AUN-QA SELF-ASSESSMENT REPORT

Bachelor of Arts and Science Program
in Creative Arts and Technology

Institute of Music Science and Engineering
King Mongkut's Institute of Technology
Ladkrabang

LIST OF ABBREVIATIONS

Abbreviations	Description
B.A.S. in Creative Arts and Technology	Bachelor of Arts and Science in Creative Arts and Technology
KMITL	King Mongkut's Institute of Technology Ladkrabang
IMSE	Institute of Music Science and Engineering
ELO	Expected Learning Outcome (comparable to Program Learning Outcome: PLO)
CLO	Course Learning Outcome
YLO	Year Learning Outcome
TQF	Thai Qualifications Framework
TQF2	Thai Qualifications Framework: Program Specification
TQF3	Thai Qualifications Framework: Course Specification
TQF4	Thai Qualifications Framework: Course Report
TLA	Teaching-Learning Activities
AT	Assessment Task
LMS	Learning Management System

TABLE OF CONTENTS

PAGE

CONTENTS

I. INTRODUCTION

EXECUTIVE SUMMARY

The Bachelor of Arts and Science in Creative Arts and Technology (CAT) at the Institute of Music Science and Engineering (IMSE), King Mongkut's Institute of Technology Ladkrabang (KMITL), was established in Academic Year 2024 (B.E. 2567) under the 2022 national undergraduate curriculum standards and was approved by the University Council on 17 October 2023 (B.E. 2566). The programme integrates science, technology, and the arts to produce graduates who create works and innovations that uplift Thailand's creative media industries and meet labour-market needs domestically and internationally.

The programme philosophy is to develop creative technologists who design visual, lighting, and sound works by combining artistic practice with advanced technologies and Thai cultural contexts. It emphasises professional ethics, bilingual communication, and research-informed, industry-engaged learning. Teaching is delivered in a project-based studio mode following an iterate-and-critique cycle (ideate–make–test–reflect) with academic mentors and industry experts. Students graduate with a professional portfolio, authentic practice, and cross-disciplinary collaboration skills.

The expected learning outcomes (ELOs) span four domains—knowledge, skills, ethics, and character—covering ELO1–ELO15. They combine discipline-specific competencies (e.g., tools and industry workflows, design thinking and storytelling) with transferable attributes (bilingual communication, critical problem-solving, teamwork and leadership, lifelong learning, and creativity/aesthetic judgment).

The 122-credit curriculum comprises General Education, Technology, Creative Arts, Multidisciplinary, Professional Practice, and Free Electives, with contemporary courses such as Introduction to AI for the Arts, User Experience and User Interface for Creative Arts, and Introduction to 3D Design. Experiential components include Overseas Training and public platforms (Progress Day/Project Day/IMSE Forum) linked to IMSE's MOU partners. Assessment is transparent and aligned to the ELOs, using both formative and summative methods. Syllabi and the LMS specify assessment types, rubrics, weightings, and timelines. Moderation/grade review is conducted, and students are provided with a defined window for grade review and appeal to ensure validity, reliability, and fairness.

Regarding staffing, the programme is delivered by 23 faculty and specialists (15.194 FTEs) serving a first-year cohort of 17 students—an instructor-to-student ratio of 1:2.47—enabling close advising, rigorous project quality assurance, and personalised development. IMSE provides comprehensive learning support, including licensed software (e.g., SketchUp, Pro Tools), a Dolby Atmos recording studio, specialist labs/equipment, and access to library and digital databases.

In the AUN-QA (Version 4.0) self-assessment 2024, the programme achieved an overall rating of "Good (4)," reflecting strengths in curriculum design, innovative pedagogy, interdisciplinary integration, and industry engagement. At the same time, areas for enhancement have been identified, including more proactive admissions communication (TCAS), strengthening full-time staffing in core areas, maturing the PDCA quality-assurance cycle, and investing in immersive studio/laboratory facilities to keep pace with emerging technologies.

CAT demonstrates a strong foundation in outcome-based design, project-based learning, expert faculty, and modern infrastructure with meaningful industry linkage—positioning the programme to serve as a national and regional benchmark for art–technology integration.

ORGANIZATION OF THE SELF-ASSESSMENT REPORT

This SAR report consists of four main parts – I. Introduction, II. AUN-QA Criteria Requirements, III. Strength and Weakness Analysis. The introduction part involves an executive summary and overview of the university, faculty, and department. The AUN-QA criteria requirements part is the main section demonstrating how our academic program compiled with the mandatory criteria. The Strengths and Weaknesses Analysis part summarizes our findings of program strengths and weaknesses for subsequent program improvement plans. In the last part, Appendices provide key examples of documents and evidence for supporting the criteria justification.

OVERVIEW OF THE INSTITUTE AND PROGRAM

King Mongkut's Institute of Technology Ladkrabang (KMITL) was founded under the King Mongkut's Institute of Technology Act of 1985, alongside King Mongkut's Institute of Technology Thonburi and King Mongkut's Institute of Technology North Bangkok, as part of a national effort to strengthen education and research in science and technology. As a legal entity, it was designated as a university affairs office with the mandate to provide teaching, conduct research, deliver academic services, and preserve Thai arts and culture. On March 8, 2008, KMITL officially became an autonomous university, a change announced in the Royal Thai Government Gazette, granting it greater independence and flexibility in governance. The Institute carries the royal emblem *Phra Maha Mongkut*, bestowed by His Majesty King Bhumibol Adulyadej, symbolizing its auspicious foundation and strong royal connection. Its name also pays tribute to Chaophraya Surawong Waiyawat (commonly known as Chao Khun Thahan), in honor of whose heir, Ms. Liam Protpittayapayat, donated the land for the university. Of the 1,665.6 rai donated, 1,345.6 rai was allocated to KMITL while the remaining 320 rai was reserved for Protpittayapayat School, reflecting the spirit of generosity and commitment to education that underpins the institute's origins.

Philosophy

Education and research in science and technology are considered an excellent foundation for national development. This philosophy guides KMITL's role as a leading higher education institution in Thailand, dedicated to advancing knowledge and serving society.

Goals

KMITL strives to provide high-quality education and advanced research to develop human resources with strong knowledge in science and technology as well as ethics. At the same time, the institute is committed to preserving the arts and culture of the country, reflecting a holistic approach to education.

Vision (2017–2027)

"Aim to be the world master of Innovation; to create cutting-edge research and innovation to serve global society and to develop the country through science and technology." This vision highlights KMITL's aspiration to lead in innovation and to play a global role in advancing knowledge and technology for sustainable progress.

Missions

In accordance with the Institute's Act, KMITL's missions consist of four key aspects:

1. To provide high-quality education.
2. To conduct research and generate innovation.
3. To provide academic and professional services to society.
4. To preserve and promote Thai arts and culture.

Core Values: FIGHT

KMITL embodies its institutional identity through the acronym **FIGHT**, representing:
F: **Future Orientation** – Envisioning and shaping the future through innovation.
I: **Integrity** – Promoting honesty, responsibility, and transparency.
G: **Globalization** – Strengthening international perspectives and collaborations.
H: **Humanity** – Serving society with compassion and ethical commitment.
T: **Teamwork** – Working collaboratively across disciplines and communities.

Institute of Music, Science, and Engineering (IMSE)

The Institute of Music, Science, and Engineering (IMSE) at King Mongkut's Institute of Technology Ladkrabang was established in 2018 as the pioneering academic institute in Thailand offering a *Bachelor of Engineering in Acoustics and Audio Engineering*, reflecting KMITL's commitment to bridging science, engineering, and the arts. In 2021, IMSE expanded into postgraduate education with a *Master of Engineering in Acoustics and Multimedia Technology*, followed in 2022 by the launch of a *Bachelor of Arts in Creative Arts Technology*, reinforcing its interdisciplinary mission. With around 200 students enrolled, IMSE emphasizes both academic excellence and professional practice by engaging external experts with industry experience, and all programs follow AUN-QA standards for quality assurance and international benchmarking. Guided by its **vision** of *integrating art, engineering, and science to elevate the quality of life for humanity*, IMSE's **mission** is to *produce acoustics and audio engineers, as well as creative technology artists, who can create work, solve problems, promote quality of life, and bring happiness to society*. Its **core competency** lies in the *integration of art, engineering, and science* to foster innovation and solve interdisciplinary challenges. IMSE is further shaped by its **values (3C)**: *Coach* (improve, help, support), *Care* (well-being, empathy), and *Concern* (proactive, attentive), as well as an organizational culture that emphasizes teamwork, mutual support, and collective achievement. Through its programs, research, and services, IMSE continues to position itself as a hub of creativity and innovation that connects technology and the arts for societal impact.

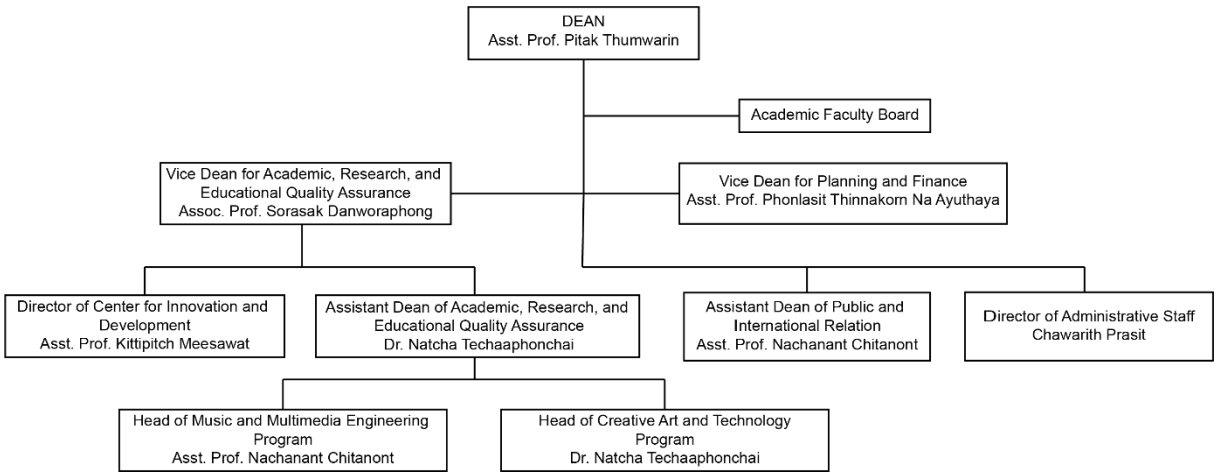


Figure 1 Organizational Chart of the Institutue of Music, Science, and Engineering, King Mongkut's Institute of Technology Ladkranbang.

DEVELOPMENT OF THIS SAR

This Self-Assessment Report (SAR) was prepared by the program director together with the program administrative committees of the Institute of Music, Science, and Engineering (IMSE), King Mongkut's Institute of Technology Ladkrabang (KMITL). Academic and support staff of the program contributed essential information for completing the assessment

criteria. The program was officially established in 2024 (B.E. 2567) and this SAR is the first assessment report prepared for the program.

Philosophy and importance of the program

The Bachelor of Arts and Science in Creative Arts and Technology prepares graduates to integrate art and technology—both theoretically and practically—to create new works and innovations that uplift Thailand's creative media industries and meet labour-market needs nationally and internationally. The programme values Thai cultural identity, bilingual competence, and research-informed creation, and is delivered through project-based learning pedagogy. Students continuously develop real artefacts via an iterate-and-critique cycle (think–build–test–reflect) under the supervision of faculty and industry experts. This approach enables graduates to lead in fast-evolving creative sectors.

Programme Learning Outcomes (PLOs).

PLO1 Graduates produce visual, audio, and light works with others using advanced software/technology in line with professional ethics.

PLO2 Graduates design media that creates social benefit and economic value using relevant tools and emerging technologies.

PLO3 Graduates communicate and present creative work that engages Thai artistic–cultural contexts with social responsibility.

PLO4 Graduates craft contemporary storytelling by integrating technological knowledge with design-thinking methods.

PLO5 Graduates exercise critical judgement to solve assigned tasks in compliance with professional standards and regulations.

Importance of the program

The Bachelor of Arts and Science in Creative Arts and Technology is a multidisciplinary program that integrates knowledge in science, technology, and the arts. It equips students to employ contemporary media technologies as creative tools for producing visual and sonic artworks.

Educational philosophy

The program aims to develop graduates as creative designers of audiovisual and multimedia works who integrate artistic practice with advanced technologies. Graduates are prepared to collaborate effectively with artists and engineers and to respond to workforce needs at both the national and international levels.

II. AUN-QA CRITERIA REQUIREMENTS

1. EXPECTED LEARNING OUTCOMES

1.1 The programme to show that the expected learning outcomes are appropriately formulated in accordance with an established learning taxonomy, are aligned to the vision and mission of the university, and are known to all stakeholders.

The expected learning outcomes (ELOs) of the B.A.S. in Creative Arts and Technology were developed on the basis of the national policy framework, the institutional strategic plan (B.E. 2560–2570; 2017–2027), the President's Plan (B.E. 2566–2569; 2023–2026), and the IMSE Dean's Plan (B.E. 2563–2566; 2020–2023), together with findings from a stakeholder needs analysis. Prior to curriculum design, the team conducted employer interviews and learner surveys to ensure genuine alignment with academic, professional, and societal needs.

The ELOs are organised into four domains—Knowledge (ELO1–ELO4), Skills (ELO5–ELO8), Ethics (ELO9–ELO11), and Character (ELO12–ELO15)—and are mapped to Bloom's taxonomy, as shown in Table 1. Subject-specific ELOs (ELO1–ELO6) emphasise disciplinary knowledge and tools, while generic ELOs (ELO7–ELO14) strengthen transferable competencies; ELO15 (creativity and aesthetic sensibility) reinforces attributes within the Character domain.

The programme aligns directly with the vision of IMSE, KMITL to serve as a lifelong-learning hub for music technology and music engineering, to enhance innovation capacity, and to advance Thailand's audio and entertainment industries to the global stage. Its mission is operationalised through three pillars: education that develops graduates with strong theoretical foundations and work-ready practical skills; research that addresses the needs and challenges of the music and music-engineering industries; and academic services that transfer audio-engineering and multimedia expertise to uplift national industries.

Grounded in this foundation, the programme philosophy is to produce creative designers of audiovisual and multimodal media who integrate advanced technology with the arts, collaborate effectively with artists and engineers, and meet labour-market needs at both national and international levels. This approach is reflected in the programme's ELOs, which emphasise knowledge, skills, ethics, and graduate attributes in line with IMSE, KMITL's direction. The programme communicates these outcomes to all stakeholder groups via IMSE website, Facebook, the student handbook, and college activities such as orientation and the Coach–Care–Concern.

Table 1.1 Alignment of ELOs and Bloom's taxonomy level

No.	ELOs	Bloom's Taxonomy Level	Generic ELOs	Subject-Specific ELOs
1)	Knowledge			
ELO1	Understand technological tools used in the arts and apply them effectively.	Understand, Apply		✓
ELO2	Understand and apply computer programs to create media and commercial arts.	Understand, Apply		✓
ELO3	Understand art history, culture, and society to create meaningful works in context.	Understand		✓
ELO4	Integrate technological knowledge with trends to apply in art creation.	Create		✓
2)	Skills			

ELO5	Use computer programs and tools to create and manage work in image, sound, and light (e.g., Python, P5.js, OpenGL, DAW).	Apply		✓
ELO6	Apply design thinking and storytelling through art using standard tools (e.g., Figma, ClickUP).	Apply		✓
ELO7	Communicate and present creative art in both Thai and English.	Apply	✓	
ELO8	Think critically and analytically to solve assigned problems.	Analyze	✓	
3)	Ethic			
ELO9	Demonstrate honesty and integrity.	Apply	✓	
ELO10	Practice discipline and punctuality.	Apply	✓	
ELO11	Take responsibility for oneself, society, and the environment.	Apply, Evaluate	✓	
4)	Character			
ELO12	Show diligence, curiosity, and perseverance in study and work.	Apply	✓	
ELO13	Demonstrate leadership and followership appropriately according to roles.	Apply, Evaluate	✓	
ELO14	Collaborate and work effectively with others.	Apply	✓	
ELO15	Express creativity and aesthetic appreciation.	Create		

1.2 The programme to show that the expected learning outcomes for all courses are appropriately formulated and are aligned to the expected learning outcomes of the programme.

In the process of programme improvement, we first conducted a stakeholder needs analysis (employers, industry partners, and high school students) through surveys and interviews, complemented by benchmarking and labour-market review. Findings from this research directly informed the formulation of course-level expected learning outcomes (CLOs). The CLOs were then analysed and mapped to the programme's expected learning outcomes (ELOs) and synthesised to confirm and refine the programme learning outcomes (PLOs)

Table 1.2 Alignment of PLOs with ELOs

PLOs	Related ELO
PLO 1 Graduates are capable of collaboratively producing visual, audio, and lighting works with efficiency, utilizing advanced software and technologies in accordance with professional ethics.	ELO1-ELO5-ELO9-ELO14
PLO 2 Graduates are able to design value-added commercial art media that benefit society by applying relevant tools and emerging technologies.	ELO2-ELO6-ELO15
PLO 3 Graduates are skilled in communicating and presenting creative works that engage with the cultural and artistic context of Thailand, with a strong sense of social responsibility.	ELO3-ELO7-ELO11
PLO 4 Graduates are proficient in storytelling through contemporary art by integrating technological knowledge with design thinking methodologies.	ELO4-ELO6-ELO15

PLO 5 Graduates demonstrate critical and analytical thinking in solving assigned tasks in compliance with professional standards, rules, and regulations.	ELO8-ELO10-ELO12-ELO13

Course descriptions were carefully designed according to the ELOs, with consideration of the YLOs, and proper mapping was conducted. The expected learning outcomes of each course (CLOs) are clearly defined, specific, and measurable, indicating what students are expected to know, understand, and be able to do upon completion. This measurability enables systematic tracking and assessment. The CLOs are aligned with the ELOs and contribute to the overall goals and objectives of the programme. Accordingly, students who successfully complete all courses will have achieved the programme's ELOs and PLOs [Exhibit 1.2-1]

1.3 The programme to show that the expected learning outcomes consist of both generic outcomes (related to written and oral communication, problem solving, information technology, teambuilding skills, etc) and subject specific outcomes (related to knowledge and skills of the study discipline).

The programme's expected learning outcomes (ELOs) explicitly comprise both subject-specific and generic outcomes. As summarised in Table 1, ELO1–ELO6 are classified as subject-specific (disciplinary knowledge and studio/production skills unique to Creative Arts & Technology), while ELO7–ELO14 are generic graduate attributes (communication, problem-solving, ethics, teamwork/leadership, lifelong learning). ELO15 (creativity and aesthetic appreciation) sits in the Character domain and reinforces the generic attributes. Table 1 also specifies each outcome's Bloom level—for example, ELO1 & ELO2: Understand/Apply; ELO3: Understand; ELO4 & ELO15: Create; ELO8: Analyse; ELO11 & ELO13: Apply/Evaluate—to evidence cognitive progression and clarity of measurement. This classification ensures that the programme addresses both transferable competencies and discipline-specific capabilities in a coherent, assessable manner. [Exhibit 1.2-1] (Page27-30)

1.4 The programme to show that the requirements of the stakeholders, especially the external stakeholders, are gathered, and that these are reflected in the expected learning outcomes.

External requirements were collected through a structured study comprising (i) a survey of upper-secondary students (n≈200) and (ii) employer interviews/focus groups with four companies across games/technology, broadcast media, and educational technology. The study also benchmarked related curricula and analysed labour-market trends. Key employers included a major game studio, national TV stations, and an ed-tech firm.

Stakeholders indicated that graduates should: 1)Hybrid art + programming profiles (e.g., Technical Artist, VFX Artist); 2) Content creators/graphic designers for pre–pro–post pipelines; 3) Game & innovative roles in ed-tech (developer and marketing/PM-like roles who can translate user needs to dev teams); 4) Proficiency with industry tools & workflows; 5) Bilingual communication; 6) Critical problem-solving; 7) Ethics, discipline, safety, IP/copyright; 8) Teamwork/leadership; 9) Lifelong learning; 10) Creativity/aesthetic judgement.

These requirements are reflected in the programme's expected learning outcomes:

- Subject-specific ELOs (ELO1–ELO6) address disciplinary knowledge and production skills unique to Creative Arts & Technology (tools, workflows, design-thinking/storytelling).
- Generic ELOs (ELO7–ELO15) cover communication (ELO7), critical/problem-solving (ELO8), ethics/discipline/responsibility (ELO9–ELO11), lifelong learning (ELO12), leadership & teamwork (ELO13–ELO14), and creativity/aesthetic sensibility (ELO15).

Implementation is evidenced by course/CLO revisions, increased studio hours and project-based learning (pre-project/final-project each year), safety/IP checklists, short courses for up-/re-skilling in new tech, and internationalised delivery (bilingual programme, inbound/outbound learning). [Exhibit 1.4-1]

Table 1.4 Alignment of External Stakeholder Needs and ELOs

Stakeholder requirement	ELO mapping
Hybrid art+code roles; industry tools/workflows	ELO1–ELO6
Bilingual communication	ELO7
Critical/analytical problem solving	ELO8
Ethics, discipline, social & environmental responsibility; safety/IP	ELO9–ELO11
Lifelong learning	ELO12
Teamwork & leadership	ELO13–ELO14
Creativity & aesthetic judgement	ELO15

1.5 The programme to show that the expected learning outcomes are achieved by the students by the time they graduate.

All students are in their first year.

2. PROGRAMME STRUCTURE AND CONTENT

2.1 The specifications of the programme and all its courses are shown to be comprehensive, up-to-date, and made available and communicated to all stakeholders.

The programme maintains TQF-compliant specifications at both programme (TQF2) and course (TQF3) levels. Each course specification includes code, credits, contact hours (lecture–lab–self-study), description, prerequisites, CLOs, assessment methods, and explicit CLO–ELO alignment (see "Course Descriptions – Appendix"). The curriculum structure demonstrates currency through emerging courses such as Introduction to AI for the Arts and UX/UI for Creative Arts**,** together with Overseas Training as a signature experiential component (Year 3), ensuring contemporary skills and industry relevance. These specifications are compiled annually, reviewed at the end of each semester, and version-controlled. Programme and course specifications are made accessible to all stakeholders via the programme website/handbook and regular communications (orientation, brochures, social media). Evidence of availability and communication is provided in Table 2.1

Table 2.1 Evidence of availability & communication

Item	Where it lives	Owner	Update cycle	Exhibit
Programme specification (TQF2)	Programme website/ Handbook	Programme Chair	Annual	[Exhibit 1.2-1]
Course specifications (TQF3)	Syllabus repository /Handbook	Course Coordinators	Annual/ End-of-term	[Exhibit 1.2-1] (page267-285)
Public page	IMSE website IMSE facebook	Admin	Rolling	https://imse.kmitl.ac.th/th/ https://www.facebook.com/imsekmitl/
Programme brochure	PDF/Print	Public relation team	Annual	[Exhibit 2.1-1]
Orientation pack	Orientation book/ Slides	Student Affairs	Annual	[Exhibit 2.1-2]

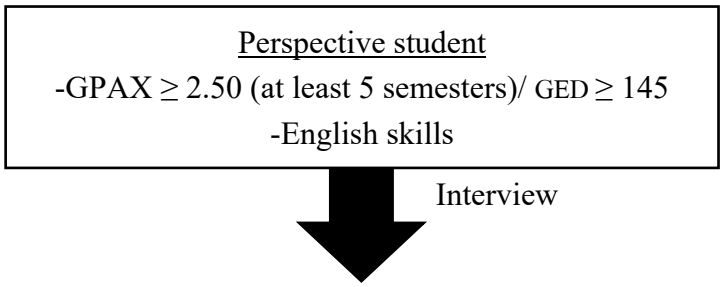
2.2 The design of the curriculum is shown to be constructively aligned with achieving the expected learning outcomes.

The contents and structure of the B.A.S. in Creative Arts and Technology (CAT) are specified in the official programme specification. In brief, Figure 2 presents the learning pathway from entry to graduation.

Admission follows university regulations via the TCAS system. Applicants submit academic records and attend an interview with IMSE (and provide a portfolio as required by the programme). In Year 1, students build foundations in the arts—image, light, and sound—through General Education, Creative Arts, Multidisciplinary, and Professional Practice courses. A baseline knowledge diagnostic is administered, and each semester concludes with a Final Project and presentation. From Year 2 onwards, students deepen their practice in Creative Arts, Multidisciplinary, Technology, and Professional Practice. They complete Final Projects and a research project, supported by field trips, studio critiques, and advisor meetings. In Year 3, the focus shifts to authentic application through Technology/Professional Practice courses, hands-on practicums with MOU partners, and semester Final Projects. During the special (Summer)

term, students undertake Overseas Training (professional placement) and sit the English Exit examination. Then, Year 4 consists of free electives, enabling students to tailor their specialisation to personal interests and future industry pathways, while consolidating their portfolio and preparing for graduation.

General Education is integrated primarily across Years 1–3. To graduate, students must complete all requirements in the study plan (including Overseas Training), pass the English Exit examination, and meet all university graduation regulations.



Year	Sem ester	Study plan		
		Course types	Tests	Activities
1	1	General education Creative Arts Courses Multidisciplinary Courses Professional Practice Courses	Knowledge assessment test, presentation, Final Project	Students orientation Meet advisor Field trip Workshop Project-based Forum Coach–Care–Concern
	2	General education Multidisciplinary Courses Technology Courses	Presentation Final Project	Meet advisor Field trip Project-based Meet advisor Learning-path & portfolio clinic
2	1	General education Creative Arts Courses Multidisciplinary Courses Professional Practice Courses	Presentation Final Project	Meet advisor Field trip Research project Project-based
	2	General education Technology Courses	Presentation Final Project	Field trip Project-based
3	1	General education Technology Courses Professional Practice Courses	Presentation Final Project	Research project Hands-on Practicum with MOU Partner
	2	General education Creative Arts Courses	Presentation Final Project	Field trip

		Multidisciplinary Courses		
	Summer	Professional Practice Courses (Overseas Training)	English Exit exam	Pre-departure briefing; host orientation; post-training sharing
4	1	Free elective	-	Selected free elective
	2	Free elective	-	

Figure 2 Diagram showing the structure of B.A.S in Creative Arts and Technology with the paths that students can go through, from application process toward completion or termination of the degree.

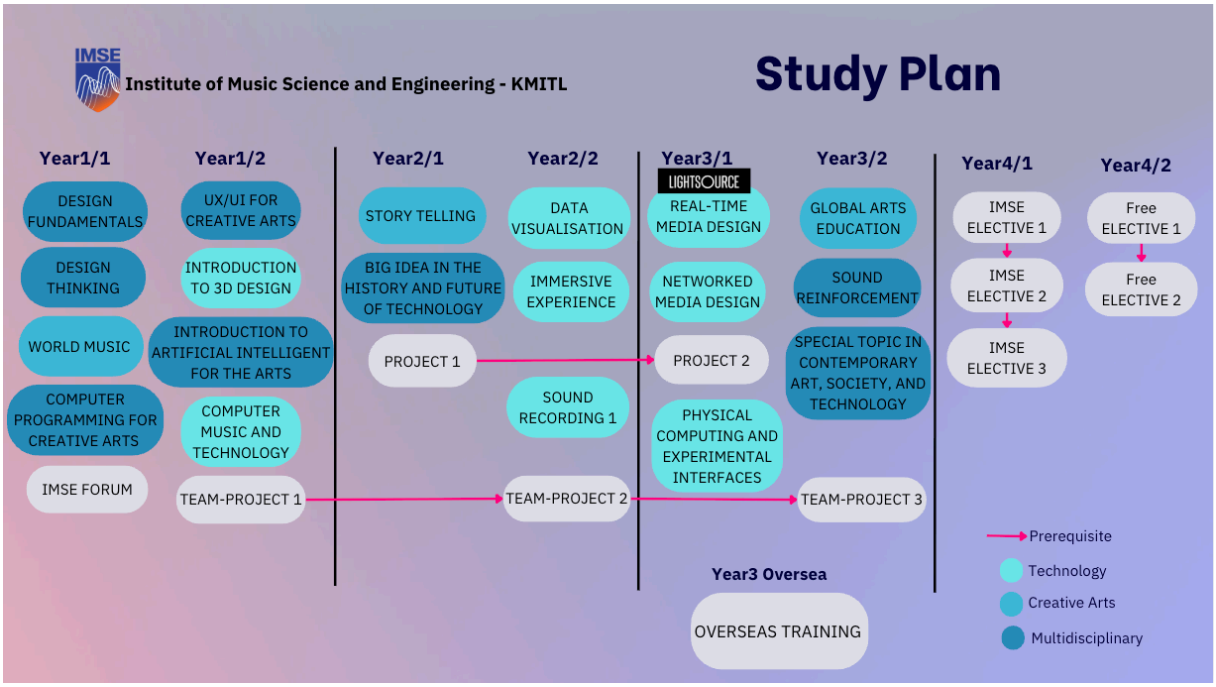


Figure 3 CAT study plan

2.3 The design of the curriculum is shown to include feedback from stakeholders, especially external stakeholders.

As a new programme, Our program collect feedback from stakeholders—prospective high-school students and partners in the creative-arts industry—and triangulate it with benchmarking against three reference programmes. The findings are then reviewed against the vision and mission of KMITL and IMSE. Table 3 summarises how stakeholder inputs have been translated into course enhancements, programme management actions, and curriculum development. [Exhibit 1.4-1]

Table 2.3 Methods to obtain the stakeholders' feedback

No	Stakeholders	Approach	Example of issues
1	High school Student	Questionnaire	Factors in choosing to study further: programme attractiveness, The curriculum reflects the production of graduates with specialized expertise, pursue a wide variety of careers. Target careers: Computer Animation, Game Development & Design, AI / AR / VR / XR / Robotic art, Data visualization and storytelling
2	Employers	Interview	Skills & Knowledge: Demand for hybrid art+programming roles (e.g., Technical Artist, VFX Artist); broadcast sector needs content creators/graphic designers (2D/3D/Animation/CG across pre–pro–post); ed-tech needs game & innovation developers / PM-like translators; skills highlighted: coding, 2D/3D/animation, English communication, storytelling, game/graphic software, and business/psychology/negotiation.
3	academic benchmarking	Analyse	dentified matchable subject clusters (e.g., music theory, computer music, sound engineering, recording, sonic art) to scaffold CAT course groups and depth.

2.4 The contribution made by each course in achieving the expected learning outcomes is shown to be clear.

All the coursework and non-coursework activities are designed to contribute to students' achievement of the programme's expected learning outcomes (ELOs). By integrating teaching–learning processes with non-coursework activities, the full set of ELOs can be achieved. Table 4 the alignment of ELOs and the contribution of individual.

Table 2.4 Relationship between courses of the program and ELOs, based on core courses.

Courses	**Knowledge**				**Skills**				**Ethic**			**Character**			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Technology Courses															
19216001 INTRODUCTION TO 3D DESIGN	✓	✓			✓		✓		✓	✓	✓	✓			✓
19216002 COMPUTER MUSIC AND TECHNOLOGY	✓	✓			✓				✓	✓	✓	✓		✓	

19216003 DATA VISUALISATION		✓	✓			✓	✓		✓	✓	✓	✓			✓
19216004 REAL-TIME MEDIA DESIGN		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	
19216005 SOUND RECORDING 1	✓	✓			✓			✓	✓	✓	✓	✓	✓	✓	
19216006 IMMERSIVE EXPERIENCE	✓	✓			✓	✓		✓	✓	✓	✓	✓	✓	✓	✓
19216007 NETWORKED MEDIA DESIGN	✓	✓				✓		✓	✓	✓	✓	✓		✓	
19216008 PHYSICAL COMPUTING AND EXPERIMENTAL INTERFACES	✓	✓			✓			✓		✓					
Creative Arts Courses															
19226001 WORLD MUSIC		✓	✓			✓	✓	✓	✓		✓		✓	✓	
19226002 STORY TELLING	✓	✓	✓		✓	✓		✓	✓		✓			✓	
19226003 GLOBAL ARTS EDUCATION		✓	✓			✓	✓	✓	✓	✓	✓	✓	✓		
Multidisciplinary Courses															
19236001 DESIGN FUNDAMENTALS	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓			✓	
19236002 DESIGN THINKING	✓	✓	✓		✓	✓		✓	✓		✓			✓	
19236003 COMPUTER PROGRAMMING FOR CREATIVE ARTS	✓		✓	✓			✓	✓	✓		✓			✓	
19236004 USER EXPERIENCE AND USER INTERFACE FOR CREATIVE ARTS	✓			✓	✓		✓	✓	✓		✓			✓	
19236005 INTRODUCTION TO ARTIFICIAL INTELLIGENT FOR THE ARTS	✓		✓	✓			✓	✓	✓		✓		✓	✓	
19236006 BIG IDEA IN THE HISTORY AND FUTURE OF TECHNOLOGY		✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	
19236007 SOUND REINFORCEMENT	✓			✓			✓	✓	✓		✓			✓	

19236008 SPECIAL TOPIC IN CONTEMPORARY ART, SOCIETY, AND TECHNOLOGY			✓			✓	✓	✓	✓		✓	✓	✓	✓	
Professional Practice Courses															
19236001 PROJECT 1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	
19236002 PROJECT 2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	
19236003 IMSE FORUM			✓				✓	✓	✓	✓	✓		✓	✓	
19236004 OVERSEAS TRAINING	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		
Free elective															
19206001 SOUND FOR GAMES	✓			✓	✓			✓	✓	✓	✓			✓	
19206002 AUDIO-VISUALS	✓			✓				✓	✓	✓	✓			✓	
19206003 POPULAR SONGWRITING	✓	✓		✓			✓	✓	✓	✓	✓			✓	
19206004 CURRENT TOPIC IN ARTS SOCIETY		✓	✓			✓	✓	✓	✓		✓	✓	✓		
19206005 MUSICAL HERITAGE IN ASIAN COUNTRIES		✓				✓		✓	✓		✓	✓	✓		
19206006 MAN AND ARTS: VISUAL ART, MUSIC AND PERFORMING ARTS		✓	✓			✓		✓	✓	✓	✓			✓	
19206007 AUDIO ENGINEERING	✓			✓	✓			✓	✓		✓			✓	
19206008 TECHNICAL EAR TRAINING 1	✓			✓				✓	✓	✓	✓		✓		
19206009 MUSIC THEORY 1	✓			✓				✓	✓	✓	✓			✓	
19206010 MUSIC THEORY 2	✓			✓				✓	✓	✓	✓			✓	
19206011 KEYBOARD SKILLS 1				✓				✓	✓	✓	✓			✓	
19206012 KEYBOARD SKILLS 2				✓				✓	✓	✓	✓			✓	
19206013 ALGORITHMIC COMPOSITION	✓			✓	✓			✓	✓	✓	✓			✓	
19206014 FILM AND DIGITAL MEDIA	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓				

19206015 VISUAL STORYTELLING	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓			✓	
19206016 DIGITAL MEDIA PRODUCTION	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		
19206017 POPULAR CULTURE		✓	✓			✓	✓	✓	✓		✓	✓	✓		
19206018 TREND OF ART INDUSTRY		✓	✓			✓	✓	✓	✓		✓			✓	

2.5 The curriculum to show that all its courses are logically structured, properly sequenced (progression from basic to intermediate to specialised courses), and are integrated.

Figure 2 shows the structure of our programs with the paths that students can go through, from the application process toward completion or termination of the degree. Table 5 demonstrates the ELOs at the end of the academic year.

Table 2.5-1 Expected learning outcomes at the end of each academic year.

ELOs	**Year**			
	1st	2nd	3rd	4th
1	✓		✓	
2	✓			
3	✓	✓		
4	✓	✓		✓
5	✓		✓	✓
6		✓	✓	
7	✓	✓	✓	✓
8			✓	
9	✓	✓	✓	✓
10	✓	✓	✓	✓
11			✓	✓

12	✓	✓	✓	✓
13		✓	✓	✓
14	✓	✓	✓	✓
15	✓	✓	✓	✓

The B.A.S. in Creative Arts and Technology is a credit-based programme. To graduate, students must complete all required blocks of knowledge and skills according to the prescribed credit and course requirements. Upon fulfilling these requirements, graduates are expected to possess strong disciplinary knowledge and creative capacity to integrate art and technology in developing new works for Thailand's creative media industries, aligned with labour-market needs at both national and international levels. The programme comprises 122 credits in total.

Table 2.5-2 The B.Sc. in Science curriculum structure

No	Categories	Curriculum Standards under MHESI 2022	B.A.S. in creative arts and technology 2024
A	General education	24	24
B	Specific courses	72	
	Technology		32
	Creative arts		12
	Multidisciplinary		32
	Professional practice		7
	Free elective		9
C	Elective courses	6	6
Total		120	122

2.6 The curriculum to have option(s) for students to pursue major and/or minor specialisations.

The curriculum provides flexible specialisation pathways through a 15-credit that combines free electives with a designated specialisation stream. This enables students to tailor their study toward career tracks in visual media, lighting, or sound, in line with labour-market skill needs. Beginning in Year 1, students take IMSE Forum, which showcases current occupations and leading companies; this early exposure supports informed planning of elective choices and specialisation selection.

2.7 The programme to show that its curriculum is reviewed periodically following an established procedure and that it remains up-to-date and relevant to industry.

The B.A.S. in Creative Arts & Technology is reviewed through an established procedure under IMSE and university regulations (TQF-compliant). In the first year, evidence consists of end-of-semester course report and student evaluations. The Programme Committee consolidates the findings and reports them to lecturers; faculty meetings are then held to agree on corrective and enhancement actions, which are implemented in the following term.

3. TEACHING AND LEARNING APPROACH

3.1 The educational philosophy is shown to be articulated and communicated to all stakeholders. It is also shown to be reflected in the teaching and learning activities.

The programme educates creative technologists who design audiovisual and multimedia works by integrating artistic practice with advanced technologies and Thai cultural sensibilities. It emphasises ethical and professional conduct, bilingual communication, and research-informed, industry-engaged learning.

The curriculum is progressivist**,** delivered through learning by doing and project-based learning**;** it involves collaboration with industry and MOU partners and public showcases (e.g., Project I–II and Overseas Training). This pedagogy prepares graduates to collaborate effectively across disciplines and to meet workforce needs at national and international levels.

Communication to stakeholders is ensured through college-wide activities such as Orientation**,** Coach–Care–Concern**,** Progress Day**,** Project Day, and Open House for communicate with students, parents, employers, and industry partners. The IMSE Forum course provides a structured platform for talks, critiques, co-designed briefs, and networking—ensuring ongoing interaction between students, faculty, and the creative industries.

3.2 The teaching and learning activities are shown to allow students to participate responsibly in the learning process.

Teaching and learning in the B.A.S. in CAT is student-centred and responsibility-oriented**.** The curriculum uses project-based and active learning**,** complemented by Filed trip experience at actual sites**.** Students are expected to plan their work**,** meet deadlines, work individually and in teams**,** communicate bilingually (TH/EN), and engage in reflection on their learning. Monitoring and assessment employ rubrics**,** peer/supervisor evaluations, and attendance & participation records. Evidence is provided in the syllabi and the Final Project rubric. [Exhibit 3.2-1] [Exhibit 3.2-2]

Table 3.2 Teaching–Learning Activity (TLA) Matrix: Student Responsibilities and Monitoring & Assessment

Learning format (TLA)	Student responsibilities	Monitoring & assessment
Project-based learning	Plan work; meet deadlines; individual & team tasks; bilingual communication; reflection	Rubrics; peer evaluation; attendance & participation
Active learning	Prepare, participate, give/receive feedback; reflection	Rubrics; attendance & participation
Filed trip experience	Participate, reflection, report	Self-report, attendance & participation

3.3 The teaching and learning activities are shown to involve active learning by the students.

Teaching and learning in the curriculum provide opportunities for students to engage at multiple levels of active participation. Lecturers design activities in alignment with the Course Learning Outcomes (CLOs). Before class, students complete preparatory tasks—assigned readings/media searches, software practice, and short pre-class submissions—as specified in each syllabus. In theoretical sessions, brief lectures are combined with problem-based learning, Think–Pair–Share, group discussion, and brainstorming to stimulate idea generation and collaborative, bilingual (Thai/English) discourse. In practical sessions, project-based learning

and experiential learning are used to strengthen skills and apply theory. Students plan their work, meet deadlines, work individually and in teams, communicate bilingually, and produce a report or a public showcase (e.g., Progress Day, Project Day, Open House) and creative platforms (e.g., World Music workshop), including field trips/data collection. Students select an advisor and define project/research topics appropriate to the course stage. Exhibit 3.3-1

3.4 The teaching and learning activities are shown to promote learning, learning how to learn, and instilling in students a commitment for life-long learning (e.g., commitment to critical inquiry, information-processing skills, and a willingness to experiment with new ideas and practices).

The B.A.S. in Creative Arts & Technology provides a clear framework for all courses to design learning activities that promote learning, learning how to learn, and lifelong learning, with alignment to programme ELOs and course CLOs. Signature methods include project-based studios, workshops, mini-projects, and public showcases (e.g., Progress Day, Project Day, Open House). To cultivate learning-how-to-learn, students use self-directed study plans, practice information literacy (search–evaluate–cite), and engage in reflection and guided discussion; field/site visits further inspire inquiry and practice. Lifelong-learning dispositions are reinforced through a 15-credit elective route that lets students personalise their pathway, systematic up-skilling in emerging technologies and open-source tools, and explicit development of critical thinking and problem solving; the curriculum also includes self-directed/team-based modules with 42 Bangkok to strengthen peer learning in team projects. Assessment and evidence comprise rubrics (for artefacts and reports), supervisor evaluations (for site-based/industry-linked work), and the English Exit examination [Exhibit 3.4-1] to evidence academic communication. sample reports, supervisor evaluation forms, and photo records of world music workshops, progress day, project day, and field trips [Exhibit 3.3-1]

3.5 The teaching and learning activities are shown to inculcate in students, new ideas, creative thought, innovation, and an entrepreneurial mindset.

The currculum is structured to connect academic learning with project creation, industry briefs, and work-based practice, in order to cultivate new ideas, creativity, innovation, and an entrepreneurial mindset alongside creative-technology skills. Delivery spans a suite of courses such as Design Thinking, World Music, UX/UI for Creative Arts, Introduction to 3D Design, Introduction to AI for the Arts, and Computer Music and Technology. Using project-based and mini-project formats, students conduct user/market exploration, develop iterative prototypes and receive critiques, culminating in public showcases (workshops, Progress Day, Project Day, Open House) [Exhibit 3.5-1] where clients and attendees provide feedback and satisfaction evaluations.

3.6 The teaching and learning processes are shown to be continuously improved to ensure their relevance to the needs of industry and are aligned to the expected learning outcomes.

The B.A.S. in Creative Arts & Technology follows a TQF-compliant semesterly review at the departmental level, covering the evaluation of student learning in each course and checks of alignment between course-level delivery and the programme ELOs. In the first year, evidence consists of end-of-semester course evaluations and TQF4. The Programme Committee consolidates the findings, briefs lecturer s, and agrees corrective/enhancement actions for implementation in the following term [Exhibit 3.6-1]; each action is tagged to the relevant CLO–ELO within a PDCA cycle. [Exhibit 3.6-2]

To strengthen alignment with industry needs, the next review cycle will integrate additional inputs, including feedback from IMSE Forum activities, reports on future career pathways, and comments from employers invited as guest speakers. These measures ensure that teaching–learning activities and graduate competencies remain up-to-date and responsive to the labour market.

4. STUDENT ASSESSMENT

4.1 A variety of assessment methods are shown to be used and are shown to be constructively aligned to achieving the expected learning outcomes and the teaching and learning objectives.

To align with ELOs of the program, lecturer s design assessment methods based on the CLOs and course objectives, incorporating both formative and summative assessments to ensure comprehensive evaluation of student learning.

Formative assessment methods include homework, reports, online quizzes, presentations, etc. Each formative activity is followed by constructive feedback to help students reflect on their performance and make improvements throughout the course.

Summative assessment methods consist of project-based assessments, report, and pitching

The alignment between CLOs, assessment methods, and course objectives is confirmed through departmental meetings and is continually improved based on internal discussions. These alignments are documented and updated in TQF4, ensuring consistency and quality across the curriculum. [Exhibit 4.1-1] [Exhibit 4.1-2]

4.2 The assessment and assessment-appeal policies are shown to be explicit, communicated to students, and applied consistently.

In Year 1, no formal appeals were lodged; however, the student appeal form is available in the Student Handbook communicate the evaluation criteria and grading policy during orientation and on the IMSE website [Exhibit 4.2-1] following the step in Figure 4.1.

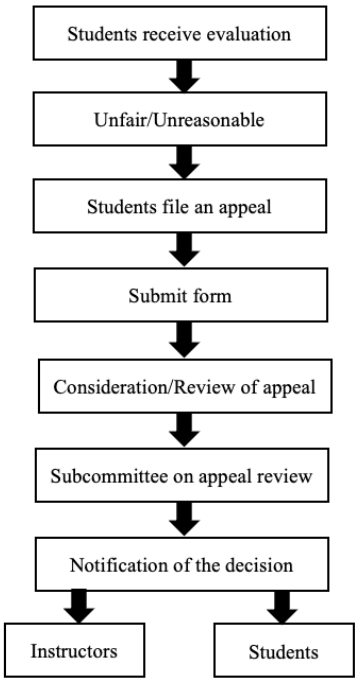


Figure 3 The Appeal Process

4.3 The assessment standards and procedures for student progression and degree completion, are shown to be explicit, communicated to students, and applied consistently.

Although the programme is in its first year with no graduating cohort yet, the standards and procedures for student progression and degree completion are explicit, published, and consistently applied. Students must complete 122 credits, pass all compulsory courses, meet the university minimum GPAX 2.0 and course pass criteria, and fulfil the English Exit requirement while complying with academic-integrity and safety/IP policies. Prerequisites/co-requisites are enforced by the registration system; the Programme Office performs semesterly status checks, and at-risk students receive advising and a study plan. Before grade release, marking uses rubrics with moderation/grade-review to ensure fairness. These standards are communicated via the Student Handbook, orientation, and Week-1 briefings in every course. [Exhibit 4.1-2]

4.4 The assessments methods are shown to include rubrics, marking schemes, timelines, and regulations, and these are shown to ensure validity, reliability, and fairness in assessment.

The programme's assessment framework covers all four ELO domains—Knowledge, Skills, Ethics, and Character—across ELO1–ELO15. At the course level, every lecturers must prepare and publish an assessment plan specifying: (1) the timeline for each assessment component; (2) the assessment methods; (3) the distribution of weights and marking schemes/answer keys; (4) scoring rubrics/guidelines; and (5) the grade ranges. All details appear in TQF3/the course syllabus and are posted on the course's Google Classroom. These requirements are explained in Week 1, together with the course regulations (submission rules, attendance/lateness, academic integrity and declared AI use as per institutional announcements, and other compliance requirements). Interim feedback is provided prior to the award of final grades.

The programme maintains a clear and transparent assessment timeline covering both formative and summative tasks, communicated to students at the start of each semester (verbally and in writing) (Table 4.1). Courses use a 10-point numerical scale mapped to eight letter-grade bands (A, B+, B, C+, C, D+, D, F). Marks are announced at mid-semester and end-semester, both in class and through the Registrar system, with opportunities for score review and appeal within one week after the official grade announcement [Exhibit 4.1-2].

Validity is assured through constructive alignment (TLA → AT → CLO → ELO). Reliability is supported by moderation (e.g., double marking/central examiners) and the archiving of sample artefacts and marksheets. In addition, the Programme Chair reviews mark distributions and discusses at-risk cases during the semester and again before submission to the Registrar. Fairness is promoted by transparent criteria and timelines, opportunities for interim feedback, consistent mitigation rules, grade-review meetings, and a formal appeals process.

Table 4.4 Assessment Method and timeline

Assessment	Timeline	Type	Method
Formative assessment	Throughout the semester (on going feedback provided at least one week before the course withdrawal deadline)	Homework	Rubric score, Marking scheme
		Quiz	Answer Key
		Presentation	Rubric score
		Report	Rubric score, Marking scheme

		Assigned work	Rubric score, Marking scheme
Summative assessment	At the end if the course (scores/grade announced in midterm and final)	Oral examination	Rubric score
		Project based examination	Rubric score
		Presentation/ Pitching	Rubric score
		Paper-based examination	Answer Key
Ethics, Morality, & Personal Attributes	Assessed throughout the semester during learning activities	Lecturer observation during activities	
Overall ELOs (knowledge&skills)	Assessed at various points within each course and through the final project	Multiple methods used within course (as listed above)	

4.5 The assessment methods are shown to measure the achievement of the expected learning outcomes of the programme and its courses.

Assessment is backward designed from CLOs mapped to the programme ELOs (with I/R/M progression). Each assessment task is accompanied by a rubric whose criteria are explicitly tied to the target CLOs/ELOs, providing direct evidence for attainment.

At the course level, formative methods include assignments, reports, presentations, quizzes/tests, and work-plan reviews; summative methods include workshops, bilingual presentations/pitches and oral examinations with a jury, and final reports. At the programme level, although there is no graduating cohort yet because the curriculum is in its first year, the plan specifies an English Exit (academic communication), Overseas Training, and Project I–II as programme-level evidence, which will feed into PDCA actions endorsed by the Programme/Department Committee.

4.6 Feedback of student assessment is shown to be provided in a timely manner.

The programme clearly announces assessment results and procedures to students, including the applicable forms and deadlines. In each course, feedback is provided in line with the assessment methods specified in the syllabus and communicated in Week 1. Feedback channels include peer critique (verbal), written comments on assignments, Google Classroom, email or group chat.

Monitoring is conducted via LMS posting timestamps and course evaluation results, which are reported directly to the Programme Chair for planning and incorporation into the PDCA cycle for continuous improvement [Exhibit 4.6-1].

4.7 The student assessment and its processes are shown to be continuously reviewed and improved to ensure their relevance to the needs of industry and alignment to the expected learning outcomes.

In the first year, the programme has not yet operated a full PDCA cycle; however, it has established a systematic evidence base for improvement. End-of-semester Student Evaluations of Teaching (SET) are collected and reported directly to each Lecturer, and Lecturer submit a Course Report summarising assessment methods used, an overview of CLO achievement, issues encountered, and recommendations for enhancement. Together, these two inputs reveal

strengths and areas for improvement in studio/project-based assessment and provide the foundation for quality enhancement in the following year.

However, the programme will formalise a PDCA process. Under Plan, it will adopt the KMITL course report template and issue a programme-level CQI policy, together with indicators such as "≥70% of students achieve ≥3/4 on ELO-tagged rubric criteria," etc. Under Do, all core courses will implement rubrics tagged to CLO/ELO, run moderation/grade-review meetings, invite industry experts as jurors for project critiques, and publish assessment criteria, timelines, and feedback SLAs openly via Google Classroom or the LMS. Under Check, the programme will consolidate evidence from course reports, moderation minutes, and stakeholder feedback. Under Act, it will refine task briefs, rubric descriptors, weightings, and ELO alignment, and update TQF3 in KMITL's syllabus system accordingly. (The period as in Table 4.2)

Table 4.7 Workflow plan

Period	Key activity	Owner	Evidence (Plan)
1 week before semester	Submit TQF3 to the programme for review and upload to the KMITL syllabus system	Lecturer/ Programme Secretary	https://syllabus.kmitl.ac.th/
Weeks 0–1	Announce assessment plan, rubrics, timelines, and feedback SLA in class and on Google Classroom/LMS	Lecturer	Syllabus/LMS posts
Midterm week	Advisor Announce score in class	Lecturer	
Final week	Grade-review meeting; finalise grades	Programme Chair / Moderation Panel	Minutes
≤ 2 week after exams	Post scores/grades on Grade-submission system; open review/appeal window	IMSE/ Lecturer	https://grade-submission.reg.kmitl.ac.th/ [Exhibit 4.2-1]
End of semester	Course Reports for all courses	Programme Office / Lecturer	Course Reports
Term break	Programme Committee report to IMSE Academic Office	Programme Committee	Minutes

This approach ensures that the programme's assessment methods and processes are continuously reviewed and improved, maintaining constructive alignment with CLO→ELO and responsiveness to industry needs through verifiable evidence. As the programme advances into Year 2 and beyond, the evidence base (e.g., moderation minutes, industry-jury forms, supervisor evaluations, and an ELO-attainment dashboard) will be further strengthened.

5. ACADEMIC STAFF

5.1 The programme to show that academic staff planning (including succession, promotion, re-deployment, termination, and retirement plans) is carried out to ensure that the quality and quantity of the academic staff fulfil the needs for education, research, and service.

The Institute of Music, Science, and Engineering (IMSE) ensures that academic staff planning is carried out systematically to guarantee that both the quality and quantity of the staff meet the program's needs in teaching, research, and service. As shown in Table 5.1, the institute currently has a total of 23 academic staff members, equivalent to 15.194 FTEs, comprising one associate professor, four assistant professors, four lecturers, and several part-time and special lecturers.

The program maintains a strong foundation of doctoral-qualified staff (approximately 30%) who provide leadership in research and curriculum development, while lecturers and part-time/specialized instructors contribute professional and industry expertise that enriches the teaching and learning experience. This balance ensures students gain both academic rigor and practical relevance.

To secure long-term sustainability, the institute monitors staff profiles by academic rank, qualifications, and age distribution. While a number of senior staff provide stability and experience, younger staff members and new recruits are encouraged to engage in professional development and research publications to prepare for future promotion. The additional *age* column in Table 5.1 allows the program to track and manage succession planning, ensuring smooth generational transition in academic leadership.

Furthermore, promotion and re-deployment are managed in accordance with KMITL policies, with clear pathways for lecturers to progress to assistant professor and beyond, based on research output and academic service. In cases of staff turnover or retirement, IMSE has established links with industry experts and international partners to supplement teaching needs with special lecturers, ensuring continuity and relevance of expertise.
Overall, staff planning at IMSE reflects a balance between stability and renewal, aligning with the program's educational philosophy, expected learning outcomes, and the future needs of industry and academia.

Table 5.1 Academic Staff and Full-Time Equivalent (FTE) – Academic Year 2567

Title	Male	Female	Total (persons)	FTE	With Doctoral Degree (No./%)	Without Doctoral Degree (No./%)
Professor	-	-	-	-	-	-
Associate Professor	1	-	1	1	1 (100%)	-
Assistant Professor	3	1	4	4	3 (75%)	1 (25%)
Lecturer (Full-time)	4	-	4	4	-	4 (100%)

Lecturer (Part-Time)	-	3	3	3	-	3 (100%)
Special Lecturer	9	2	11	3.194	-	7 (100%)
Total	17	6	23	15.194	4	15

5.2. The program to show that staff workload is measured and monitored to improve the quality of education, research, and service.

In Academic Year 2567 the B.A.S. in Creative Arts and Technology enrolled 17 students, 6 Full-time Lecturer (3 from IMSE and 3 from other faculty) and 3 Special Lecturer, resulting in a staff-to-student ratio of 1:2.47. This ratio is significantly more favorable than the OHEC benchmark of 1:15 and demonstrates that the program has ample academic staff resources to ensure close supervision, personalized mentoring, and research guidance. With 192 students across all programs of the institute and 11 academic staff members in total, the institute as a whole already meets the OHEC requirements, and the graduate program benefits further from this supportive academic environment. The exceptionally favorable ratio ensures that students in the master's program receive intensive academic support, allowing high-quality learning and research experiences that exceed national quality standards.

Table 5.2 Staff-to-Student Ratio Compared with OHEC Benchmark

Program / Institute	No. of Academic Staff (full-time) (FTEs)	No. of Students	Staff-to-Student Ratio
B.A.S. in Creative Arts and Technology	6	17	1:2.47
Institute (All Programs)	11	192	1:17.5

5.3. The program to show that the competences of the academic staff are determined,evaluated, and communicated.

The competences of the academic staff are determined in accordance with the Thailand Qualifications Framework (TQF) and KMITL's regulations. The staff are expected to demonstrate competences in three key areas: (1) teaching and student supervision, (2) research and innovation, and (3) academic services and professional ethics. Recruitment and appointment are based on academic qualifications and expertise relevant to creative arts and technology, ensuring staff are able to support the program learning outcomes and stakeholder needs.

Evaluation of staff competences is carried out annually through the performance appraisal system of KMITL. This process involves review of teaching responsibilities, projects and academic service activities. At the program level, the Program Director and Vice Dean hold regular consultations with faculty members to review progress and performance in relation to teaching quality, student supervision, and external engagement.

The results of the evaluations are communicated directly to each faculty member through formal appraisal reports and informal consultations. These communications are designed not only to provide feedback but also to guide academic staff in professional development planning. Staff who demonstrate excellence may be nominated for leadership

roles or institutional recognition, while staff who need improvement receive support through mentoring, collaborative research opportunities, or training.

Through this system, the program ensures that staff competences are clearly determined, regularly evaluated, and effectively communicated, thereby maintaining the quality of education, research, and service in alignment with the mission of KMITL and IMSE. [Exhibit 5.3-1]

Table 5.3-1 Publications of Curriculum Administrator

Author	Year	Title	Type
Natcha Techaaphonchai	2024	*Lesson Learned of Music for The Elderly Health Promotion: A Case Study of Pattana Sukkasame.* Manusayasat Wichakan Journal, Faclty of Humaities, Kasetsart University. 32(1). 94-111.	4
	2023	Construction of The Music Curriculum for The Elderly Health Promotion and The Music Supplementary Curriculum Document for The Happy Lifr Based on Music Teaching by Pattana Sukkasem's Lesson Learned. Mahidol Music Journal. 6(2). 20-38.	4
	2023	Development of a Music Activities to Enhance Brain Development in Children from Birth to Three Years; case study in Thailand. Kasetsart Journal of Social Sciences. . pp. 44(3). 855- 866.	6
	2023	Development of a Music Activities to Enhance Brain Development in Children from Birth to Three Years; case study in Thailand. Kasetsart Journal of Social Sciences. . pp. 44(3). 855- 866.	6
	2022	*Integrated Learning of Music and English for Early Childhood*. Journal of BSRU-Research and Development Institute. 7(2). 214-223.	4
Matthias Jung	2024	Hacking the Concert Experience: Exploring Co-creative Audience Interaction at a Chiptune Live Performance. Innovation in Music: Performance, Production, Technology, and Business, Routledge.	6
	2023	Beyond Mutation: How can we Acknowledge Symbiogenesis in Evolutionary Music Coding? The International Conference on AI and Musical Creativity.	2
	2023	Hack the Show: Design and Analysis of Three Interaction Modes for Audience Participation. Journal of the Audio Engineering Society (Special Issue).	6
Phonlasit Thinnakorn na Ayuthaya	2020	Experimental study on comparison sound quality measurement of Thai fiddle resonator. Proceedings - 2020 6th International Conference on Engineering, Applied Sciences and Technology (ICEAST 2020).	2
	2018	The collecting process of Xylophone's sound d (Ranād xek) from art to numerical data ICEAST 2018 - 4th International Conference on Engineering, Applied Sciences and Technology: Exploring Innovative Solutions for Smart Society, 2018, 8434434	6

Table 5.3-2 Publications of Curriculum Lecturer

Author	Year	Title	Venue / Type
Mun Hum Park	2023	Validation of a model on the coupling between circular membrane and Helmholtz resonator. Proceedings of the 52nd International Congress and Exposition on Noise Control Engineering, pp. 3843–3850.	6
	2020	Oral-binaural room impulse responses measured on singers in various halls. Proceedings of the 49th International Congress and Exposition on Noise Control Engineering, pp. 4163–4169.	6
	2020	The presence of Helmholtz resonance modulates the modes of circular membrane. 2020 International Congress on Noise Control Engineering (INTER-NOISE 2020).	6
	2019	Measurement of oral-binaural room impulse response by singing scales	6
Nachanant Chitanont	2021	Deep Neural Networks for Sound Synthesis of Thai Duct F1ute, Khlui. IEEE, pp. 63-67.	6
	2020	Noise reduction by spatio-temporal filtering on parallel phase-shifting interferometry. IEEE, pp. 1-4.	6
	2020	Acoustical Analysis of the Thai Duct Flute, Khlui. 2020 6th International Conference on Engineering, Applied Sciences and Technology (ICEAST), pp. 1-4.	2
Kajornsak Kittimathaveenan	2020	Music recommendation based on color Proceedings - 2020 6th International Conference on Engineering, Applied Sciences and Technology, ICEAST 2020	2
	2019	Experimental study on sound characteristics of Ja-Khay strings Proceeding - 5th International Conference on Engineering, Applied Sciences and Technology, ICEAST 2019	2
	2018	Resonance in vocal techniques analysis ICEAST 2018 - 4th International Conference on Engineering, Applied Sciences and Technology: Exploring Innovative Solutions for Smart Society	2
Pitak Thumwarin	2020	Acoustical analysis of the Thai duct flute, Khlui. Proceedings - 2020 6th International Conference on Engineering, Applied Sciences and Technology (ICEAST 2020).	2
	2019	Proposal of the concept of a breathing assist system for saxophone players with breathing problems. Proceeding - 5th International Conference on Engineering, Applied Sciences and Technology, ICEAST 2019	2

5.4. The program to show that the duties allocated to the academic staff are appropriate to qualifications, experience, and aptitude.

The allocation of duties in the B.A.S. in Creative Arts & Technology is explicitly matched to staff qualifications, experience, and aptitude, as shown in **Table 5.4**.

Table 5.4 Academic Staff Qualifications and Assigned Duties

Academic Staff	Highest Qualification	Area of Expertise	Assigned Duties
Dr. Natcha Techaaphonchai	Ph.D. Music (Mahidol University)	Music & brain, music education	World music, Design thinking, Project 1
Dr. Matthias Jung	Ph.D. Popular Music Performance (Norway)	Interactive music performance, creative technology	Introduction to AI for the arts
Asst. Prof. Phonlasit Thinnakorn na Ayuthaya	M.Sc. Music Technology (Indiana Univ., USA)	Music technology, Thai music	Computer music and technology
Pana Yontararak	Master in Piano performing (Laurea Mygistrale Conservatorio "Francesco Morlacchi" di Perugia, Italy)	Music performance	Electives, Partner MOU
Kanittha Sriyapai	B.A. (Communication Art) (Chulalongkorn university)	Visuals, lighting	Real-time media design, Network media design, Project 2, Electives, Partner MOU
Asst. Prof. Dr. Atthaves Borriraklert	Ph.D. Information Technology Management (Mahidol University)	nteraction Design, Experience Design, Design Management, Design Thinking	Design thinking,
Natthakit Kangsadansenanon	M.A. Computational Arts (Goldsmiths University)	Visual, Computational Arts	Computer programming for creative arts
Assoc. Prof. Dr. Sorasak Danworaphong	Ph.D. Physics (Brown University, USA)	Acoustics, Non-destructive testing, Physics education	Electives
Asst. Prof. Dr. Munhum Park	Ph.D. Sound and Vibration (Univ. of Southampton, UK)	Advanced acoustics, vibration, noise control	Electives
Asst. Prof. Dr. Nachanant Chitanont	Ph.D. Acoustical Engineering (Waseda University, Japan)	Sound field visualization, 3D sound perception	Electives
Asst. Prof. Kajornsak Kittimathaveenan	M.M. Choral Conducting (Cal State Univ., USA)	Music performance,	Elective teaching, Community engagement

		audio-visual production	
Anant Narkkong (Special Lecturers)	M.Phil. Ethnomusicology (University of London)	Ethnomusicology and Thai music, ASEAN music, World music	World music
Dr. Phattharanit Suphawarophas (Special Lecturers)	Ph.D. Environmental Design (King Mongkut's Institute of Technology Ladkrabang)	Design	Introduction to 3d design
Dr. Apichaya Nimkoompai (Special Lecturers)	Ph.D. Information technology (Dhurakij Pundit Undeiversity)	UX/UI, multimedia technology, AR, VR	User experience and user interface for creative arts

5.5. The program to show that promotion of the academic staff is based on a merit system which accounts for teaching, research, and service.

At King Mongkut's Institute of Technology Ladkrabang (KMITL), the promotion and salary adjustment of academic staff are based on a merit system that emphasizes fairness and accountability. The university employs the DPBP system to evaluate academic staff, ensuring that achievements in teaching, research, and service are the foundation for career progression. Within the Institute of Music, Science, and Engineering (IMSE), academic staff who seek higher academic ranks must compile evidence of their contributions, which is reviewed at the faculty and university levels before submission for national approval.

The application of this system ensures that staff members are recognized and promoted on the basis of their academic performance, research productivity, and service to the community rather than seniority alone. It provides clear incentives for continuous improvement and motivates academic staff to strive for excellence in line with the mission of KMITL and IMSE.

5.6. The program to show that the rights and privileges, benefits, roles and relationships, and accountability of the academic staff, taking into account professional ethics and their academic freedom, are well defined and understood.

The rights, benefits, roles, and responsibilities of KMITL academic staff are well defined in official regulations and communicated transparently through faculty meetings, program handbooks, and administrative announcements. These frameworks safeguard the academic freedom of staff in teaching, research, and publication while ensuring that they act in accordance with professional ethics and institutional values.

The Institute of Music, Science, and Engineering (IMSE) applies the principle of ITA – Integrity, Transparency, and Accountability in staff management. Rights and privileges such as welfare benefits, research support, and professional development are communicated openly, while accountability in teaching, supervision, and service is clearly outlined. Integrity is reinforced by requiring adherence to academic and research ethics, transparency is maintained by standardized procedures in staff evaluation and promotion, and accountability is ensured through formal reporting and performance review mechanisms.

This approach ensures that all academic staff fully understand both their rights and their responsibilities, while also fostering trust, fairness, and professionalism. By embedding the ITA

principle, the program guarantees that academic freedom is balanced with ethical responsibility, supporting the mission of KMITL and IMSE.

5.7. The program to show that the training and developmental needs of the academic staff are systematically identified, and that appropriate training and development activities are implemented to fulfil the identified needs.

The training and developmental needs of KMITL academic staff are systematically identified through annual performance appraisals, consultation with program directors, and faculty-level planning. Each academic staff member prepares an annual self-evaluation and development plan, which is reviewed by their direct supervisors to identify areas for improvement in teaching, research, and service. This process ensures that developmental needs are tailored to individual qualifications, experience, and career aspirations, while remaining aligned with institutional goals.

The Institute of Music, Science, and Engineering (IMSE) provides opportunities for staff development through workshops, training courses, and participation in national and international conferences. Training areas typically include advanced pedagogy, research methodology, digital learning tools, and quality assurance practices. Newly recruited staff are encouraged to join professional development programs such as teaching and learning pedagogy for higher education, while experienced faculty are supported in leadership development and research grant workshops.

In addition, IMSE promotes staff development by supporting attendance at external seminars, training programs offered by professional organizations, and collaborative projects with industry and international partners. These activities not only enhance academic competence but also strengthen connections with stakeholders, ensuring that staff remain up-to-date with current developments in acoustics, multimedia, and higher education practice.
Through this systematic approach, the program ensures that the training and developmental needs of staff are continuously identified, addressed, and monitored, thereby improving teaching quality, research productivity, and service contributions in line with KMITL's mission and IMSE's objectives.

5.8. The program to show that performance management including reward and recognition is implemented to assess academic staff teaching and research quality.

Performance management of academic staff is systematically carried out through annual evaluations of teaching, research, and academic service. The evaluation framework is aligned with institutional policies and integrates both quantitative indicators, such as number and quality of publications, research grants, and teaching load, and qualitative aspects, such as teaching effectiveness, supervision quality, and contribution to academic service. These evaluations are documented and form the basis for promotion, salary adjustment, and contract renewal.

Within the Institute of Music, Science, and Engineering (IMSE), recognition is given through both formal and informal mechanisms. Formal recognition is provided via merit-based salary increases, promotion opportunities, and eligibility for university-level awards for outstanding teaching or research. Informal recognition includes acknowledgments at faculty meetings, institutional newsletters, and annual events celebrating staff achievements. Staff who publish in high-quality journals, receive patents, or secure competitive grants are especially recognized as role models within the program.

Teaching quality is monitored through student evaluations, peer feedback, and program director reviews, while research quality is assessed through publications in indexed journals,

conference presentations, and industry collaboration outputs. Staff who demonstrate excellence in these areas are prioritized for further professional development funding and international collaboration opportunities.

This performance management and recognition system not only ensures accountability but also motivates staff to achieve high standards in teaching and research. By linking assessment to reward and recognition, the program sustains a culture of continuous improvement and excellence, fully aligned with KMITL's mission of innovation, integrity, and contribution to society.

6. STUDENT SUPPORT SERVICES

6.1 The student intake policy, admission criteria, and admission procedures to the programme are shown to be clearly defined, communicated, published, and up-to-date.

Undergraduate admissions at the Institute of Music Science and Engineering (IMSE), KMITL comply with university regulations and national higher-education policy. IMSE upholds transparency, fairness, and non-discrimination, with personal-data protection in line with the PDPA. Intake rounds and seat allocations are reviewed annually and re-announced in accordance with the university calendar.

IMSE participates in TCAS Round 1 (Portfolio), Round 2 (Quota), Round 3 (Central Admission), and Round 4 (Direct Admission via KMITL). Scholarship routes may also be announced each cycle to broaden access for high-potential applicants in KMITL and IMSE wbesite (e.g., master's-pathway scholarships, merit scholarships, and need-based scholarships). In addition, the IMSE Academic Committee reviews and minutes the TCAS announcements for all rounds each year before publication to ensure accuracy, currency, and consistency across programmes. [Exhibit 6.1-1]

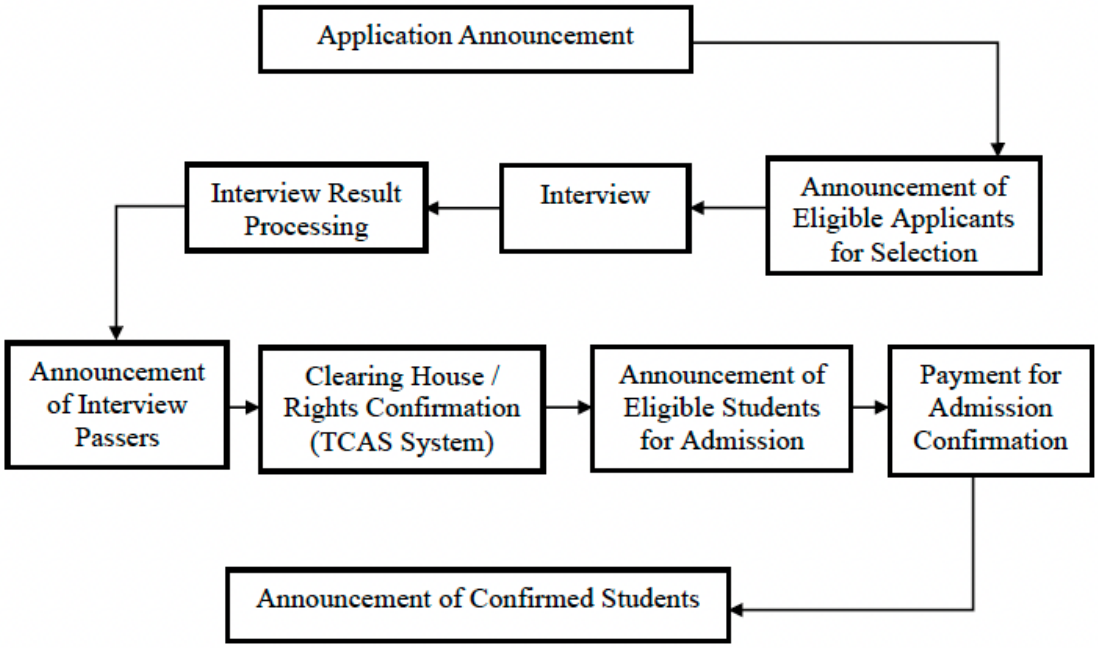


Figure 4 Student Admission (TCAS)

Admission criteria—including eligibility, portfolio requirements, interview-rubric scores, and any programme-specific tests—are specified in KMTL Student Recruitment and IMSE Student Recruitment announcement for each round. Communication and publication: policies, criteria, rubrics, timelines, and FAQs are published and updated on the KMITL website, the IMSE website, and IMSE Facebook, and are reiterated at Open House/IMSE Forum, on social media, in the Student Handbook, and during orientation. All pages display a last-updated date; the IMSE Academic Office oversees the annual review cycle.

6.2 Both short-term and long-term planning of academic and non-academic support services are shown to be carried out to ensure sufficiency and quality of support services for teaching, research, and community service.

The B.A.S in Creative Arts and Technology (CAT) plans both academic and non-academic support on two horizons to ensure sufficiency and quality in line with its project-based pedagogy and IMSE's industry engagement.

In the short term, the programme addresses semester-level needs using IMSE's resources—such as audio interfaces, microphones, 3D printers, the Dolby Atmos studio—and renews licenses for creative toolchains (e.g., SketchUp, Logic Pro, Pro Tools, Adobe Creative Cloud, Figma), while overseeing the LMS and helpdesk to support course delivery. On the non-academic side, services include academic advising and the Coach–Care–Concern system, critique forums, and counselling to closely monitor student progress, together with institute support units operating under Service Level Agreements: KRESO, GE, KRIS, OSDA, KDMC, KLLC

In the long term (3–5 years), IMSE invests in capacity building by planning procurement of AV/XR systems, establishing interactive labs, and deploying learning-support software for students. The institute also expands access to international research databases (ACM Digital Library, IEEE Xplore, AES E-Library, JSTOR/Artstor). Non-academic services are strengthened through broader collaboration with industry via the IMSE Forum and MOU networks, Overseas Training pathways, and well-being initiatives—including professional mental-health counselling (e.g., for depression and stress). [Exhibit 6.2-1]

Table 6.2 Examples of Academic and Non-Academic Support Services

Support Service	Short-term Planning	Long-term Planning
Laboratories & Equipment	Maintain & calibrate audio interfaces, microphones, 3D printers; operate Dolby Atmos studio	Procure AV/XR systems; establish interactive labs; capacity upgrades for immersive production
IT Infrastructure	licenses: SketchUp, Logic Pro, Pro Tools, Adobe CC, Figma	Deploy learning-support software at scale (for students); expand compute/infra as needed (ex. AI, MaxMSP)
Library & Digital Resources	Annual updates of books and journal subscriptions	Expansion of international database access (JASA, AES, etc.)
Academic Advising & Seminars	Advisor-student weekly meetings, seminar presentations	Structured advising system, integration of career mentoring and alumni networking
Non-academic Support (Student Life)	Health services, administrative support, counseling	-Community outreach programs, long-term well-being and career development initiatives -Sustained well-being programmes; professional mental-health counselling (e.g., depression, stress)

		-Broaden industry collaboration via IMSE Forum/MOU; build Overseas Training pathways

6.3 An adequate system is shown to exist for student progress, academic performance, and workload monitoring. Student progress, academic performance, and workload are shown to be systematically recorded and monitored. Feedback to students and corrective actions are made where necessary.

The program operates a systematic mechanism to monitor student progress and academic performance. The Programme Chair and the Student Affairs unit track attendance records and course-level reports from instructors on a periodic basis, with formal mid-semester and end-of-semester reviews. Within IMSE, programme-level "checkpoints" include Progress Day (first semester) and Project Day (second semester), which serve as juried critique platforms for the Project courses as well as project work produced in other courses during the academic year. Panels provide group-specific written feedback and award scores against pre-announced rubrics. In addition, the Programme Chair convenes student meetings every two months—at the start, mid-point, and end of each semester—to follow up on progress and exchange views with students.

For workload management, review is embedded in each registration cycle. Academic advisors consider total credit load, the balance across General Education, Technology, and Creative-Arts studio courses, and the feasibility of any course repeats. Throughout the semester, course instructors report observations so that the advisor can initiate timely support. Corrective actions may include re-balancing study–life load, assisting students to find suitable project partners, asking the class representative to follow up with peers who accumulate more than three absences, or referring students to appropriate support units. Feedback is delivered formatively and in a timely manner. Where necessary, a concise Action Plan is co-created and co-signed by the student, the academic advisor, and the relevant course instructor, with agreed follow-up dates.

Plan after first year, the Programme Committee will aggregate and review student-learning data at the end of each semester and feed the findings into the PDCA cycle to refine the advising system, the pacing of assessments, and student-support services. This integrated approach ensures that progress, performance, and workload are monitored consistently; students receive timely feedback; and appropriate interventions are implemented so that learners remain on track to achieve the programme's expected learning outcomes.

6.4 Co-curricular activities, student competition, and other student support services are shown to be available to improve learning experience and employability.

Although the programme does not yet prioritise formal competitions, it offers a range of co-curricular activities and student support services that continually enhance learning and employability in creative arts and technology. Students take active roles as event organisers, lab assistants, and peer mentors, thereby strengthening technical–artistic skills, bilingual communication, and teamwork.

Practice-oriented activities beyond the classroom include field trips at the start of each semester—for example, in 2024 to Disney Immersive and the EGAT Learning Center (immersive)—as well as Progress Day / Project Day (public showcases), organising IMSE workshops and concerts, Coach–Care–Concern activities, the CAT New Year party, orientation, the Wai Khru (Teacher Appreciation) ceremony, and tree-planting to create a noise- and dust-barrier green zone [Exhibit 3.3-1].

Support services include academic advising and access to studios, IT facilities, library resources, and the LMS. Together, these provisions foster holistic development and improve graduates' prospects in the creative industries, in alignment with the programme's ELOs.

6.5 The competences of the support staff rendering student services are shown to be identified for recruitment and deployment. These competences are shown to be evaluated to ensure their continued relevance to stakeholders needs. Roles and relationships are shown to be well-defined to ensure smooth delivery of the services.

The program benefits from a small but effective team of support staff who are responsible for student services, academic coordination, and laboratory support. The required competences of these staff are clearly identified during recruitment, with emphasis on administrative skills, technical knowledge in acoustics and multimedia laboratories, and interpersonal skills to support both students and academic staff.

Roles and responsibilities are explicitly defined through the institute's organizational structure and job descriptions, ensuring clarity in service delivery. Administrative staff manage admissions, student records, and progression monitoring, while technical staff maintain laboratory equipment, support class demonstrations, and assist students in practical training.

Competences of support staff are systematically evaluated through annual performance reviews conducted jointly by the Director of Administrative Staff and the Dean; this process assesses the effectiveness of staff in carrying out their duties, their responsiveness to student and academic needs, and their ability to support teaching and research, with results communicated directly to staff and corrective measures or development plans introduced as necessary. In addition, student services are facilitated through equipment-loan and studio/room booking support, with the required forms and guidelines available for download via the IMSE website [Exhibit 6.5-1]. Overall, the identification of competences, structured evaluation, clearly defined responsibilities, and streamlined access to student services ensure smooth and effective delivery, contributing to a supportive learning environment that aligns with institutional goals and stakeholder expectations.

6.6 Student support services are shown to be subjected to evaluation, benchmarking, and enhancement.

Student support services at the Institute of Music, Science, and Engineering are systematically evaluated to ensure that they meet the needs of students and align with the program's learning outcomes. Services include academic advising, laboratory assistance, access to IT systems, library support, and co-curricular activities.

Evaluation of these services is carried out through multiple mechanisms. Students are regularly invited to provide feedback during seminar courses and through informal meetings with advisors. In addition, the program committee reviews the adequacy and effectiveness of services at the end of each academic year. These reviews focus on identifying strengths, gaps, and areas for improvement in academic and non-academic support.

Enhancement of student support services is implemented based on evaluation results. Recent improvements include upgrades of studio equipment, yearly calibration of measurement tools, and expansion of digital learning resources. In the coming academic year, the program also plans to strengthen English academic writing support and adopt advanced software tools to better prepare students for thesis work and professional practice. Specifically, the program will purchase a 3-seat license of QuillBot, which will help students improve their academic writing and provide a safeguard against AI-generated content misuse.

Through continuous evaluation and enhancement, the program ensures that student support services remain responsive, competitive, and relevant to both academic requirements and industry needs.

7. FACILITYS AND INFRASTRUCTURE

7.1. The physical resources to deliver the curriculum. Including equipment, materials and informational technology, are shown to be sufficient.

The Institute of Music, Science, and Engineering (IMSE) provides adequate and well-maintained physical resources to support the delivery of the curriculum. Classrooms are fully equipped with audio-visual facilities, air-conditioning, and flexible seating arrangements suitable for lectures, seminars, and group activities.

Specialised studios are available for sound recording, mixing, and production training, equipped with industry-standard hardware and software. A computer laboratory supports acoustics simulation, audio engineering, and multimedia coursework, providing students with access to licensed software and high-speed internet.

In addition, the Institute provides campus-wide IT infrastructure including Wi-Fi and learning management systems, enabling students to access online resources, conduct research, and support self-directed learning. The university also provide access to the central university library, offers up-to-date references in Thai and English, including textbooks, journals, and online databases.

The Institute also implements annual budget allocations for the procurement, repair, and upgrading of equipment and teaching materials. Preventive maintenance is carried out to ensure that facilities remain in good working order. These measures ensure that physical and digital resources are sufficient to support both teaching and student research activities.

Table 7.1 Facilities and Resources Supporting the Curriculum

Facility/Resource	Purpose	Adequacy/Remarks
Classrooms and Graduate Office	Lectures, seminars, group learning	Renovated regularly, sufficient seating and AV support
Studios (Recording & Production)	Practical training in sound recording, mixing, and design	Equipped with updated, industry-standard systems, including a Dolby Atmos certified studio
Computer Laboratory	Acoustics simulation, audio/multimedia coursework	Licensed software (LabView, MATLAB, Adobe suite, SPSS), high-speed internet access, and an iMac computer laboratory
Library (Central University)	Academic references and databases	Updated Thai & English resources with comprehensive online access
IT Infrastructure	Internet, LMS, digital learning	Reliable Wi-Fi and digital platforms supporting blended and online learning
Specialised Equipment	Student research, projects, and practice	Procured as required, including a dedicated keyboard practice room, and maintained regularly

7.2. The laboratories and equipment are shown to be up-to-date, readily available, and effectively deployed.

The Institute of Music, Science, and Engineering provides laboratories and specialised equipment that are up-to-date, regularly calibrated, and effectively deployed in both teaching and research. Major equipment such as Sound Level Meters (Class 1 and Class 2), research-grade microphones, and recording interfaces are systematically maintained with annual calibration schedules to ensure accuracy and reliability. The availability of multiple sets of

equipment allows simultaneous class use and individual research access, maximising deployment efficiency.

Table 7.2 Laboratories and Equipment Supporting the Program

Laboratory/ Equipment	Description/Use	Adequacy/Deployment
Recording & Production Studios (Dolby Atmos certified)	Studio for professional sound recording, mixing, immersive audio	Updated to industry standards; used in coursework, capstone projects, and faculty research
Acoustics Laboratory	Equipped with HATs (Head and Torso Simulator), Sound Level Meters (2 × Class 1, 40 × Class 2), yearly calibration	Adequate for multiple classes; calibration ensures compliance with international standards
Measurement Equipment	3 research-grade microphones with 2 calibrators; portable SPL meters; lock-in amplifiers; acoustically-treated room	High precision, regularly deployed in experimental coursework and faculty projects
Computer Laboratory	iMacs with MATLAB, software Pro Tools, Logic Pro; high-speed internet	Sufficient for acoustics simulation, multimedia projects, and blended learning
Specialised Interfaces	Multiple audio interfaces, multichannel mixing consoles, research-grade soundcards	Available in abundance; used in practical labs, project studios, and research work
Multimedia & Visualization Tools	VR/AR systems, digital media production platforms	Deployed in elective and interdisciplinary projects

As shown in Table 7.2.1, the program maintains up-to-date laboratories and specialised equipment that are sufficient and effectively deployed to support the curriculum. Each laboratory and equipment resource is directly aligned with the Expected Learning Outcomes (ELOs). For instance, the Dolby Atmos-certified recording studios and specialised interfaces support ELO2 and ELO4 by providing students with industry-standard experience in sound engineering. Similarly, the acoustics laboratory and measurement equipment ensure compliance with professional standards (supporting ELO1 and ELO5), while the computer lab and multimedia tools contribute to IT application, interdisciplinary learning, and life-long learning (ELO3 and ELO6).

7.3. A digital library is shown to be set-up, in keeping with progress in information and communication technology.

The Institute of Music, Science, and Engineering (IMSE) provides students and faculty with access to the KMITL Central Library digital system. The digital library offers extensive online databases, e-journals, e-books, and digital learning resources in both Thai and English, supporting academic coursework, research, and life-long learning. The system is integrated with the university's IT infrastructure, enabling access via remote login and mobile platforms, ensuring that students and staff can retrieve learning resources anytime and anywhere.

The digital library is also continuously updated with new acquisitions and subscriptions to international databases such as Scopus, IEEE Xplore, ScienceDirect, SpringerLink, and ThaiLIS. Additionally, the Learning Management System (LMS) is

integrated with the digital library to provide seamless access to reference materials within specific courses.

Through these facilities, the program ensures that students are not limited to physical resources but are able to fully utilise modern ICT to develop self-directed learning skills and enhance their academic and research capabilities.

Table 7.3 Digital Library Resources

Digital Resource	Description/Access	Adequacy/Deployment
KMITL Central Digital Library	Access to online catalogue, e-books, e-journals	Sufficient and continuously updated
International Databases (Scopus, IEEE Xplore, ScienceDirect, SpringerLink)	Peer-reviewed research resources, academic references	Subscribed annually, accessible via VPN and campus network
ThaiLIS (Thailand Library Integrated System)	National academic resources and theses	Integrated into library search system
Institutional Repository (KMITL IR)	Access to theses, dissertations, and faculty publications	Open access for students and alumni
Learning Management System (LMS) Integration	Direct linking of course content to digital references	Enhances blended and online learning

7.4. The information technology systems are shown to be set up to meet the needs of staff and students

The Institute of Music, Science, and Engineering (IMSE) has established robust information technology (IT) systemsthat meet the academic and administrative needs of both staff and students. These systems provide seamless support for teaching, learning, research, and management.

Students and faculty have access to high-speed Wi-Fi across campus, a dedicated Learning Management System (LMS) for blended and online learning, and licensed software for specialized applications such as Sketchup, Pro Tools, and Logic Pro. For research and administrative work, faculty are supported with institutional email, cloud storage (Google), and digital platforms that ensure effective communication and collaboration.

Additionally, IT systems are integrated with the university's academic registration, grading, and evaluation system, ensuring transparency and efficiency. Technical support teams are available to assist with troubleshooting, system maintenance, and updates.

Table 7.4 Information Technology Systems

IT System/Service	Description/Access	Adequacy/Deployment
Campus Wi-Fi Network	High-speed wireless internet across classrooms, studios, and labs	Reliable connectivity, supports e-learning and research
Learning Management System (LMS)	Digital platform for online lectures, assignments, and assessments	Fully deployed in all courses, accessible 24/7

Licensed Software	EASE (acoustics simulation), MATLAB, Pro Tools, Logic Pro, Adobe Suite	Updated annually, available in labs and via student licenses
Academic Information System	Online registration, course evaluation, grading system	Transparent and efficient for both staff and students
Cloud & Email Services	University email, Google Workspace, cloud storage for collaboration	Adequate for communication and project sharing
IT Support & Maintenance	Dedicated technical team for troubleshooting and updates	Responsive and accessible for staff and students

7.5. The university is shown to provide a highly accessible computer and network infrastructure that enables the campus community to fully exploit information technology for teaching, research, service, and administration.

The university provides a highly accessible computer and network infrastructure that supports all aspects of teaching, research, service, and administration. The campus is equipped with high-speed internet access (wired and wireless) in classrooms, studios, laboratories, offices, and common areas. This ensures that students and staff can fully utilize digital platforms for blended learning, online resources, and research collaboration.
The computer laboratories are equipped with iMacs and licensed software such as Sketchup, Pro Tools, Logic Pro, and Adobe Creative Suite, enabling advanced simulation, music production, and multimedia design. The network system is integrated with cloud services, email, and centralized academic information systems, ensuring seamless connectivity for course registration, evaluation, and academic records management.

For research, the infrastructure supports remote access to databases (e.g., Scopus-indexed journals), data sharing, and collaborative platforms. In addition, faculty and students have access to university-wide digital services such as learning management systems (LMS), video conferencing platforms, and cloud-based project management tools.
Regular upgrades, cybersecurity protocols, and 24/7 IT support guarantee that the infrastructure remains reliable, secure, and aligned with the program's learning outcomes, particularly those related to digital literacy, communication, and life-long learning

In addition to the existing infrastructure, the program is preparing to strengthen digital academic support. In 2026, the university plans to purchase QuillBot, an AI-powered tool for proofreading, grammar checking, and paraphrasing. This system will be used to support students and faculty in academic writing, research publications, and English communication, ensuring higher quality outputs in theses, reports, and international journal submissions.

This initiative reflects the commitment to integrating AI-driven educational technologies to enhance learning outcomes, promote research visibility, and develop communication skills in line with knowledge application, communication and teamwork, and lifelong learning.

Table 7.5 Computer and Network Infrastructure

Facility/Service	**Description**	**Adequacy/Deployment**
Campus Network	High-speed wired and wireless internet across campus	Reliable, accessible in classrooms, studios, labs, and offices
Computer Laboratories	iMacs with licensed software	Regularly upgraded; supports coursework and research

Cloud & Collaboration Tools	Google Workspace, cloud storage, project sharing, video conferencing	Facilitates communication, teamwork, and remote learning
Academic Information System	Centralized registration, grading, evaluation, and academic records	Fully deployed, user-friendly, and transparent
Digital Library Access	Remote access to Scopus-indexed journals and e-resources	Supports research and academic work anytime, anywhere
IT Support & Cybersecurity	24/7 technical support, regular system updates, data protection protocols	Ensures reliability, privacy, and continuous access
AI Writing & Proofreading Tool (2026)	QuillBot: grammar check, AI paraphrasing, and proofreading support for research & academic writing	To be purchased in 2026; will enhance English communication, writing quality, and research publication readiness

7.6. The environmental, health, and safety standards and access for people with special needs are shown to be defined and implemented.

The Institute has a clear environmental policy in line with the university's *Green Campus* initiative, promoting energy conservation, waste management, and eco-friendly practices. Classrooms, studios, and laboratories are maintained to support a safe and sustainable learning environment.

In terms of health and safety, the Institute provides health services for staff and students, including a medical service unit and regular health campaigns. All teaching and laboratory facilities are equipped with fire extinguishers, emergency exits, 24-hour CCTV, and undergo routine safety inspections. Preventive maintenance is carried out regularly to ensure that classrooms and laboratories remain safe and functional.

To ensure access for people with special needs, the Institute has begun renovations to improve classrooms and facilities, including ramps, escalators and elevators. In addition, digital learning platforms (LMS, digital library) are compatible with assistive technologies, allowing inclusive access for all learners.

Through these initiatives, the Institute demonstrates its commitment to environmental sustainability, health and safety, and inclusivity, ensuring that all stakeholders benefit from a supportive and secure academic environment.

Table 7.6 Environmental, Health, Safety, and Accessibility

Area	Policy/Implementation	Adequacy/Remarks
Environmental Management	Institute follows "Green University" initiative; energy-saving campaigns, waste management, and sustainable campus practices	Ongoing projects ensure environmentally friendly facilities and promote sustainability awareness
Health Services	On-campus health services provided for staff and students, including regular check-ups and first-aid readiness	Adequate to support staff and students' well-being; accessible during office hours

Safety Standards	Safety regulations for laboratories and studios (fire extinguishers, emergency exits, annual safety drills)	Regular inspections and compliance with national standards
Accessibility for Special Needs	Renovation of classrooms and facilities to support access for students and staff with special needs (ramps, toilets, signage)	Improvements ongoing; current facilities partially accessible, with future upgrades planned
Learning Environment	Continuous maintenance of classrooms, studios, and laboratories for safe and effective learning	Facilities regularly upgraded and maintained in usable condition

7.7. The university is shown to provide a physical, social, and psychological environment that is conducive for education, research, and personal well-being.

The Institute of Music, Science, and Engineering provides a conducive physical, social, and psychological environmentthat supports education, research, and personal well-being. The physical facilities, such as classrooms, studios, and offices, are maintained to ensure effective teaching and research.

On the social and psychological aspects, the institute promotes a positive work atmosphere through both formal and informal recognition measures. At the faculty and institute levels, policies such as awards for outstanding staff performance, foreign language-use compensation, and annual staff seminars are implemented to build motivation and morale. Additionally, informal initiatives—such as giving gifts during New Year celebrations and organizing social gatherings—further strengthen collegiality and a sense of belonging.

A significant initiative is the yearly Coach–Care–Concern event, where undergraduate and graduate students engage with lecturers in an informal and supportive setting. The event includes gift exchanges, discourse sessions, and collaborative activities, fostering a stronger connection between students and faculty. This initiative helps to cultivate trust, belonging, and mutual respect, which are essential for a holistic educational experience.
While these practices provide tangible support for staff and students, the institute recognizes the need to develop a more systematic framework to enhance consistency and long-term sustainability in fostering well-being.

7.8. The competences of support staff rendering services related to facilities are shown to be identified and evaluated to ensure that their skills remain relevant to stakeholder needs.

The institute ensures that the competences of support staff are clearly defined, systematically evaluated, and continuously developed to remain relevant to the needs of students, lecturers, and external stakeholders. Each staff member is required to prepare an operation manual, which specifies their responsibilities, work procedures, challenges, and solutions. This practice has been in place since 2016 and helps to maintain clarity and consistency in administrative services.

The annual performance evaluation is conducted by a formal committee consisting of the Dean, the Director of Administrative Staff, and Heads of Departments. The evaluation framework covers two main aspects:

1. Work Outcomes – quality, timeliness, efficiency, and resource management.
2. Work Behavior – responsibility, collaboration, and professionalism.

In addition, the institute ensures transparency by updating staff on changes in evaluation criteria or administrative processes, allowing staff to adapt accordingly. Staff are also encouraged to

participate in training programs and workshops organized by the university to enhance technical and administrative skills.

Beyond formal evaluation, the institute promotes competence development through informal but impactful practices. For example, the annual staff outing is not only a recreational activity but also a platform for structured dialogues on work allocation, problem-solving, and teamwork. This provides staff with opportunities to exchange experiences, raise concerns, and improve coordination in a supportive environment.

Through these combined measures, the institute strengthens the capacity of its support staff, ensuring that their skills are continuously aligned with institutional goals and stakeholder expectations.

Table 7.8 Competence Evaluation and Development of Support Staff

Process/Activity	Purpose/Content	Frequency	Responsible Unit/Committee	Outcome/Improvement
Operation Manual	Defines roles, responsibilities, techniques, problems, and solutions	Continuous	Support staff; reviewed by unit heads	Standardized tasks and clear responsibilities
Annual Performance Evaluation	Assesses quality, timeliness, efficiency, and outcomes of assigned work	Yearly	Evaluation Committee (Dean, Director of Administrative Staff, HoDs)	Improved accountability and performance tracking
Work Behavior Assessment	Evaluates responsibility, collaboration, professionalism	Yearly	Evaluation Committee	Reinforces teamwork and professional conduct
Feedback & Communication	Updates staff on changes in evaluation criteria or management practices	As needed	Institute administration, HR Office (KMITL)	Consistency and transparency across units
Training & Workshops	Skills enhancement in admin/technical areas	Periodic	Institute & HR Office	Up-to-date competences aligned with stakeholder needs
Annual Staff Outing & Work Dialogue	Builds morale, teamwork, discusses work allocation, problems, and solutions	Yearly	Institute administration	Strengthened teamwork, improved problem-solving, better coordination

7.9. The quality of the facilities (library, laboratory, IT, and student service) is shown to be subjected to evaluation and enhancement.

The institute places strong emphasis on ensuring that facilities such as the library, laboratories, IT systems, and student services are regularly evaluated and continuously enhanced to support teaching, research, and student well-being.

For the **library**, students and staff have access to the central university library with Thai and English references and online databases, including selected **Scopus-indexed journals**. Feedback on adequacy and accessibility is collected through annual surveys and student-staff consultations, and the university library regularly updates its digital and physical collections.

For **laboratories**, equipment such as sound level meters, head and torso simulators (HATs), and research-grade microphones are subject to **annual calibration** to ensure accuracy and compliance with standards. Laboratory facilities are inspected every semester, and updates or upgrades are made in response to student feedback and evolving academic/industry requirements.

For **IT infrastructure**, periodic assessments are conducted to monitor system reliability, internet speed, and LMS functionality. The institute has invested in software licenses (e.g., MATLAB, EASE, Pro Tools, Logic Pro) and will expand resources (e.g., QuillBot subscription in 2026) to further support digital learning and research.

For **student services**, evaluations are embedded in the yearly satisfaction survey, covering areas such as counseling, academic advising, and student activities. Services are enhanced based on survey results and feedback collected during the Coach–Care–Concern annual event, where students and lecturers interact closely.

These systematic evaluations and continuous enhancements ensure that the facilities remain relevant, effective, and supportive of stakeholder needs.

Table 7.9 Evaluation and Enhancement of Facilities

Facility/Service	Evaluation Method	Frequency	Enhancement/Improvement Actions
Library (Central & Digital)	Annual student and staff satisfaction survey; feedback via consultations	Yearly	Updated references, expanded online journal access (Scopus)
Laboratories	Equipment calibration, semester inspections, student feedback	Yearly + Each Semester	Upgraded/maintained instruments; acquisition of new research tools
IT Infrastructure	Monitoring internet, LMS, and licensed software performance	Ongoing + Yearly review	System upgrades, new software licenses (EASE, QuillBot planned 2026)
Student Services	Student satisfaction survey, Coach–Care–Concern event feedback	Yearly	Enhanced counseling services, academic advising, and activities

8. OUTPUT AND OUTCOMES

8.1 The pass rate, dropout rate, and average time to graduate are shown to be established, monitored, and benchmarked for improvement.

8.2 Employability as well as self-employment, entrepreneurship, and advancement to further studies, are shown to be established, monitored, and benchmarked for improvement.

8.3 Research and creative work output and activities carried out by the academic staff and students, are shown to be established, monitored, and benchmarked for improvement.

8.4 Data are provided to show directly the achievement of the programme outcomes, which are established and monitored.

8.5 Satisfaction level of the various stakeholders are shown to be established, monitored, and benchmarked for improvement.

SELF-ASSESSMENT SUMMARY

Criteria 1 - Checklist

	Criterion	Rating						
		1	2	3	4	5	6	7
1.1	The programme to show that the expected learning outcomes are appropriately formulated in accordance with an established learning taxonomy, are aligned to the vision and mission of the university, and are known to all stakeholders.				X			
1.2	The programme to show that the expected learning outcomes for all courses are appropriately formulated and are aligned to the expected learning outcomes of the programme.				X			
1.3	The programme to show that the expected learning outcomes consist of both generic outcomes (related to written and oral communication, problemsolving, information technology, teambuilding skills, etc) and subject specific outcomes (related to knowledge and skills of the study discipline).				X			
1.4	The programme to show that the requirements of the stakeholders, especially the external stakeholders, are gathered, and that these are reflected in the expected learning outcomes.				X			
1.5	The programme to show that the expected learning outcomes are achieved by the students by the time they graduate.	X						
	Overall opinion	**4**						

Criteria 2 - Checklist

	Criterion	Rating						
		1	2	3	4	5	6	7
2.1	The specifications of the programme and all its courses are shown to be comprehensive, up-to-date, and made available and communicated to all stakeholders.				X			
2.2	The design of the curriculum is shown to be constructively aligned with achieving the expected learning outcomes.				X			
2.3	The design of the curriculum is shown to include feedback from stakeholders, especially external stakeholders.				X			
2.4	The contribution made by each course in achieving the expected learning outcomes is shown to be clear.				X			
2.5	The curriculum to show that all its courses are logically structured, properly sequenced (progression from basic to intermediate to specialised courses), and are integrated.				X			
2.6	The curriculum to have option(s) for students to pursue major and/or minor specialisations.				X			

	Criterion	Rating						
		1	2	3	4	5	6	7
2.7	The programme to show that its curriculum is reviewed periodically following an established procedure and that it remains up-to-date and relevant to industry.				X			
	Overall opinion	4						

Criteria 3 - Checklist

	Criterion	Rating						
		1	2	3	4	5	6	7
3.1	The educational philosophy is shown to be articulated and communicated to all stakeholders. It is also shown to be reflected in the teaching and learning activities.				X			
3.2	The teaching and learning activities are shown to allow students to participate responsibly in the learning process.				X			
3.3	The teaching and learning activities are shown to involve active learning by the students.				X			
3.4	The teaching and learning activities are shown to promote learning, learning how to learn, and instilling in students a commitment for life-long learning (e.g., commitment to critical inquiry, information-processing skills, and a willingness to experiment with new ideas and practices).				X			
3.5	The teaching and learning activities are shown to inculcate in students, new ideas, creative thought, innovation, and an entrepreneurial mindset.				X			
3.6	The teaching and learning processes are shown to be continuously improved to ensure their relevance to the needs of industry and are aligned to the expected learning outcomes.				X			
	Overall opinion	4						

Criteria 4 - Checklist

	Criterion	Rating						
		1	2	3	4	5	6	7
4.1	A variety of assessment methods are shown to be used and are shown to be constructively aligned to achieving the expected learning outcomes and the teaching and learning objectives.				X			
4.2	The assessment and assessment-appeal policies are shown to be explicit, communicated to students, and applied consistently.				X			
4.3	The assessment standards and procedures for student progression and degree completion, are shown to be explicit, communicated to students, and applied consistently.				X			
4.4	The assessments methods are shown to include rubrics, marking schemes, timelines, and regulations, and these are shown to ensure validity, reliability, and fairness in assessment.				X			

	Criterion	Rating						
		1	2	3	4	5	6	7
4.5	The assessment methods are shown to measure the achievement of the expected learning outcomes of the programme and its courses.				X			
4.6	Feedback of student assessment is shown to be provided in a timely manner.				X			
4.7	The student assessment and its processes are shown to be continuously reviewed and improved to ensure their relevance to the needs of industry and alignment to the expected learning outcomes.				X			
	Overall opinion	4						

Criteria 5 - Checklist

	Criterion	Rating						
		1	2	3	4	5	6	7
5.1	The programme to show that academic staff planning (including succession, promotion, re-deployment, termination, and retirement plans) is carried out to ensure that the quality and quantity of the academic staff fulfil the needs for education, research, and service.				X			
5.2	The programme to show that staff workload is measured and monitored to improve the quality of education, research, and service.				X			
5.3	The programme to show that the competences of the academic staff are determined, evaluated, and communicated.				X			
5.4	The programme to show that the duties allocated to the academic staff are appropriate to qualifications, experience, and aptitude.				X			
5.5	The programme to show that promotion of the academic staff is based on a merit system which accounts for teaching, research, and service.				X			
5.6	The programme to show that the rights and privileges, benefits, roles and relationships, and accountability of the academic staff, taking into account professional ethics and their academic freedom, are well defined and understood.				X			
5.7	The programme to show that the training and developmental needs of the academic staff are systematically identified, and that appropriate training and development activities are implemented to fulfil the identified needs.				X			
5.8	The programme to show that performance management including reward and recognition is implemented to assess academic staff teaching and research quality.				X			
	Overall opinion	4						

Criteria 6 - Checklist

	Criterion	Rating						
		1	2	3	4	5	6	7
6.1	The student intake policy, admission criteria, and admission procedures to the programme are shown to be clearly defined, communicated, published, and up-to-date.				X			
6.2	Both short-term and long-term planning of academic and non-academic support services are shown to be carried out to ensure sufficiency and quality of support services for teaching, research, and community service.				X			
6.3	An adequate system is shown to exist for student progress, academic performance, and workload monitoring. Student progress, academic performance, and workload are shown to be systematically recorded and monitored. Feedback to students and corrective actions are made where necessary.				X			
6.4	Co-curricular activities, student competition, and other student support services are shown to be available to improve learning experience and employability.				X			
6.5	The competences of the support staff rendering student services are shown to be identified for recruitment and deployment. These competences are shown to be evaluated to ensure their continued relevance to stakeholders needs. Roles and relationships are shown to be well-defined to ensure smooth delivery of the services.				X			
6.6	Student support services are shown to be subjected to evaluation, benchmarking, and enhancement.				X			
	Overall opinion	4						

Criteria 7 - Checklist

	Criterion	Rating						
		1	2	3	4	5	6	7
7.1	The physical resources to deliver the curriculum, including equipment, material, and information technology, are shown to be sufficient.				X			
7.2	The laboratories and equipment are shown to be up-to-date, readily available, and effectively deployed.				X			
7.3	A digital library is shown to be set-up, in keeping with progress in information and communication technology.				X			
7.4	The information technology systems are shown to be set up to meet the needs of staff and students.				X			
7.5	The university is shown to provide a highly accessible computer and network infrastructure that enables the campus community to fully exploit information technology for teaching, research, service, and administration.				X			
7.6	The environmental, health, and safety standards and access for people with special needs are shown to be defined and implemented.				X			

	Criterion	Rating						
		1	2	3	4	5	6	7
7.7	The university is shown to provide a physical, social, and psychological environment that is conducive for education, research, and personal wellbeing.				X			
7.8	The competences of the support staff rendering services related to facilities are shown to be identified and evaluated to ensure that their skills remain relevant to stakeholder needs.				X			
7.9	The quality of the facilities (library, laboratory, IT, and student services) are shown to be subjected to evaluation and enhancement.				X			
	Overall opinion	4						

Criteria 8 - Checklist

	Criterion	Rating						
		1	2	3	4	5	6	7
8.1	The pass rate, dropout rate, and average time to graduate are shown to be established, monitored, and benchmarked for improvement.	X						
8.2	Employability as well as self-employment, entrepreneurship, and advancement to further studies, are shown to be established, monitored, and benchmarked for improvement.	X						
8.3	Research and creative work output and activities carried out by the academic staff and students, are shown to be established, monitored, and benchmarked for improvement.	X						
8.4	Data are provided to show directly the achievement of the programme outcomes, which are established and monitored.	X						
8.5	Satisfaction level of the various stakeholders are shown to be established, monitored, and benchmarked for improvement.	X						
	Overall opinion	1						

III. STRENGTH AND WEAKNESS ANALYSIS

Upon Program's view finding, strengths, weakness and improvement plans could be:

Summary of Strengths

-Established MOUs with external companies enable students to learn through authentic, industry-engaged experiences.
-The programme integrates visual, lighting, and sound arts, while allowing students to tailor their studies via free electives aligned with their interests and aptitudes.
-A strong project-based pedagogy requires hands-on making and public showcases of work.
-Bilingual delivery with international faculty is well aligned to the programme's professional context and global employability.
-The small, single-cohort intake allows close individual monitoring and timely, personalised support measures.

Summary of Weaknesses

-Insufficient full-time faculty in several core areas; reliance on external/adjunct instructors increases instructional costs and may affect continuity.
-As this is the first year, there are not yet graduate outcome data or Criterion 8 indicators (e.g., pass rate, time-to-graduate, employability).
-Course-level documentation and standards (e.g., rubrics, moderation records, evidence of ELO attainment) are not yet consistent across all courses.

Improvement Plans

-Strengthen communication and recruitment (TCAS) and introduce targeted scholarships to improve both applicant numbers and quality.
-Recruit and develop additional full-time staff to cover core courses, reducing dependence on adjuncts.
-Issue a clear programme-level CQI/PDCA policy, including ELO attainment targets (e.g., ≥70% of students achieve ≥3/4 on rubric criteria tagged to ELOs) and defined feedback SLAs.
-Standardise programme documentation: Syllabus/TQF3, assessment plans, and rubrics explicitly linking CLOs to ELOs.
-Implement moderation/grade-review at the end of every semester and maintain an assessment archive of exemplar student work.
-Maintain and calibrate studio/lab equipment annually and renew essential software licenses supporting teaching and studio practice.
-Invest in immersive facilities and equipment (e.g., XR/interactive labs) to keep pace with emerging creative-technology practice.

IV. APPENDICES

1. LIST OF EXHIBIT

Exhibit 1.2-1	TQF2 B.A.S.CAT
Exhibit 1.4-1	Stakeholders research
Exhibit 2.1-2	Orientation pack
Exhibit 2.2-1	brochure
Exhibit 3.2-1	course syllabus
Exhibit 3.2-2	Project Rubric
Exhibit 3.3-1	student activites
Exhibit 3.4-1	Exit Exam
Exhibit 3.5-1	project and class acitivites picture
Exhibit 3.6-1	Evaluate teaching and learning 2567
Exhibit 3.6-2	PDCA Teaching&learning
Exhibit 4.1-1	course report
Exhibit 4.1-2	course report
Exhibit 4.2-1	General request form
Exhibit 4.6-1	Evaluate teaching and learning 2567
Exhibit 5.3-1	Academic Works
Exhibit 6.1-1	TCAS 67
Exhibit 6.2-1	facility in IMSE
Exhibit 6.5-1	facilities IMSE