection to their major area of study. In addition, there are courses in technology, business economy and management to prepare for a professional career as well as general courses in languages, social science and humanities. Industry professionals give guest lectures and workshops. The Career development centre offers seminars and workshops on career related topics such as marketing and writing CVs. Students can

take a three-day certificate training programme offered by SEAMLI focusing on leadership skills. They can also gain practical experiences through regular performances and collaborations with Yamaha Music School, and internships through partnerships with music organisations. The Music Entrepreneurship and Innovation fast-track programme (MEI) provides opportunities for combining a BM degree with a Master of management in entrepreneurship and innovation<sup>191</sup>.

Students in the master's and doctoral programmes gain advanced research and academic skills as well as presentation skills through courses, scholarly publications and conferences. In addition, PhD and MA students gain practical research experience through field trips and data collection. MM and DM students develop their performance and artistic skills through professional performance training, involving coaching on their performances as well as opportunities to learn from masterclasses and festivals<sup>192</sup>. Many students in the DM programme are already, or will become, teachers in higher music education. The review team heard of frustration over The Graduate School has decided to exclude the course Advanced pedagogy from the DM curriculum, which has caused some frustration<sup>193</sup>. The course is now offered as an elective<sup>194</sup>. There are courses in the MA programme which develop students' industry and entrepreneurial skills. The career development centre provides information about job opportunities and provides individual counselling<sup>195</sup>.

There are currently more than 15 Memorandums of Understanding (MoU) with industry partners. They offer advice needed to update the programmes, opportunities for internships, and feedback<sup>196</sup>. Examples are music technology students who have internships in production houses and studios, and music therapy students who train at Mahidol hospitals<sup>197</sup>. Classical students can also gain work-life experiences through intern and side-by-side positions in the TPO. Intern positions are based on auditions open to current College students who are called upon to perform for a stipend when extra musicians are needed. Side-by-side positions are open for all students without audition and provide learning opportunities for less advanced students<sup>198</sup>. The College's music events management section manages requests from the wider community for jobs to be performed at different events. This gives students opportunities to experience real-life work situations with professional expectations, and to establish contacts with future employers and colleagues in the profession<sup>199</sup>. Teachers also use their networks to connect students with additional opportunities. Students met by the review team underlined how their teachers encourage them to get real-life work experiences<sup>200</sup>. The increasing number of such learning opportunities for students in all programmes reflects the College's ambition to enhance experiential learning outside the classroom<sup>201</sup>. This ambition is supported by alumni and representatives from the music profession met by the review team. They

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<sup>191</sup> SER p. 54-55.

<sup>192</sup> SER p. 55-56.

<sup>193</sup> Meeting with senior administrative staff.

<sup>194</sup> Additional document a): Link to the curriculum in COMMAS (TQF2).

<sup>195</sup> SER p. 55-56.

<sup>196</sup> Meeting with College administration; Meeting with senior administrative staff.

<sup>197</sup> Meeting with programme and department chairs; Meeting with teachers.

<sup>198</sup> SER p. 75; Meeting with alumni and representatives from the music profession.

<sup>199</sup> SER p. 75; Meeting with alumni and representatives from the music profession.

<sup>200</sup> Meeting with students.

<sup>201</sup> Meeting with College administration.

expressed a need for students to learn more about society and business skills. They also need to find their individual profiles and voice and learn how to promote themselves<sup>202</sup>.

Students' employability and achievement are monitored by yearly surveys to recent graduates, alumni and employers. The surveys also give data on employment rates inside or outside the relevant field, as well as further studies<sup>203</sup>. The results are used in the periodical revisions of the programmes<sup>204</sup>. Students in the BM programme have an employment rate within their field of study of about 75% one year after graduation<sup>205</sup>. Graduates from the MM and MA programmes have about the same employment rate<sup>206</sup>. Many of the DM students are already employed and use their doctoral studies as a means for professional development since having a doctoral degree is important for securing a university position. Most of the graduates have positions in academia after graduation<sup>207</sup>. All the recent graduates from the PhD programme have found jobs within a relevant field<sup>208</sup>. Students met by the review team felt well prepared for a professional career since they receive tuition from first class teachers. They also underlined the opportunities for involvement in projects and outreach activities as important in this context<sup>209</sup>.

Graduates work in many areas within the music field, mainly within music performance, music education, music business and management, composition and arrangement, music technology and production, and musical theatre<sup>210</sup>. Employer satisfaction is high<sup>211</sup>, but graduates face challenges such as high competition for jobs, financial instability, and changes within the industry<sup>212</sup>.

The programmes assess and monitor the ongoing needs of the profession through engagement with employers in the industry, alumni feedback and employer satisfaction surveys<sup>213</sup>. Information is used to update the curricula through regular reviews and revisions. This has resulted in more industry relevant skills, such as the combination of music performance and music technology in the popular music major, internships and practical projects, and integrating music technology courses in the BM programme. The MEI fast-track programme is a response to the needs of the music industry for music business skills<sup>214</sup>, and the SEAMLI initiative for leadership skills<sup>215</sup>.

Alumni can continue to access COMMAS through their account. This provides opportunities for contact between the College and the alumni where they get information about activities, and the College can gather information about alumni employment and achievements. There is also an email newsletter for the alumni network<sup>216</sup>. In addition, alumni

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<sup>202</sup> Meeting with alumni and representatives from the music profession.

<sup>203</sup> SER p. 56; Annex 2-9; 2-10; 2-14.

<sup>204</sup> SER p. 57; Annex 2-9; 2-14.

<sup>205</sup> Annex 2-9.

<sup>206</sup> SER p. 56-57; Annex 2-14;

<sup>207</sup> SER p. 57.

<sup>208</sup> SER p. 58; Annex 2-14.

<sup>209</sup> Meeting with students.

<sup>210</sup> SER p. 59.

<sup>211</sup> Annex 2-9; 2-14.

<sup>212</sup> SER p. 59.

<sup>213</sup> SER p. 59.

<sup>214</sup> SER p. 60.

<sup>215</sup> SER p. 59.

<sup>216</sup> SER p. 59-61; Annex 2-18.

provide guest lectures, sponsorships and consultations for programme revisions<sup>217</sup>. Graduates are supported in their lifelong learning in several ways. They have access to workshops, and masterclasses organised by the College as well as online short courses and certificate programmes offered by Mahidol University. They continue to have access to library resources and are invited to participate in college events and performances with a discount or free access. Alumni are also invited to perform, conduct or present at college concerts, such as the alumni concert series, events, and festivals. They can benefit from support from the Career Development Centre as well as from the College’s many industry partnerships and professional collaborations. There are, however, no specific courses online or on campus for graduates, and the only formal life-long learning opportunity is to take another degree<sup>218</sup>.

As proven by employability statistics and employer’s satisfaction surveys, students are well equipped with both musical and non-musical skills for professional life. There is a strong emphasis on offering students real-life learning experiences. Effective systems are in place to monitor employability and professional achievement, and the information is actively used in the periodic revisions of the programmes. Data from employment surveys testify that most graduates are successful in finding relevant jobs

The graduates work in many areas within the music field, thereby meeting demands in society and the industry. There are good links between the College and the industry which enables input to the programmes. There are, however, rapid changes in the industry and increasing competition for jobs. The review team therefore suggests that curricula should be more flexible and dynamic to accommodate rapid changes in the job market, and that students’ entrepreneurial skills should be strengthened to prepare for portfolio and freelance careers.

Graduates are supported in their lifelong learning in several ways, but the review team suggests that the College also should consider providing flexible learning options such as workshops, online modules etc. to graduates in areas that provide relevant professional development without requiring a new degree.

**Compliance with Standard 2.3**

The Review Team concludes that the programmes comply with Standard 2.3 as follows:

Programme	Compliance level
Bachelor of Music (BM)	Fully compliant
Master of Music (MM)	Fully compliant
Master of Arts (MA)	Fully compliant

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<sup>217</sup> SER p. 58; Meeting with alumni and representatives from the music profession.  
<sup>218</sup> SER p. 60-61; Meeting with alumni and representatives from the music profession.

Doctor of Music (DM)	Fully compliant
Doctor of Philosophy (PhD)	Fully compliant

## 3. Teachers' perspectives

### 3.1. Staff qualification, professional activity and development

**Standard 3.1** *Members of the teaching staff<sup>219</sup> are qualified for their role and are active as artists/pedagogues/researchers. The size and composition of the teaching body are sufficient and appropriate to effectively deliver the curriculum. There are adequate opportunities for teaching staff for continued professional development.*

The College of Music aligns with Mahidol University's policy for hiring teachers, including national and international announcement of positions in Thai and English. A search committee is appointed to interview and recommends potential candidates. Potential candidates are then interviewed by a committee composed of members of the College's administration and experts in the relevant field<sup>220</sup>.

Candidates are assessed on their educational background, degrees earned and prior pedagogical and artistic experience. Ensuring equal opportunities is also part of the process<sup>221</sup>. The review team was assured that inclusion is inherent in Thai culture, so equity and diversity are not considered as an issue in this context<sup>222</sup>. There are national standard criteria for teaching and supervising at undergraduate and graduate levels established by the Ministry of Education<sup>223</sup>. Specific criteria for teachers, thesis advisors, and programme chairs at the master's and doctorate levels were issued in 2022, where minimal requirements are defined concerning degree or academic rank, research output, and professional experience<sup>224</sup>. These national regulations do not acknowledge artistic research or artistic output as equivalent to academic research when considering promotions towards professor level or being able to serve as a thesis advisor<sup>225</sup>. In 2020 the College of Music, in collaboration with Mahidol International College and the Faculty of Liberal Arts, developed a proposal to the University with the purpose of acknowledging artistic research and output as qualifying for academic promotion without an additional published paper. The proposal included comparisons with criteria used in other institutions. The proposal is still being processed, and the College will continue its efforts in this area<sup>226</sup>. The College management reports progress in the right direction, and musicians without a higher degree can now be employed in part-time positions<sup>227</sup>. There is also an opening for publishing in multimedia formats, which can be useful when documenting certain types of artistic output<sup>228</sup>. Based on the current overview of staff positions<sup>229</sup>, there are currently no full professors at the College, and concerns were also

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<sup>219</sup> The standard and related questions refer to all teaching staff regardless of their types of contracts – permanent, temporary, associate, etc.

<sup>220</sup> SER p. 61; Annex 3-1.

<sup>221</sup> SER p.61.

<sup>222</sup> Meeting with senior administrative staff; Meeting with members of the Board of directors and University administration.

<sup>223</sup> SER p. 61-62.

<sup>224</sup> SER p. 62; Annex 1-2.

<sup>225</sup> SER p. 63; SER p. 44; Annex 3-3.

<sup>226</sup> SER p. 63; p. 66.

<sup>227</sup> Meeting with the College administration.

<sup>228</sup> Meeting with members of the Board of directors and University administration.

<sup>229</sup> Annex 1-3.

raised about difficulties in recruiting highly qualified staff due to these regulations<sup>230</sup>. This is a particular concern for the MM and DM music programmes, where the teaching staff needs to consist primarily of performers, conductors, and composers at a high artistic level<sup>231</sup>. It was suggested that the programmes should invite more visiting artists, not academics, to teach part time or in shorter residencies to remedy this challenge<sup>232</sup>.

When a candidate is chosen for a position, s/he attends orientation sessions and works for a probation period of 3-6 months before passing a teaching evaluation by a committee<sup>233</sup>. To ensure the quality of their work, all teaching staff members will have their teaching observed twice a semester by their department chair and their peers. They are also required to make a self-evaluation in the areas of teaching, creative/academic work and College service. The results are assessed by the Associate dean for academic affairs and the Dean<sup>234</sup>.

Alumni and representatives of the profession met by the review team emphasized how the College provides students with access to great professors and mentors<sup>235</sup>, and students met also expressed satisfaction with their teachers<sup>236</sup>.

Actions have been taken over the past two years to increase the number of teachers who, according to the 2022 regulations, are eligible to serve as thesis advisors at the master's or doctoral levels. Actions include actively supporting and promoting artistic research, the establishment of the Mahidol Music Journal as a publishing platform, and the use of mentoring. In addition, grants are made available to support research output. As a result, another eight staff members can now serve as thesis advisors<sup>237</sup>.

The College has 119 full time teaching staff, of whom 31% are non-Thai nationals. Over 80% hold a master's or doctoral degree. When appointed, teaching staff are given a one-year contract which can be renewed twice. The contract can then be extended for three or five years. Teachers begin at the rank of instructor, and they can apply for assistant professorship after two years if they have a doctoral degree or after five years if they have a master's degree.<sup>238</sup> The Mahidol University offers grants to young teachers to enable them to earn a master's or doctoral degree abroad<sup>239</sup>.

The BM programme has 106 full-time and 137 part-time teachers. The MM programme has 35 full-time and 35 part-time teachers, while the MA programme has 20 full-time and 20 part-time teachers. Over 60% of the teachers have a doctoral degree, the rest have a master's degree. There are 28 full-time teachers involved in the DM programme and 7 in the PhD programme, all with a doctoral degree in accordance with national regulations. In addition, there are 5 part-time teachers in the DM programme<sup>240</sup>.

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<sup>230</sup> SER p. 65; Meeting with College management.

<sup>231</sup> SER p. 66; Meeting with programme and department chairs.

<sup>232</sup> Meeting with alumni and representatives from the music profession.

<sup>233</sup> SER p. 61.

<sup>234</sup> SER p. 61; Annex 3-2.

<sup>235</sup> Meeting with alumni and representatives from the music profession.

<sup>236</sup> Meeting with students.

<sup>237</sup> SER p. 62.

<sup>238</sup> SER p. 63.

<sup>239</sup> SER p. 64; Annex 3-5.

<sup>240</sup> SER p. 64; Information provided in e-mail from Assistant Dean 23.09.25.

Creative work is included as part of the work-load agreements<sup>241</sup>. There are yearly internal research grants available to support teaching staff's research activities and creative work. This has resulted in recordings, concerts, compositions, research articles and textbooks<sup>242</sup>. One of the strategies of the grant scheme is to support the elaboration of artistic output into artistic research which then can be published in journals or presented at conferences<sup>243</sup>. The University's Knowledge management team has produced instructional videos on how to achieve academic promotion through artistic research<sup>244</sup>. There is also a need to train faculty members in artistic research through seminars and mentoring. This will enable performers, conductors and composers to seek promotion and qualify as advisors at master's or doctorate levels<sup>245</sup>.

The Department of academic affairs collects and updates overviews over each staff member's research and artistic activities to ensure that such activities are undertaken and to support the staff members' professional development<sup>246</sup>.

There is a professional development fund where academic staff can apply for support of a wide range of activities such as conferences and workshops. Teachers in the DM programme often use this funding to perform at festivals or give masterclasses at other institutions<sup>247</sup>. There are also travel grants available for specific projects. Furthermore, the University and the College also organise seminars and workshops for staff acting as advisors, and on research and administrative skills<sup>248</sup>. Faculty members are encouraged to attend the many guest lectures and workshops given by renowned experts<sup>249</sup>. The SER outlines a wide range of possibilities for supporting professional activity and development of teachers in the DM programme. In addition to the ones mentioned above, there are budget allocations for organising concerts and inviting international guests/performers, giving staff the opportunity to perform in collaboration with the guests. Annual international events organised by the College also provide performers, conductors, and composers with professional development opportunities<sup>250</sup>. Many teachers in the DM programme are members of the Thailand Philharmonic Orchestra, which provides them with ample opportunities for professional activity<sup>251</sup>.

To ensure the effectiveness of the professional development initiatives, several mechanisms are employed by the College. These include regular staff evaluations by students, management as well as self-evaluations, and biannual performance assessments as mentioned above. Teachers can also submit evidence of their teaching quality for assessment against the MUPSF criteria to track their development as teachers. Furthermore, the College gathers feedback from teachers on the relevance and

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<sup>241</sup> Meeting with senior administrative staff.

<sup>242</sup> SER p. 65; Annex 3-7.

<sup>243</sup> SER p. 66.

<sup>244</sup> SER p. 65.

<sup>245</sup> SER p. 66.

<sup>246</sup> SER p. 65; Annex 3-6.

<sup>247</sup> SER p. 66.

<sup>248</sup> SER p. 65.

<sup>249</sup> SER p. 67.

<sup>250</sup> SER p. 66.

<sup>251</sup> SER p. 66

effectiveness of the opportunities offered and engages with the industry to ensure the relevance of the initiatives<sup>252</sup>.

Teaching staff play different roles in planning and execution of the many international events hosted by the College, such as Thailand International Jazz Conference, Thailand International Piano Competition and Thailand International Composition Festival. They are also contributing to the College’s music education programme, as well as carrying out duties in the various College committees. The College encourages and supports its staff members to collaborate externally, and to provide services for other organisations, such as being a jury member, guest speaker, or reviewer<sup>253</sup>.

Teaching staff are encouraged to critically reflect on their teaching through course reports which are required submitted after the completion of each course. These include student evaluations of the course as well as the instructor’s suggestions for improvements<sup>254</sup>. The observations of teaching by the department chair and peers each semester also provide opportunities for reflection. The self-evaluation report provides another opportunity, both when writing it, but also when discussing the report with their department chair<sup>255</sup>.

There are defined and transparent procedures in place for recruitment of new teachers. Criteria for assessing applicants are relevant, but national regulations require academic degrees for full time teachers and advisors in all master’s and doctoral programmes. Similarly, promotion to full professor requires academic publications. This can have a potentially detrimental effect on recruitment and retention of otherwise well qualified staff with an artistic profile, and it limits their opportunities for promotion. This is a concern for the MM and DM programmes in particular. The College has taken initiatives to acknowledge alternative pathways, the review team strongly supports the advocacy for national recognition of artistic research and output as equal to academic research and recommends the continuation of these efforts. Several measures have been successfully implemented to help qualify teachers to meet the existing regulations.

There are several mechanisms in place to support teachers’ artistic/academic output and to enhance their professional development. The effects of these mechanisms are being monitored.

**Compliance with Standard 3.1**

The Review Team concludes that the programmes comply with Standard 3.1 as follows:

Programme	Compliance level
Bachelor of Music (BM)	Fully compliant
Master of Music (MM)	Substantially compliant

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<sup>252</sup> SER p. 67.  
<sup>253</sup> SER p. 68.  
<sup>254</sup> SER p. 69; Annex 1-18  
<sup>255</sup> SER p. 69; Annex 3-2.

Master of Arts (MA)	Fully compliant
Doctor of Music (DM)	Substantially compliant
Doctor of Philosophy (PhD)	Fully compliant

## 4. External perspectives

### 4.1. International perspectives and experiences for students and staff

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

The College's international strategy is based on Mahidol University's Globalisation strategy with the vision to become a leader in music education in Southeast Asia and in the world<sup>256</sup>; The geographical location of the College, its strong infrastructure and financial strength have created a self-imposed challenge to serve as a resource for higher music education institutions in the region<sup>257</sup>. Language awareness plays a major part in realising this vision. The MM and DM programmes are taught in English, and some courses in the BM, MA and PhD programmes are also taught in English depending on the instructor<sup>258</sup>. Having an international faculty has been a commitment for the College since its founding. Currently, there are 27 full-time international teachers from 9 different countries teaching in English at all levels and in all degree programmes<sup>259</sup>. Students entering the College know that courses are taught in English. There are English proficiency requirements for students when entering the College as well as when they graduate<sup>260</sup>.

Providing international experiences for staff and students is a priority. More than ten of the young Thai teachers have received grants to complete doctoral studies abroad before returning to the College<sup>261</sup>. Most Thai teachers have had the opportunity to continue their professional development through international studies or visits to international partners<sup>262</sup>. Grants from the Professional development fund, research grants, and the Academic mobility programme provide funding<sup>263</sup>. The International relations office provides support and assistance as needed. Staff can also interact with international artists during their residency at the Thailand Philharmonic Orchestra<sup>264</sup>. There are English proficiency requirements for both academic and support staff, and most have a good level of English proficiency<sup>265</sup>.

Students benefit from visits by international guests giving lectures, workshops or masterclasses. Each department has a budget allocated to inviting international guests and scholars and is supported by the international relations office in the process. Students met by the review team wished to have more access to international artists, in particular within the popular music genre. The TPO can help develop students through international exposure. Visiting conductors and soloists at the Thailand Philharmonic Orchestra give

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<sup>256</sup> SER p. 69.

<sup>257</sup> SER P. 73.

<sup>258</sup> SER p. 69; Annex 1-3.

<sup>259</sup> SER p. 73.

<sup>260</sup> SER p. 69.

<sup>261</sup> SER p. 73.

<sup>262</sup> SER p. 73.

<sup>263</sup> SER p. 72; Meeting with teachers.

<sup>264</sup> SER p. 70.

<sup>265</sup> SER p. 69; Additional document e) English proficiency requirements

lectures or masterclasses for students in the MM and DM programmes<sup>266</sup>. Students can also gain international perspectives through attending the many international events at the College such as international competitions, conferences and festivals<sup>267</sup>.

The BM students can travel abroad to participate in activities organised by their department or the College, or informally with the help of their teacher<sup>268</sup>. All students in the MA and PhD programmes are required to carry out an international professional development activity such as attending a conference, workshop or exhibition related to their major field of study. Students mainly plan this activity themselves, but with support from their advisor or their department, and the review team heard examples of how students were thoroughly prepared by their advisor for a conference presentation<sup>269</sup>. Afterwards, they submit a short report<sup>270</sup>. Students are over-all perceived as ambitious when it comes to studying abroad and pursuing an international career. This is particularly evident among the pop music majors. There are also many examples of alumni with an international career<sup>271</sup>.

Funding for students' international activities is perceived as a challenge<sup>272</sup>. There is only a limited number of grants available for students to take part in international competitions, festivals, conferences etc. There are currently no plans to increase the numbers. The priority is rather to provide international experiences at the College since this creates opportunities for more students<sup>273</sup>.

All students are encouraged to participate in international exchange programmes<sup>274</sup>. During the academic year 2024-25, 15 students went on exchange, and 12 international exchange students were received by the College<sup>275</sup>. The target is 10 inbound and 10 outbound a year<sup>276</sup>. Despite the large number of required courses and attendance requirements in the BM programme, there is flexibility to allow for international exchange. The College acknowledges credits earned during exchange with recognized international partner institutions<sup>277</sup>. A guidebook is available online, providing all necessary information and requirements<sup>278</sup>. Students met by the review team confirmed that information was easily available and that they received support from the International Office<sup>279</sup>. The College cooperates with international partners through a Memorandum of Understanding (MoU) between the institutions. There are about 80 MoUs, 36 of them have been active within the

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<sup>266</sup> SER p. 70; Meeting with students; Meeting with alumni and representatives from the music profession.

<sup>267</sup> Meeting with College administration; Meeting with senior administrative staff; Meeting with students; Meeting with alumni and representatives from the music profession.

<sup>268</sup> SER p. 70.

<sup>269</sup> SER p. 70; Meeting with students; Meeting with alumni and representatives from the music profession.

<sup>270</sup> Annex 2-6.

<sup>271</sup> Meeting with teachers; Meeting with alumni and representatives from the music profession.

<sup>272</sup> Meeting with teachers; Meeting with students.

<sup>273</sup> Meeting with senior administrative staff.

<sup>274</sup> Meeting with teachers; Meeting with students; Meeting with College administration.

<sup>275</sup> SER p. 72.

<sup>276</sup> Meeting with College administration.

<sup>277</sup> SER p. 72.

<sup>278</sup> Exchange program guidebook (Outbound students), link on SER p. 72.

<sup>279</sup> Meeting with students.

last twelve months<sup>280</sup>. These agreements facilitate international visits to the College, and provide exchange opportunities for both students, teachers and support staff. The Southeast Asia region is prioritised when it comes to international partner agreements<sup>281</sup>. For some departments, such as the music business department, it is a challenge to find relevant partner institutions<sup>282</sup>.

The College also provides financial and staffing support for the Southeast Asian Directors of Music Association (SEADOM), hosting its office. SEADOM plays an important role for the College's internationalisation activities. The focus on internationalisation is also evident through the commissioning of MusiQuE reviews, and membership in three international education alliances: the International Benchmarking Exercise Group (IBG), the Pacific Alliance of Music Schools (PAMS) and the "Belt and Road" International Music Education Alliance<sup>283</sup>. As a result of this active internationalisation policy, there is an increasing number of international students, both as regular students and on exchange<sup>284</sup>. There are currently 309 international students across all programmes constituting about 25% of the student population. This is an increase from about 4% eight years ago. The current proportion of international students is considered as satisfactory, and these students are perceived as a great asset to the learning community<sup>285</sup>. It is, however, predicted that the number of international students will go down due to competition from other countries such as the US<sup>286</sup>. The College provides two international programmes taught in English; the MM and the DM programmes. There are currently 20-30 international students in the DM programme, mostly from China, who are already working in higher music education. This is seen as an opportunity to help develop another country. There are also discussions about the possibility of offering the PhD programme as an international programme in the future<sup>287</sup>. International advisors and examiners are already involved in this programme<sup>288</sup>.

International applicants receive advice and support throughout the application process by the Registrar's office. Once accepted, the student's advisor is provided with background information about the student. Each student is assigned a student ambassador to help them adjust, and they can receive help and support from the International Student Centre, support staff as well as from their advisor<sup>289</sup>. International students met with the review team confirmed that they were well supported<sup>290</sup>.

The College has a strong focus on internationalisation, aligning with Mahidol University's Globalisation strategy. This is embedded in the curricula in all five programmes in several ways such as English proficiency requirements, mandatory international trips in the MA and PhD programmes, and travel grants for students and staff to take part in international events. Students and staff are also encouraged to participate in international

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<sup>280</sup> SER p. 70; Annex 4-1; Meeting with College administration.

<sup>281</sup> SER p. 71.

<sup>282</sup> Meeting with teachers.

<sup>283</sup> SER p. 71; Annex 1-10.

<sup>284</sup> SER p. 71.

<sup>285</sup> SER p. 72; Meeting with College administration.

<sup>286</sup> Meeting with senior administrative staff.

<sup>287</sup> Meeting with senior administrative staff.

<sup>288</sup> Meeting with teachers.

<sup>289</sup> SER pp. 72-73; Annex 4-2.

<sup>290</sup> Meeting with students.

exchange programmes. They can benefit from the College’s many international partnerships and receive support from the institution.

International impulses inside and outside the curriculum are also provided on campus by the many international staff and students at the College, and the many international events and guests. Due to the restricted funding available for students and staff, the College prioritises “internationalisation at home” to benefit as many students and staff as possible. This is an understandable strategy and will provide valuable international exposure. However, authentic international experience often requires immersion in another culture, beyond facilities and events. The review team therefore suggests that the College should look for ways to increase the travel grants available to ensure equal opportunities regardless of financial background.

#### Compliance with Standard 4.1

The Review Team concludes that the programmes comply with Standard 4.1 as follows:

Programme	Compliance level
Bachelor of Music (BM)	Fully compliant
Master of Music (MM)	Fully compliant
Master of Arts (MA)	Fully compliant
Doctor of Music (DM)	Fully compliant
Doctor of Philosophy (PhD)	Fully compliant

## 4.2. Engagement within the external institutional and social context

**Standard 4.2** *The programme’s educational processes reflect the institutional policies and strategies in place for an active social engagement. The continued development and maintenance of links with the music profession and the wider artistic, cultural, educational and/or other relevant sectors within society is an integrated part of the programme.*

The College is committed to serving society at large and has initiated and supported various projects such as reviving ancient funeral music traditions, and several outreach projects. Among them are the Nakhon Pathom Creative City project, the brass department’s workshops around the country, a choir consisting of both students and others, and concerts by students in deprived areas<sup>291</sup>. There are also outreach projects involving Thailand Philharmonic Orchestra. These are a result of recommendations in the MusiQuE

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<sup>291</sup> Annex 1-3: Meeting with College administration; Meeting with teachers; Meeting with members of the Board of directors and University administration.

review of the master's programmes in 2019 where it was suggested that the College should investigate ways to use TPO to further the objectives of the programmes as well as serving the community. Consequently, TPO has developed several initiatives on three different levels: Adult and professional development, university and pre-college, and childhood and family. Examples are Children's Day concerts, Side-by-side and Thailand Phil Christmas concert<sup>292</sup>.

It was mentioned during meetings that the College should increase its outreach projects even more across the country to support cultural life<sup>293</sup>, and that there should be more involvement from the College in music life in Bangkok, with concerts in central venues in the city<sup>294</sup>.

SEADOM plays a vital role in creating networks between cultural institutions in the Southeast Asia region which has resulted in many collaborations between institutions for exchange, research and performances<sup>295</sup>. The College is based on the vision to be a "leader in music education in Southeast Asia and the world"; hence graduates from the College are expected to be leaders in developing their own society. Their contributions are needed in Thailand to further develop the nation, and the alumni from the programmes have emerged as leaders within their respective professions in Thailand<sup>296</sup>. These values are emphasized in the programmes through activities such as hosting international festivals and competitions<sup>297</sup>. There are strong links to the profession, both through the individual teachers' professional activities and networks, through alumni, and through formal agreements such as MoUs with industry partners<sup>298</sup>

The BM programme is specifically organised to enhance students' connections to the music sector by its emphasis in practical aspects of music learning, such as internships, practicum, recitals, and music productions<sup>299</sup>. The curriculum of the DM programme also emphasises the practical aspects, and students are required to perform recitals and lecture-recitals to gain work experience and connections with the profession<sup>300</sup>.

The music society in Thailand has few organisations, but the College actively works with the ones that exist, joining them or providing leadership in establishing them<sup>301</sup>. The review team also heard examples of how students are actively encouraged to network with students in other Thai institutions to prepare them in this respect<sup>302</sup>.

There are now more than 3000 graduates from the programmes taking up positions as leaders in their professions in Thailand. The College regularly keeps in contact with its alumni to track their activities and there are alumni events throughout the year at the College. The contact with alumni serves as a source for contact with the professions and

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<sup>292</sup> SER p. 73-74; Meeting with College administration.

<sup>293</sup> Meeting with programme and department chairs.

<sup>294</sup> Meeting with alumni and representatives from the music profession.

<sup>295</sup> SER p. 74.

<sup>296</sup> SER p. 75

<sup>297</sup> SER p.74.

<sup>298</sup> Meeting with College administration,

<sup>299</sup> SER p. 75.

<sup>300</sup> SER p. 75.

<sup>301</sup> SER p. 75.

<sup>302</sup> Meeting with programme and department chairs; Meeting with students.

they are invited to share career experiences with the students<sup>303</sup>. The perceived needs of the professions have a strong influence on the programmes and the curricula. There are yearly employers' satisfaction surveys which inform programme development. The establishment of a PhD programme in music (2005), a first in Thailand and a DM programme (2014), the first in the region, are examples of how needs in the professions have led to programme development<sup>304</sup>.

The programmes offer lifelong learning opportunities for the public through its public events and different activities such as educational concert series and support for local music projects. The College has three campuses for the public which offer music courses and lessons for amateurs as well as a community choir for locals over 40<sup>305</sup>. The University Graduate School has courses for the public regardless of age and educational level. Participants will receive a certificate after completion<sup>306</sup>. Although there are no dedicated lifelong learning programmes for alumni, they can participate in masterclasses and events, and benefit from opportunities through the College's networks and partnerships<sup>307</sup>. Alumni and representatives from the music profession met by the review team, nevertheless expressed a need for more lifelong learning opportunities<sup>308</sup>.

The College is committed to community engagement, and students and staff in all programmes are involved in different outreach projects throughout the country. There are strong links with the profession, music institutions, and the music industry in Thailand. This is facilitated by the large number of alumni from the programmes, the teachers' professional networks and MoUs with industry partners. These connections are also utilised to inform the programmes' content and profile. The membership in SEADOM provides network opportunities and collaborations with cultural institutions in the wider region.

The College and the Graduate School provide lifelong learning opportunities for the alumni and general public, but, as discussed in Standard 2.3., it is suggested that more targeted and formalised lifelong learning opportunities should be provided for alumni and the music profession at large.

## Compliance with Standard 4.2

The Review Team concludes that the programmes comply with Standard 4.2 as follows:

Programme	Compliance level
Bachelor of Music (BM)	Fully compliant
Master of Music (MM)	Fully compliant

<sup>303</sup> SER p. 75; Meeting with programme and department chairs.

<sup>304</sup> SER p. 76.

<sup>305</sup> SER p. 76.

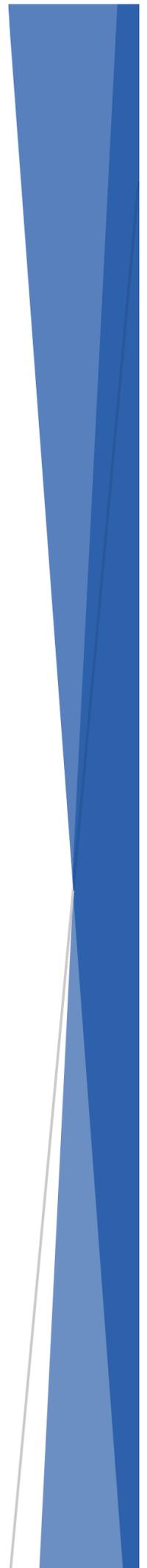
<sup>306</sup> SER p. 76.

<sup>307</sup> Meeting with programme and department chairs

<sup>308</sup> Meeting with alumni and representatives from the music profession.

Master of Arts (MA)	Fully compliant
Doctor of Music (DM)	Fully compliant
Doctor of Philosophy (PhD)	Fully compliant

Learning resources and student support



## 5. Resources

### 5.1 Finances, facilities, services and support staff

**Standard 5.1** *The programme has means and resources to ensure its successful delivery and to secure its sustainable development.*

There are long term financial plans and risk management systems at the university as well as at college level to ensure financial stability and cost control<sup>309</sup>. On the programme level there is an enrolment management plan that sets enrolment targets for each programme based on factors such as personnel, balance of instruments in ensembles, and market demands. There is also a programme development plan which assesses the demands from students and explores new programme offerings<sup>310</sup>. The programme-level strategies are aligned with Mahidol University's financial strategy, emphasizing excellence in management and sustainability, and the balance between economic, social and environmental dimensions<sup>311</sup>.

The College is funded by student fees (70%), by the university (20%) and external funding such as sponsorships, donations and government grants (10%)<sup>312</sup>. The College is financially stable and there are adequate resources to deliver the programmes efficiently. However, achieving financial sustainability is perceived as a constant challenge, especially since the government funding is minimal. This, in particular, negatively affects the maintenance of the buildings<sup>313</sup>. It is possible to apply to the government for specific expenses such as instruments<sup>314</sup>. There is nevertheless a need for finding other sources of income, such as external research grants<sup>315</sup>. There is a five-year rolling financial plan which is reviewed regularly to ensure alignment with institutional and national policies. Examples of recent reallocations are increased funding for digital learning tools, international outreach, and student well-being<sup>316</sup>.

The BM programme relies mostly on tuition fees in addition to professional service fees, donations and sponsorships as well as government funding to support operational services. The tuition fee structure is revised from time to time to ensure sufficient resources for existing operations and plans for the future. The current tuition revenue is over 150 million Bath, approx. 4.1 million Euro, annually, which is more than sufficient for its operations<sup>317</sup>. The budget is proposed for approval by the Dean before the start of each fiscal year and is monitored by the College's Financial office. The budget also includes expenses such as scholarships, professional training for instructors, guest lecturers etc. It must align with the vision, mission and strategic plan of the College<sup>318</sup>.

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<sup>309</sup> SER p. 77.

<sup>310</sup> SER p. 78.

<sup>311</sup> SER p. 78.

<sup>312</sup> Meeting with senior administrative staff.

<sup>313</sup> Meeting with College administration; Meeting with members of the Board of directors and University administration.

<sup>314</sup> Meeting with senior administrative staff.

<sup>315</sup> Meeting with senior administrative staff.

<sup>316</sup> SER p. 80.

<sup>317</sup> SER p. 78.

<sup>318</sup> SER p. 79

The master's and doctoral level programmes are mainly funded through the Mahidol University Graduate School. Students at these programmes pay most of their fees to the Graduate School which then allocates funds to the College. Currently student at the MM programme will pay a total of 350.000 Bath, approx. 9.600 Euro, for their degree, while MA students will pay 340.000 Bath, approx. 9.300 Euro, in total<sup>319</sup>. Each of the programmes propose a budget for approval by the Dean. The University's Finance department monitors the budget throughout the year<sup>320</sup>. Student scholarships are mostly funded by external sources<sup>321</sup>.

Since the student fees comprise such a large portion of the budget, increasing the student numbers will help the finances<sup>322</sup>. It is considered possible to increase the student numbers by about 200, but there needs to be a balance between growth and facilities such as concert halls and practice rooms<sup>323</sup>.

The College has several purpose-built buildings with a total of almost 30.000 square meters. In addition, there is the Southeast Asia Music Museum with 27.000 square meters which is now partially open, providing some teaching rooms<sup>324</sup>. This building also hosts a Black Box Theatre, and there are discussions about how to better utilize the building<sup>325</sup>. There are four large concert venues, including an open-air amphitheatre, four medium sized venues plus an outdoor stage. There are 10 additional venues which can be used for music performances as well as concert venues located in the College's campus for the public (MCGP). Students and staff can book these venues through the COMMAS system. The largest venue, Prince Mahidol Hall, has 2.016 seats and houses the concerts of the Thailand Philharmonic Orchestra, but is also used for other major performances and ceremonies. The College pays for the use of the venue, but the billeting system with free tickets for staff and students at the University means that the revenue from concerts is limited<sup>326</sup>. The music technology majors in the BM programme have the opportunity to experience live sound recording during TPO concerts<sup>327</sup>.

The College also has many classrooms and ensemble rooms of varying size available as well as teaching studios, 166 dedicated practice rooms, a computer lab, several music technology and piano labs and recording studios<sup>328</sup>. Students met by the review team expressed a need for more practice rooms, for air conditioning in the rooms, and also more parking spaces<sup>329</sup>.

The College has a large number of instruments available for students and staff, including 37 grand pianos, 184 upright pianos, 2 harps, multiple standard percussion sets, instruments used in jazz and popular music as well as in Thai and Eastern folk music. There are Public Address (PA) systems available at all concert venues and large ensemble

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<sup>319</sup> SER p. 78-79.

<sup>320</sup> SER p. 80.

<sup>321</sup> Meeting with the College administration.

<sup>322</sup> Meeting with the College administration.

<sup>323</sup> Meeting with senior administrative staff.

<sup>324</sup> SER p. 80; Annex 5-1.

<sup>325</sup> Meeting with teachers.

<sup>326</sup> Meeting with the College administration.

<sup>327</sup> SER p. 80-81.

<sup>328</sup> Annex 5-1.

<sup>329</sup> Meeting with students.

rooms<sup>330</sup>. Professional technicians are employed to look after the instruments and other equipment.

During the last five years, the College has conducted major upgrades and development of its instruments and equipment. These include creating a Black Box Theatre, acquiring a music production system for popular music, a mixing board for music technology and many instruments for several departments. The total cost is almost 80 million Bath, approx. 2.2. million Euro. For such large investments, there is a specified application procedure for government budget support<sup>331</sup>.

The music library was opened in 2003 and supports teaching, research and self-studies. It houses a large collection of books, scores, journals and recordings and gives access to material through online database subscriptions which can be searched through the library's website<sup>332</sup>. The yearly budget for the library is 2-3 million Bath, approx. 55.000-80.000 Euro<sup>333</sup>. Teachers can also request specific materials to be purchased<sup>334</sup>. The library is now fully integrated with the Mahidol University library system. There are computers available in the library, a study area and a theatre room. Students and staff can receive research assistance. There is a need for future financial investments to purchase more material as well as hiring a full-time music librarian to support students and staff in their research projects<sup>335</sup>. Students met by the review team expressed satisfaction with the library services and the fact that there were computer rooms available<sup>336</sup>.

An Assistant Dean for facilities was appointed two years ago. There are now plans in place for repairs and maintenance of buildings, facilities, and instruments<sup>337</sup>.

The College has more than 200 support staff. There are several units working specifically to support students and academic staff, each in their own dedicated areas. Within the departments for educational and professional service and educational and academic matters respectively, there is staff working specifically to support the BM programme. The Graduate School provides support for the master's and doctoral programmes<sup>338</sup>. Support staff participate in different training programmes provided by Mahidol University<sup>339</sup>. They can also receive support from the College's professional development fund for other training activities. Staff responsible for education and curriculum participate in seminars and workshops arranged by the Graduate School and other organisers. The College also provides development seminars for its support staff on campus as well as in neighbouring countries to provide an international perspective<sup>340</sup>. Approximately 35% of the support staff are non-skilled workers such as maids, security staff and restaurant workers. They perform essential roles in the running of the College. There are currently discussions about the

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<sup>330</sup> SER p. 81-81; Annex 5-3

<sup>331</sup> SER p. 82.

<sup>332</sup> SER p. 83; link to library on p. 83.

<sup>333</sup> Meeting with senior administrative staff.

<sup>334</sup> Meeting with teachers.

<sup>335</sup> SER p. 83.

<sup>336</sup> Meeting with students.

<sup>337</sup> Meeting with senior administrative staff.

<sup>338</sup> SER p. 84.

<sup>339</sup> Meeting with senior administrative staff.

<sup>340</sup> SER p. 84.

possibility to outsource these positions and to reduce the number, partly through cross training of staff to enhance efficiency<sup>341</sup>.

A strategic plan has been developed to purchase 50 new computers each year over the next five years, beginning in 2025<sup>342</sup>. There is an Information technology department which serves the whole College concerning computers, printers, servers, networks etc. The COMMAS system is used by all staff, management, students, and alumni as a platform<sup>343</sup>. (See also standard 6.1.) There are stringent security systems in place to protect data and users<sup>344</sup>. A University policy on ethical use of AI is formulated but not yet fully implemented at the College<sup>345</sup> (See also standard 2.2).

There are risk-management and long-term financial plans in place at University and College level. The programmes develop plans for enrolment management and programme development and submit yearly budgets. The programmes rely mainly on student fees for funding their activities. Student recruitment therefore plays a crucial role in ensuring financial sustainability of the programmes. The review team acknowledges the College's strategies to increase recruitment such as launching the two international programmes, MM and DM. There is, however, a limit to the number of students it is possible to accommodate within the existing facilities, and the management is aware of this dilemma. The review team considers the current financial situation as sufficient for successful delivery and sustainable development of the programmes.

The facilities are more than adequate. The College has a state-of-the-arts campus with several purpose-built buildings and concert venues. There are also a large number of instruments, a well-equipped library and other resources necessary for the delivery of the programmes, and there is a long-term plan in place for maintenance and repairs. The many buildings represent a huge financial commitment for the College, and the lack of government funding for upkeep will be a concern in the coming years. The review team suggests that the College continues its efforts to secure additional funding

The College has a sufficient number of skilled support staff assisting the programme activities, each in their dedicated area. They have opportunities for continued professional development. There is a large number of non-skilled workers as well. The review team suggests that the College should continue its efforts to reduce that number.

There is a long-term strategy in place for yearly acquisitions of computers, and a designated technology department serving the College. The COMMAS system is used effectively within the programmes.

## Compliance with Standard 5.1

The Review Team concludes that the programmes comply with Standard 5.1 as follows:

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<sup>341</sup> SER p. 84.

<sup>342</sup> SER p. 82.

<sup>343</sup> SER p. 82-83.

<sup>344</sup> Additional document j): links to *Rythm*, monthly newsletter.

<sup>345</sup> Meeting with College administration: Meeting with programme and department chairs.

Programme	Compliance level
Bachelor of Music (BM)	Fully compliant
Master of Music (MM)	Fully compliant
Master of Arts (MA)	Fully compliant
Doctor of Music (DM)	Fully compliant
Doctor of Philosophy (PhD)	Fully compliant

## 5.2 Health and wellbeing

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

Mahidol University has a strong focus on the well-being of students and staff and has consequently been awarded with #3 global ranking in this area by Times Higher Education’s Impact Ranking 2024. The University provides support for both mental and physical issues to its students and staff<sup>346</sup>.

Physical health problems are addressed through Student health service units across campuses. The University is affiliated with major hospitals if more specialised care is needed. The College has its own first-aid room. Students and staff have access to Mahidol’s sports science clinic on the Salaya campus, which is an important resource in preventing musculoskeletal injuries<sup>347</sup>. There is also an ongoing collaboration between the College of Music and the College of Physical Therapy to provide on-campus access to diagnosis and therapy of musculoskeletal issues<sup>348</sup>.

Mental health support is available via Mahidol University friends counselling centre, which is a 24/7 hotline, the “Mahidol Friend” Facebook service and the OOCA online platform. There are also dedicated support services for international students and graduate students<sup>349</sup>.

The College acknowledges that musicians face specific mental and physical health challenges and is committed to developing a comprehensive approach including both educational components and support services tailored to the needs of musicians. Programme-specific feedback mechanisms need to be developed to ensure the

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<sup>346</sup> SER p. 84.

<sup>347</sup> SER p. 85.

<sup>348</sup> SER p. 84-85.

<sup>349</sup> SER p. 85.

accessibility and effectiveness of these measures<sup>350</sup>. Mental and physical health awareness is promoted through the student health care units, the College's PR office and Student affairs office. Concerns were raised about the increasing prevalence of mental health issues among students, highlighting the need for a dedicated counsellor as well as greater awareness among teachers<sup>351</sup>. Support staff focusing on wellness and disability is now being hired<sup>352</sup>. Information about the services available is published on the College's social media platforms, the COMMAS system and on notice boards on campus. Students met by the review team confirmed that they were aware of the support that exists and that it is easy to find. They also underlined how their private teachers provide support as well<sup>353</sup>.

Mahidol University has a gender equality policy from 2024 addressing fairness, representation, diverse needs, and harassment. Gender is not considered an issue at the College, and there is a good balance between the genders, also within the senior management<sup>354</sup>. The College has a framework promoting dignity, respect and prevention of harassment through the documents Student codes of conduct (2018) and Codes of ethics (2021), which prohibit misconduct and emphasises respectful behaviour. Furthermore, the programmes all have learning outcomes (LO) that promote the development of such values. One example is the MM programme where one of the LOs is "Display respectful behaviours, cooperative attitude, and responsibility". Another example is the LO from the PhD programme: "Conduct oneself with a high sense of moral and work ethics"<sup>355</sup>. Orientation programmes, training sessions on diversity and ethical conduct as well as awareness campaigns are used as proactive measures. The College has issued an Anti-harassment policy (2023) which defines different forms of harassment and outlines pathways for reporting. There are university-wide comprehensive complaints and appeals procedures in place<sup>356</sup>. The College performs regular wellness surveys as well as other feedback mechanisms to assess students' and staff's health needs and adjust its support accordingly<sup>357</sup>.

There are good support systems in place concerning both mental and physical health at University and College level. The College acknowledges the special challenges that music students face, and there is a strong commitment to further develop these services within the College. The collaboration between the College of Music and the College of Physical Therapy, and the hiring of dedicated support staff are examples of such efforts. Students are well informed about where to seek help if health problems occur. There are regular surveys among students and staff to assess health needs and adjust support. The need expressed by the College for more programme-specific feedback mechanisms concerning health and well-being is supported by the review team, since the type of challenges students tend to experience, as well as the type of support they need, can vary between programmes.

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<sup>350</sup> SER p. 85.

<sup>351</sup> Meeting with senior administrative staff.

<sup>352</sup> SER p. 85.

<sup>353</sup> Meeting with students.

<sup>354</sup> Meeting with College administration; Meeting with senior administrative staff; Meeting with members of the Board of directors and University administration.

<sup>355</sup> Additional document a): Link to the programmes in COMMAS

<sup>356</sup> SER p. 86-87; Annex 5-11.

<sup>357</sup> SER p. 87.

There are several frameworks in place to promote gender equity, dignity, moral behaviour and respect, and the prevention of harassment. The commitment to these values in the programmes is also evident in the learning outcomes for all five programmes.

### Compliance with Standard 5.2

The Review Team concludes that the programmes comply with Standard 5.2 as follows:

Programme	Compliance level
Bachelor of Music (BM)	Fully compliant
Master of Music (MM)	Fully compliant
Master of Arts (MA)	Fully compliant
Doctor of Music (DM)	Fully compliant
Doctor of Philosophy (PhD)	Fully compliant

## 6. Communication processes

### 6.1. Internal and external communication processes

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

The College communicates with its students through various platforms. An orientation day provides new students with necessary information about various aspects of their programme and student affairs and provides an opportunity to meet their programme chair. A Student handbook for BM students is available on the College’s website. The Graduate handbook for master’s and doctoral students is now also available on the College website as a result of student input<sup>358</sup>. There is an “open door” policy which encourages students to give suggestions concerning the programmes to the programme chairs. There is also a “Dean Direct LINE” which enables direct communication between students and the Dean through the LINE messaging app<sup>359</sup>. The review team heard examples of changes made as a consequence of such messages<sup>360</sup>.

The student’s academic advisor plays a central role in the communication process between the College and the individual student concerning academic progress and personal development. Issues concerning curriculum procedures are often discussed with

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<sup>358</sup> SER p. 87.

<sup>359</sup> SER p. 90.

<sup>360</sup> Meeting with College administration.

programme chair and/or department chair. The Registrar section has dedicated staff answer questions, provide information and process requests for all master's and doctoral programmes, and the Curriculum development section has a staff member dedicated to programme matters. Contact information to all administrative staff members is available on the College website<sup>361</sup>.

The COMMAS system is a key platform for internal communication. Students can find curricula and syllabi, information about scholarships and international exchange, requests and petitions can be filled out, and registration for courses and payment systems. There is a messaging module available to facilitate communication between individuals and groups<sup>362</sup>. Students met by the review team found it easy to access information through COMMAS.<sup>363</sup> The COMMAS system is currently undergoing development and improvements, and a mobile-friendly version is now available. The second phase, which will be implemented between October 2025 and March 2027, will expand the system to include more functionalities such as grading and academic performance assessments for students, teaching schedules and grading tools for staff and more<sup>364</sup>. There are also plans to improve the user-friendliness of COMMAS<sup>365</sup>. The system is used for group communication with both full-time and part-time teaching staff, department heads and programme chairs. Alumni also have access to COMMAS<sup>366</sup>.

LINE is used more for communication than e-mails. The PR department publishes messages to all<sup>367</sup>. In addition, the College website, the TPO website and their Facebook pages provide information within the college and its programmes<sup>368</sup>. Teachers met by the review team perceived the information as accurate and up to date<sup>369</sup>, and alumni and representatives from the musical profession have noticed efforts to strengthen the communication<sup>370</sup>.

There are scheduled meetings between the management, programme chairs, support staff and academic staff. Departments are required to hold monthly meetings<sup>371</sup>.

Communication with part-time teachers, non-teaching staff and external collaborators is conducted through COMMAS<sup>372</sup>. There is a dedicated coordinator for part time teachers<sup>373</sup>. Direct communication with part-time teachers is also conducted via emails, SMS and phone. Recitals, exams and juries provide opportunities for communication in person. Part-time teachers on the graduate programmes provide feedback through the graduate registrar section<sup>374</sup>.

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<sup>361</sup> SER p. 88.

<sup>362</sup> SER p. 88.

<sup>363</sup> Meeting with students.

<sup>364</sup> SER p. 88.

<sup>365</sup> Meeting with senior administrative staff.

<sup>366</sup> Meeting with alumni and representatives from the music profession.

<sup>367</sup> Meeting with senior administrative staff.

<sup>368</sup> Annex 6-1.

<sup>369</sup> Meeting with teachers.

<sup>370</sup> Meeting with alumni and representatives from the music profession.

<sup>371</sup> SER p. 88; Annex 6-2.

<sup>372</sup> SER p. 89.

<sup>373</sup> Meeting with programme and department chairs.

<sup>374</sup> SER p. 89.

The official website is the primary information delivery system to the public about the programmes and events. Some of the material on the website consists of uploaded printed material which is not adapted to a digital format. In addition to the website, the College uses its social media platforms, printed materials, including the newsletter *Rhythm*, public events, mailing lists and public media to convey information to the public. A consistent usage of branding is emphasized to create a strong and consistent message across all communication channels. There is a public relations and marketing unit that support the programmes<sup>375</sup>. All programmes, through the College, maintain a 3-year activity and events planning process. An events calendar is published online twice a year and updated weekly. An events and activity committee ensures that all information to the public is correct. The PR and marketing unit shares all information about the College, including information about the programmes and works with other units to ensure that the information is correct<sup>376</sup>.

To ensure the effectiveness of the communication process, the College regularly reviews and updates its communication strategy, provides training for staff, and uses multiple channels to reach different target groups. Feedback is also encouraged from all constituencies<sup>377</sup>.

There are several platforms for communication within the programmes. The COMMAS system is an important tool for communication and information, and there are plans to further develop the system and make it more user-friendly. There are handbooks for students in the bachelor and graduate programmes providing information, and the academic advisors play an important role in the communication between the individual student and the College. The LINE app is an effective mode of communication, and the review team commends the “Dean Direct LINE”. The communication with part-time teachers is facilitated through a dedicated coordinator. The review team has the impression that the internal communication system works well and that appropriate tools and platforms are developed and utilised.

The official website is the primary source of information to the public about the programmes and events, in addition to several other channels. The website is user-friendly, but some links only consist of uploaded printed material which does not communicate very well on a digital platform. The review team suggests that digital versions should be developed. The programmes receive support from the PR and marketing unit which also ensures that all public information is clear, consistent and correct.

**Compliance with Standard 6.1**

The Review Team concludes that the programmes comply with Standard 6.1 as follows:

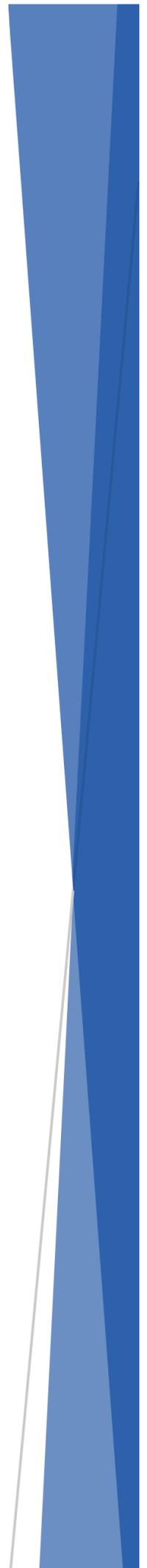
Programme	Compliance level
Bachelor of Music (BM)	Fully compliant

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<sup>375</sup> SER p. 89-90; p. 77.  
<sup>376</sup> SER p. 77  
<sup>377</sup> SER p. 89.

Master of Music (MM)	Fully compliant
Master of Arts (MA)	Fully compliant
Doctor of Music (DM)	Fully compliant
Doctor of Philosophy (PhD)	Fully compliant

Quality Culture



## 7. Quality Culture

### 7.1. Quality Culture at programme level

**Standard 7.1** *The programme builds an environment where internal and external feedback is sought and connected, and where staff and students are actively involved in an ongoing dialogue about the quality of education and the programme activities. The programme is thus enabled to ensure the quality of its curriculum and educational processes, and to work towards an all-encompassing quality culture.*

The programmes follow the quality assurance and enhancement system set forth by the College which again is aligned with policies set forth by the University and the standards for higher education in Thailand. This involves several sets of requirements from the Higher Education Commission, including Education criteria for performance excellence system (EdPex)<sup>378</sup>, Thailand qualification framework for higher education (TQF)<sup>379</sup>, and Mahidol University QA requirements, including performance agreements<sup>380</sup>. Quality assurance evaluations are conducted and reported to internal and external audit units quarterly<sup>381</sup>. Included in the QA system are course specification reports (TQF3)<sup>382</sup> and course operation results (TQF5)<sup>383</sup> from teachers every semester<sup>384</sup>. The TQF5 report include information of results as compared to expected learning outcomes, students' evaluations of the course, and the teachers' suggestions for improvement. In addition, teachers conduct a self-evaluation as part of the annual faculty evaluation<sup>385</sup>, where they provide information about their academic and creative work and educational services. Their teaching is also observed twice a year by their department chair and a peer. The results are discussed with their department chair<sup>386</sup>. There are yearly surveys among students, alumni, and employers<sup>387</sup>. The programme chairs read the results from the student survey. Examples of written feedback from students provided, indicate that students are not afraid to express their opinions<sup>388</sup>. However, teachers met by the review team had the impressions that students were even more open and honest in informal settings than in class or in course evaluations and surveys<sup>389</sup>. Each course coordinator reviews the teachers' TQF5 reports to ensure that the course achieves its objectives in relation to the learning outcomes. The programme chair then reviews all the course reviews and writes a yearly comprehensive report (TQF7) based on the TQF which also includes suggestions for improvement<sup>390</sup>.

The TQF2 states that meetings should be arranged for instructors in the programme from different departments to exchange opinions and give suggestions for the improvement of

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<sup>378</sup> SER p. 92; Annex 1-9.

<sup>379</sup> SER p. 92; Annex 7-1.

<sup>380</sup> SER p. 92.

<sup>381</sup> SER p. 92.

<sup>382</sup> Annex 1-17.

<sup>383</sup> Annex 1-18.

<sup>384</sup> SER p. 20; Annexes 1-17; 1-18.

<sup>385</sup> Annex 3-2.

<sup>386</sup> SER p. 61; p 69.

<sup>387</sup> SER p. 19, p. 58; Annexes 2-9; 2-14.

<sup>388</sup> Annex 1-8; Additional document f): Examples of written student feedback.

<sup>389</sup> Meeting with teachers.

<sup>390</sup> SER p. 92; Annex 7-2.

the curriculum implementation<sup>391</sup>. The review team noted uncertainty regarding the regularity of such meetings. Teachers met were of the impression that the programmes had different approaches as to meetings with teachers in the programme as well as quality enhancement processes in general<sup>392</sup>. Programme and department chairs met by the review team said that sharing of best practices among teachers mostly took place through informal meetings<sup>393</sup>.

Combined results from the different QA tools are reviewed by the programme committee, academic committee, and administrative committee<sup>394</sup>. Since the QA systems at national and university level do not have a subject-specific focus, the College has chosen to also carry out MusiQuE institutional and programme reviews<sup>395</sup>. These reviews are perceived as useful and many of the suggestions and recommendations have been implemented<sup>396</sup>.

The College has since 2019 participated in the International Benchmarking Exercise Group which consists of 11 leading conservatoires. The aim is to enhance the personal and professional development of music students through sharing best practices and institutional collaborations. The institutions exchange quantitative and qualitative information and gain insight into central areas of operation, thereby informing continuous improvement of the institution and its programmes<sup>397</sup>.

Programmes are reviewed every five years in accordance with the TQF. The programme chairs play a central role in this process, filling out the extensive TQF2 form, but teachers, students and external stakeholders take part through round table discussions<sup>398</sup>. According to students met by the review team, they were mostly consulted informally, but they did not object to that<sup>399</sup>. Students and staff are informed about changes as well as results of the QA procedures through COMMAS, meetings, emails and announcements<sup>400</sup>.

In addition to the scheduled programme reviews, there are continuous discussions about the needs of society. One such discussion is the possibility to create a Bachelor of arts programme, another is a programme where students do not need to be performers. Committees are then established to explore needs and possibilities<sup>401</sup>.

Teachers have access to results and anonymous comments on students' course evaluation forms and surveys<sup>402</sup>, and survey results are also presented at faculty meetings<sup>403</sup>. Summaries of the results from the yearly student survey are published on the College website<sup>404</sup>. Students met by the review team indicated that they are not otherwise informed of survey results and expressed a desire for more transparency regarding how their feedback is

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<sup>391</sup> Annex 1-7: (TQF2, section 8).

<sup>392</sup> Meeting with teachers.

<sup>393</sup> Meeting with programme and department chairs.

<sup>394</sup> SER p. 92.

<sup>395</sup> SER p. 92-93; Meeting with members of the Board of directors and University administration.

<sup>396</sup> Meeting with College administration.

<sup>397</sup> SER p. 20; Annex 1-10.

<sup>398</sup> SER p. 29; Meeting with senior administrative staff.

<sup>399</sup> Meeting with students.

<sup>400</sup> SER p. 93.

<sup>401</sup> Meeting with College administration; Meeting with senior administrative staff.

<sup>402</sup> Meeting with teachers.

<sup>403</sup> Annex 1-8.

<sup>404</sup> Meeting with College administration.

used in decision-making<sup>405</sup>. Programme and department chairs met, however, were of the impression that the feedback processes seem to work well, and that teachers and students are satisfied<sup>406</sup>. The high response rate on the yearly student survey, around 60% was also ascribed to the fact that students perceive that their feedback is taken seriously<sup>407</sup>

A focus on quality is explicitly expressed through the vision of the College. This is carried through to the programme level, creating a strong quality culture. The QA systems are, however, perceived as quite paper-intensive and demand time and energy from academic and support staff.<sup>408</sup>

The College is clearly committed to providing quality education to its students, both through its vision and through its practice. There are several robust procedures in place to ensure the quality including course and teachers’ self-evaluation reports, programme reports, regular observations of teaching, and yearly surveys among students, alumni and employers. There are also regular programme reviews where feedback from internal and external stakeholders is actively sought. The fact that the College on its own initiative has commissioned several MusiQuE reviews which come in addition to the stringent, mandatory accreditation procedures, is a testimony of a strong quality culture within the programmes. There is, however, some concern among academic and support staff about how labour-intensive the QA systems are. The review team shares this concern, especially since the consequence seems to be much less robust practices concerning the all-important ongoing discussions among staff and students about quality *enhancement* of the programmes. It is recommended that surveys and reports should be supplemented with regular and formalised discussions among students and staff to ensure continuous quality enhancement of the curricula and the educational processes.

**Compliance with Standard 7.1**

The Review Team concludes that the programmes comply with Standard 7.1 as follows:

Programme	Compliance level
Bachelor of Music (BM)	Substantially compliant
Master of Music (MM)	Substantially compliant
Master of Arts (MA)	Substantially compliant
Doctor of Music (DM)	Substantially compliant

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<sup>405</sup> Meeting with students.  
<sup>406</sup> Meeting with programme and department chairs.  
<sup>407</sup> Meeting with College administration.  
<sup>408</sup> SER p. 93

Doctor of Philosophy  
(PhD)

Substantially compliant

## Summary of the compliance with the Standards and recommendations

The Review team concludes that the College of Music's programmes comply with the *Standards for Programme Review* as follows:

1. Governance and decision making at programme level	
<p><b>Standard 1.1</b> The programme's goals are clearly stated and relevant to the national legal context. They reflect the institutional mission and vision, and they are aligned with the overarching institutional policies and strategy. They are effectively achieved through the content and structure of the curriculum, and its methods of delivery.</p>	<p><b>BM, MA, MM, DM, and PhD:</b> <b>Fully compliant</b></p>
<p><b>Suggestion for enhancement</b></p> <ul style="list-style-type: none"> <li>The Review team suggests that the College continues its efforts to find ways to increase curriculum flexibility within the TQF framework.</li> </ul>	
<p><b>Standard 1.2</b> The delivery of the programme is supported by an appropriate organisational structure, and clear, transparent and effective decision-making processes that include a balanced representation of the programme's stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains).</p>	<p><b>BM, MA, MM, DM, and PhD:</b> <b>Substantially compliant</b></p>
<p><b>Recommendations for enhancement</b></p> <ul style="list-style-type: none"> <li>The Review team recommends that the College continues to explore culturally appropriate ways of formalising student participation in decision-making.</li> <li>The Review team recommends that the election of student liaisons should be delegated to student bodies and made more transparent.</li> <li>The Review team recommends that involvement of external stakeholders in decision-making should be more formalised. For instance, through the establishment of advisory committees.</li> </ul> <p><b>Suggestion for enhancement</b></p> <ul style="list-style-type: none"> <li>The Review team suggests that teachers' involvement in the decision-making processes should be enhanced.</li> </ul>	
2. Students' perspectives	
<p><b>Standard 2.1</b> Clear, coherent, and inclusive admission criteria exist, to establish artistic / academic suitability of incoming students at programme level. Admitted students are encouraged to take an active role in creating the learning process and to engage in critical reflection. They are supported to achieve the intended learning outcomes through</p>	<p><b>BM, MA, MM, DM, and PhD:</b> <b>Fully compliant</b></p>

<p>an appropriate and effective blend of teaching and learning styles and pedagogies. The programme and its methods of delivery are adequately catered by staff and support services.</p>	
<p><b>Suggestions for enhancement</b></p> <ul style="list-style-type: none"> <li>• The Review team suggests that curricula should be communicated in a more user-friendly form than as a complete TQF2 document.</li> <li>• The Review team suggests that LOs and main teaching and learning strategies should be outlined in the course syllabi.</li> <li>• The Review team suggests that students should be given a more active role in their learning process, fostering independence and a greater sense of ownership of learning.</li> </ul>	
<p><b>Standard 2.2</b> The programme has effective procedures in place to formally monitor and review the progression of its students. Assessment methods are clearly defined and effectively demonstrate achievement of learning outcomes. There is an effective complaints and appeals system in place at programme level.</p>	<p><b>BM, MA, MM, DM, and PhD: Fully compliant</b></p>
<p><b>Suggestions for enhancement</b></p> <ul style="list-style-type: none"> <li>• The Review team suggests that assessment criteria should be included in the syllabi.</li> <li>• The Review team suggests that guidelines for the use of AI in assessment should be established.</li> <li>• The review team suggests that the College should continue to advocate for assessment methods which are more artistically relevant to the MM and DM programmes.</li> </ul>	
<p><b>Standard 2.3</b> The programme has effective mechanisms in place to ensure that students acquire the necessary skills that facilitate their transition towards a professional life in the music and / or related artistic domain. Procedures are in place to formally and effectively monitor students' subsequent employability and professional achievement. The information thus collected is efficiently used to maintain an active link with the music / artistic profession and to further develop the curriculum.</p>	<p><b>BM, MA, MM, DM, and PhD: Fully compliant</b></p>
<p><b>Suggestions for enhancement</b></p> <ul style="list-style-type: none"> <li>• The Review team suggests that curricula should be more flexible to accommodate rapid changes in the job market, and to further strengthen the students' entrepreneurial skills in preparation for portfolio and freelance careers.</li> </ul>	

<ul style="list-style-type: none"> <li>The Review team suggests that the College should consider providing flexible learning options to graduates offering relevant professional development without requiring a new degree</li> </ul>	
<b>3. Teachers' perspectives</b>	
<p><b>Standard 3.1</b> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers. The size and composition of the teaching body are sufficient and appropriate to effectively deliver the curriculum. There are adequate opportunities for teaching staff for continued professional development.</p>	<p><b>BM, MA, and PhD: Fully compliant</b></p> <p><b>MM, and DM: Substantially compliant</b></p>
<p><b>Recommendation for enhancement</b></p> <ul style="list-style-type: none"> <li>The Review team recommends that the College continues its advocacy for gaining recognition of artistic research and artistic output as equal to academic research. This is of particular importance for the MM and DM programmes</li> </ul>	
<b>4. External perspectives</b>	
<p><b>Standard 4.1</b> The programme offers a range of opportunities for students and staff to gain international perspectives and experiences.</p>	<p><b>BM, MA, MM, DM, and PhD: Fully compliant</b></p>
<p><b>Suggestion for enhancement</b></p> <ul style="list-style-type: none"> <li>The Review team suggests that the College should look for ways to increase the travel grants available for students.</li> </ul>	
<p><b>Standard 4.2</b> The programme's educational processes reflect the institutional policies and strategies in place for an active social engagement. The continued development and maintenance of links with the music profession and the wider artistic, cultural, educational and/or other relevant sectors within society is an integrated part of the programme.</p>	<p><b>BM, MA, MM, DM, and PhD: Fully compliant</b></p>
<p><b>Suggestion for enhancement</b></p> <ul style="list-style-type: none"> <li>The Review team suggests that more targeted and formalised lifelong learning opportunities should be provided for alumni and the music profession at large.</li> </ul>	
<b>5. Resources</b>	

<p><b>Standard 5.1</b> The programme has means and resources to ensure its successful delivery and to secure its sustainable development.</p>	<p>BM, MA, MM, DM, and PhD: Fully compliant</p>
<p><b>Suggestions for enhancement</b></p> <ul style="list-style-type: none"> <li>• The Review team suggests that the College continues its efforts to secure additional funding.</li> <li>• The Review team suggests that the College should continue its efforts to reduce the number of non-skilled staff.</li> </ul>	
<p><b>Standard 5.2</b> The programme ensures a safe learning and working environment. The programme provides effective support for all students and staff to preserve and improve their mental and physical wellbeing.</p>	<p>BM, MA, MM, DM, and PhD: Fully compliant</p>
<p><b>6. Communication processes</b></p>	
<p><b>Standard 6.1</b> Effective mechanisms are in place for internal communication within the programme. Information provided to the public about the programme is, clear, consistent, regular, and accurate.</p>	<p>BM, MA, MM, DM, and PhD: Fully compliant</p>
<p><b>Suggestion for enhancement</b></p> <ul style="list-style-type: none"> <li>• The Review team suggests that digital versions should be developed of all documents linked on the College website.</li> </ul>	
<p><b>7. Quality Culture</b></p>	
<p><b>Standard 7.1</b> The programme builds an environment where internal and external feedback is sought and connected, and where staff and students are actively involved in an ongoing dialogue about the quality of education and the programme activities. The programme is thus enabled to ensure the quality of its curriculum and educational processes, and to work towards an all-encompassing quality culture.</p>	<p>BM, MA, MM, DM, and PhD: Substantially compliant</p>
<p><b>Recommendation for enhancement</b></p> <ul style="list-style-type: none"> <li>• The Review team recommends that QA procedures such as surveys and reports should be supplemented with regular and formalised discussions among students and staff, focusing on the enhancement of programme curricula and educational processes.</li> </ul>	

## Conclusion

The College of Music, Mahidol University, has demonstrated a remarkable commitment to excellence in music education, establishing itself as a leader in higher music education in Thailand and Southeast Asia. This review, conducted in accordance with the MusiQuE Standards for Programme Review, highlights the College's robust academic framework, international outlook, and strong alignment with national and institutional goals. The five programmes reviewed—Bachelor of Music (BM), Master of Arts (MA), Master of Music (MM), Doctor of Music (DM), and Doctor of Philosophy (PhD)—reflect a well-structured approach to fostering artistic, academic, and professional excellence. The institution has effectively implemented mechanisms to ensure the quality of its educational processes, while fostering a vibrant community of students, faculty, and external stakeholders who share a collective mission to advance music education and cultural heritage.

### Strong Points and Commendations

The review team commends the College for its clear and inclusive governance structure, which ensures transparency, effective decision-making, and alignment with national and institutional standards. The programmes are characterised by their internationalisation, cultural integration, and commitment to community engagement, providing students with opportunities to develop both artistic and non-musical skills that contribute to their professional success. The College's state-of-the-art facilities, including its concert venues, practice spaces, and library resources, as well as its extensive support services for students and faculty, are exceptional. The strong employability of graduates, combined with high employer satisfaction, reflects the relevance and effectiveness of the curricula. Furthermore, the College's strategic focus on quality assurance through both national and international accreditation processes, including MusiQuE reviews, underscores its dedication to continuous improvement.

### Recommendations for Enhancement

While the College is highly successful in many areas, the review team suggests further efforts to enhance curricular flexibility to address emerging trends in the music industry and better prepare students for freelance and portfolio careers. Strengthening entrepreneurial skills across programmes will further support graduates in navigating a dynamic job market. Additionally, the College is encouraged to continue advocating for the recognition of artistic research and creative output as equivalent to academic research, thereby enabling greater opportunities for faculty development and promotion. Formalised lifelong learning opportunities for alumni and professionals, such as workshops or online modules, could also strengthen the College's engagement with the broader music community. Lastly, while the quality assurance systems are robust, the College may benefit from streamlining processes and fostering more regular, structured discussions among staff and students to ensure continuous dialogue about programme enhancement.

The review team concludes that the College of Music, Mahidol University, meets the MusiQuE Standards for Programme Review, with strong compliance across all areas and a clear commitment to quality enhancement. The five programmes reviewed—Bachelor of Music (BM), Master of Arts (MA), Master of Music (MM), Doctor of Music (DM), and Doctor of Philosophy (PhD)—exemplify the institution's dedication to excellence, and the review team recommends all five programmes to be accredited. The College's proactive approach to improvement, as evidenced by its comprehensive Self-Evaluation Report and the

insights gathered during the review visit, reflects a thriving institutional culture dedicated to advancing music education. With its ongoing efforts to address the recommendations and embrace future opportunities, the College is well-positioned to maintain and strengthen its leadership role in music education, both regionally and globally.

## Recommendation for accreditation

Based on the institution/programme(s) compliance with the MusiQuE Standards stated above, the review team would propose the following.

Programmes to be *accredited*:

1. Bachelor of Music (BM)
2. Master of Music (MM)
3. Master of Arts (MA)
4. Doctor of Music (DM)
5. Doctor of Philosophy (PhD)

## Annex 1. Site-visit schedule

Meeting
Review Team meeting
Break/Lunch/Dinner or Social activities/free time

Day 0 – (03/09/2025/)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
	<i>Arrival of Review Team members</i>		
	Dinner	Review Team alone – Salaya One	

Day 1 – (04/09/2025/)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location

9:00–12:00	<b>Preparatory meeting Review Team (Briefing Session)</b>	Review Team alone	
12:00-13:00	Lunch		
13:00-14:30	<b>Meeting 1</b>  <i>Meeting with the College Administration Team contact person:</i>	Dean  Dean for Educational, Academic Affairs and Research  Assoc. Dean for Administration  Assoc. Dean for International Affairs, Marketing and Communications  Assoc. Dean for Professional Services  Assoc. Dean for Venue Management and Principal, Pre-College  Assoc. Dean for Finance	A205
14:30-14:45	<b>Review Team meeting</b>  <i>Review Team members share conclusions with Secretary (debriefing)</i>		
14:45-15:00	Break		
15:00-16:30	<b>Meeting 2</b>  <i>Meeting with senior administrative staff</i>	Assist., Dean for Research  Assist, Dean for Academic Affairs- Music Department Manager	

		Assist. Dean for Academic Affairs- Curriculum Management (Library)  Assist. Prof  Assistant Dean for International Admissions  Assoc. Dean for Educational, Academic Affairs and Research	
16:30-17:00	<b>Review Team meeting</b>  <i>Reflection on the first day and preparations for day 2</i>		
18:00-20:30	Dinner Review Team and Administration Representatives - Anya's Place		

Day 2 – (05/09/2025/)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
8:30-9:00	<b>Review Team meeting</b> <i>Briefing session</i>		A205
9-00:10:00	<b>Meeting 3</b> <i>Meeting with Program chairs &amp; department chairs</i>	<p>Assist. Prof. Doctor of Music (D.M.) Degree Program Chair, Chair of Musicology Department,</p> <p>Assist. Prof. Doctor of Philosophy (Ph.D) Degree Program Chair, Chair of Thai and Oriental department,</p> <p>Assist. Prof., Master of Music (M.M.) Degree Program Chair</p> <p>Assist. Prof. Dr. Master of Arts (M.A.) Degree Program Chair, Chair of Music Education Department</p>	

		<p>Lecturer (String and Chamber Music department chair)</p> <p>Lecturer (Piano department chair)</p> <p>Music Technology department chair</p>	
10-00:11:00	<p><b>Meeting 4</b></p> <p><i>Meeting with teachers/lecturers</i></p>	<p>Jazz department</p> <p>Asst. Prof. – Music Business department</p> <p>Teacher – Conducting department</p> <p>Teacher – Guitar department</p> <p>Teacher - Brass and Percussion department</p>	

		Teacher – Popular Music Department	
11:00-11:15	<b>Review Team meeting</b> <i>Review Team members share conclusions with Secretary (debriefing)</i>		
11:15-11:30	Break		
11:30-12:10	<b>Meeting 5</b> <i>Meeting with current Graduate students</i>	(DM, piano performance) (DM, Composition) (DM, violin performance) (PhD, music ed) (PhD, Musicology) (MM, violin performance) (MM, Conducting) (MA, music education) (MA, music therapy)	
12:20-13:00	<b>Meeting 5.1</b> <i>Meeting with current BM students</i>	(Jazz major) (Classical Performance Major)	

		(Thai and Oriental Music) (Composition Major) (Music Education Major) (Popular music) (Business major)	
13:00-13:15	<b>Review Team meeting</b> <i>Review Team members share conclusions with Secretary (debriefing)</i>		
13:15-14:15	Lunch		
14:15-15.45	<b><u>Class Observation</u></b>  13:00-15:00 A312 Jazz Improv 1 MACM MSGE422 Arts and Culture of SEA  14:00 – 15:00 Major Performance 1 (Violin)  15:00 – 17:00		

	D404 MSVO381 Opera Workshop D506 MSBU343 Performance Space Management		
15:45-16:00	<b>Review Team meeting</b> <i>Review Team members share conclusions with Secretary (debriefing)</i>		
16:00 – 16:15	Break		
16:00-16:30	Meeting with Director of Orchestras, University of Southern California, USA		
17:30-18:45	<b>Review Team meeting</b> <i>Reflection on the first day and preparations for day 3</i>		
19:00-20:30	Dinner – Location Tor’s All days	Review Team alone – Salaya One	

Day 3 – (06/09/2025/)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
8:30-9:00	<b>Review Team meeting</b> <i>Briefing session</i>		A205
9:00-10:00	<b>Meeting 6</b> <i>Meeting with members of the Board of Directors and University Administration</i>	<p>Assoc. Prof. Ph.D. Acting Vice President of Mahidol University for Quality Development</p> <p>(Member of College of Music's Board of Directors)</p> <p>(Dean of the Faculty of Graduate Studies)</p> <p>Vice President for People Management and Organization Development</p> <p>Acting Vice President of Mahidol University for Finance</p>	

10:00-10:15	<b>Review Team meeting</b> <i>Review Team members share conclusions with Secretary (debriefing)</i>		
10:15-10:30	Break		
10:30-12:00	<b>Meeting 7</b> <i>Meeting with alumni and representatives from the music profession</i>	<u>Alumni</u> (DM alumni) – Join online from China (PhD alumni) (MM alumni) (MA alumni) (BM alumni)  <u>Representatives of the profession</u> Representative, MD, River City Bangkok  Representative, SWU Piano Lecturer, SWU Piano Festival Artistic Director  Representative, MD, Siam Music Yamaha Co Ltd.	
12:00-12:15	<b>Review Team meeting</b> <i>Review Team members share conclusions with Secretary (debriefing)</i>		

12:15-13:15	Lunch	Review Team alone & Informal meeting with New Dean Dr. Piyawat Louilarpprasert	
13:15-14:30	<b>Review Team Meeting</b> Preparation for the feedback meeting		
15:00-17:30	<b>Thailand Philharmonic Orchestra Concert</b> – An Alpine Sympony		Prine Mahidol Hall
17:30-18:00	Break		
18:00-19:00	<b>Meeting 8</b> Feedback to the institution	Leadership of the institution	
END OF THE SITE-VISIT			
19:15-21:00	Dinner – (Chelf's house Sai 5) - Review Team and Administration Representatives		

**Day 4 – (07/09/2025/)**

Departure of the Review Team

## Annex 2. List of documents provided to the review team

### 1. Governance and decision making at programme level

- Annex 1-1 Undergraduate Programme Standard Criteria B.E. 2565
- Annex 1-2 Graduate Programme Standard Criteria B.E. 2565
- Annex 1-3 College of Music Vision and Mission
- Annex 1-4 Mahidol University Strategy Plan 2024 -2027
- Annex 1-5 Community outreach programmes
- Annex 1-6 Disabled Student Statistics
- Annex 1-7 Example of TQF2
- Annex 1-8 Full-time faculty meeting presentation
- Annex 1-9 EdPex SAR 2024
- Annex 1-10 PAMS-Belt and Road-IBE
- Annex 1-11 Workshops & Research Seminars
- Annex 1-12 Opportunities for International Collaboration
- Annex 1-13 Mahidol-University-Administrative-Structure
- Annex 1-14 Mahidol-University-Regulation-regarding-Operat
- Annex 1- 15 Graduate programmes committee appointment letter
- Annex 1-16 Example of staff job description
- Annex 1-17 Example of Course Specification (TQF 3)
- Annex 1-18 Example of TQF5

### 2. Students' perspectives

- Annex 2-1 Mahidol University English Proficiency Standards
- Annex 2-2 Faculty member Information
- Annex 2-3 Example of senior project
- Annex 2-4 Extra-curricular educational activities
- Annex 2-5 Example of Master thesis
- Annex 2-6 Example of student field trip report
- Annex 2-7 Example of Doctoral dissertation
- Annex 2-7.1 Example of PhD Articles
- Annex 2-8.1 Thesis Advising Guideline
- Annex 2-9 Employment Status of Graduates

- Annex 2-10 Example of evaluative reports on student progression in COMMAS System
- Annex 2-11 Record of Student Achievement (Academic Years 2022-2024)
- Annex 2-12 Service System from the Faculty of Graduate Studies
- Annex 2-13 Example of student transcript
- Annex 2-14 Employment satisfaction percentage
- Annex 2-15 Example of MM comprehensive exam
- Annex 2-16 Example of course syllabus
- Annex 2-17 Jury-Adjudication-Form
- Annex 2-18 Alumni activities

### 3. Teachers' perspectives

- Annex 3-1 Hiring Process and Timeline Flowchart
- Annex 3-2 Annual Faculty Performance Evaluation form
- Annex 3-3 Guidelines for Academic Advancement in Artistic Areas
- Annex 3-4 Faculty member Information
- Annex 3-5 Professional Development Fund Policy
- Annex 3-6 Faculty Research and Publication
- Annex 3-7 College of Music Research Grant
- Annex 3-8 MoU Summary
- Annex 3-9 International activities events

### 4. External perspectives

- Annex 4 -1 MoU Summary
- Annex 4-2 International Student Service Center
- Annex 4-3 Alumni Events

### 5. Resources

- Y 5-1-Building-Facilities\_Room-Type
- Annex 5-2-College-of-Music-Map-Final-Version
- Annex 5-3-List-of-Musical-Instrument-and-Equipment
- Annex 5-4-Musical-Instrument-Service-and-Maintenance
- Annex 5-5-IT-and-Computing-Facilities-Summary
- Annex 5-6-Library-Resources Annex 5-7-Statistical data on support staff

- Annex 5-8-Gender Equality Policy (2024)
- Annex 5-9-Student Codes of Conduct (2018)
- Annex 5-10-Codes of Ethics (2021)
- Annex 5-11-College of Music Anti-Harassment Policy (2023)
- Annex 5-12-Regulation on Appeals and Complaints of Mahidol University Students
- 5-13-Code of Good Governance (2016)
- 5-14- University Student Health Services and Contacts
- 5-15-University Mental Health Services
- 5-16-Student Stress Management
- 5-17-Physical Therapy Services
- 5-18-University Student Dental
- Annex 5-19-College of Music Health and Wellness Webpage

#### 6. Communication processes

- Annex 6-1-Communication-Tools
- Annex-6-2-Policies-procedures-on-communication-process

#### 7. Quality Culture at programme level

- Annex 7-1-National-Qualifications-Framework-for-Higher-Education-in-Thailand
- Annex 7-2- Example of Programme Report (TQF 7)

Additional documents requested by the Review team:

- a) Links to Curricula for all five programmes in COMMAS
- b) Syllabi for Euphonium studio, MSMS509 Advanced Major Performance, (jazz drum), Mahidol Symphony Orchestra 2025-26, MSMS757 Advanced Major Performance and Literature IV, (piano)
- c) Examples of minutes from Academic Council meeting, Programme chair meeting, and PhD Programme Committee meeting
- d) English proficiency requirements for academic and non-academic staff
- e) Examples of written student feedback
- f) Examples of diploma (BM and MA)
- g) Grading system used and equivalence for credit transfer
- h) Personal data protection policy
- i) Links to *Rhythm*, monthly newsletter

### Annex 3. Definitions of compliance levels

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

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