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FINAL REPORT

UNIVERSITAS NEGERI SURABAYA (INDONESIA)

CLUSTER ARTS EDUCATION

DRAMA, DANCE, MUSIC EDUCATION (BACHELOR OF EDUCATION)

VISUAL ARTS EDUCATION (BACHELOR OF EDUCATION)

September 2025



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DECISION OF THE AQAS STANDING COMMISSION ON THE STUDY PROGRAMMES

- “**DRAMA, DANCE, MUSIC EDUCATION**” (**BACHELOR OF EDUCATION**)
- “**VISUAL ARTS EDUCATION**” (**BACHELOR OF EDUCATION**)

OFFERED BY UNIVERSITAS NEGERI SURABAYA, SURABAYA, INDONESIA

Based on the report of the expert panel and the discussions of the AQAS Standing Commission in its 26th meeting on 8 September 2025, the AQAS Standing Commission decides:

1. The study programmes “**Drama, Dance, Music Education**” (**Bachelor of Education**) and “**Visual Arts Education**” (**Bachelor of Education**) offered by **Universitas Negeri Surabaya, Indonesia** are accredited according to the AQAS Criteria for Programme Accreditation (Bachelor/Master).

The accreditations are conditional.

The study programmes essentially comply with the requirements defined by the criteria and thus the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) and the European Qualifications Framework (EQF) in their current version. The required adjustments can be implemented within a time period of twelve months.

2. The conditions have to be fulfilled. The fulfilment of the conditions has to be documented and reported to AQAS no later than **30 September 2026**. The confirmation of the conditions might include a physical site visit within the time period of twelve months.
3. The accreditation is given for the period of **six years** and is valid until **30 September 2031**, provided that the conditions listed below are fully met. Otherwise, the accreditation may be withdrawn.

Conditions:

1. The distribution of workload across the semesters must be transparent, and the overall workload must be manageable for students ensuring an equal distribution throughout the semesters. The credits assigned to the final project/thesis in the last semester must reflect the actual workload for students including time for self-study. UNESA is encouraged to consult research papers and best practices on aligning teaching methods with learning outcomes, particularly in educational environments that foster creative processes.
2. The documents (course descriptions) provided to students must be revised, especially in regard to the following points:
 - a. They must clearly state the workload for each semester in all three concentrations of the study programme “**Drama, Dance and Music Education (Bachelor)**”,
 - b. the title for the same course must be identical throughout the documents, especially the English translated title of a course cannot vary and must be consistent throughout all documents.
 - c. clearly indicate the teaching methods, formats, and assessment methods used in the course. There is a necessity for a critically reflective approach to ensure that creative processes are not solely delegated to AI, but rather to enhance one's own creative processes and, consequently, assessment (and its formats),

- d. clearly describe the procedure of the internship and its advised learning outcomes.
- 3. UNESA must provide a clearer description of its internal QA system. It must demonstrate that there is a well-defined process for quality assurance that involves stakeholders in the development of the curricula. Additionally, it must explain how the PDCA-cycle is completed and how improvement measures are implemented based on the outcomes of the internal QA system.
- 4. UNESA must hand in documents that demonstrate it pays attention to students with special needs.
- 5. More digital technology must be integrated into the curricula to meet international standards and staff need to be trained in digital teaching methods and how to effectively teach their use.

The following **recommendations** are given for further improvement of the programmes:

- 1. The flexible learning paths in the programme should be further strengthened, especially for the areas Drama and Dance.
- 2. The university should provide evidence that communication channels have been established by involving administrative staff in the management room availability.

With regard to the reasons for this decision the Standing Commission refers to the attached experts' report.

EXPERTS' REPORT

ON THE STUDY PROGRAMMES

- “DRAMA, DANCE, MUSIC EDUCATION” (BACHELOR OF EDUCATION)
- “VISUAL ARTS EDUCATION” (BACHELOR OF EDUCATION)

OFFERED BY UNIVERSITAS NEGERI SURABAYA, SURABAYA, INDONESIA

Visit to the university: 13-15 June 2023, written reconsideration evaluation in August/September 2025

Panel of experts:

Experts in 2023 and 2025

Prof. Dr. Bernd Clausen

University of Siegen / Germany, Institute of Music

Prof. Titus Georgi

Hanover University of Music, Drama and Media / Germany, Department of Acting

Panel of experts in 2023

Assoc. Prof. Ahamad Tarmizi Azizan

Universiti Malaysia Kelantan / Malaysia, Faculty of Creative Technology & Heritage, Department of Creative Technology and Design

Andrea Hoever

Music mediator at the Theatre of Dortmund / Germany (representative of the labour market)

Benjamin Harasko

Student of University of Music and Performing Arts Vienna / Austria (student expert)

Coordinator:

2023:

AQAS, Cologne, Germany

Maria Rentmeister

Dr. Sarah Jenischewski

2025: Eylem Inanici

a) Preamble

AQAS – Agency for Quality Assurance through Accreditation of Study Programmes – is an independent non-profit organisation supported by more than 85 universities, universities of applied sciences and academic associations. Since 2002, the agency has been recognised by the German Accreditation Council (GAC). It is, therefore, a notified body for the accreditation of higher education institutions and programmes in Germany.

AQAS is a full member of ENQA and also listed in the European Quality Assurance Register for Higher Education (EQAR) which confirms that our procedures comply with the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG), on which all Bologna countries agreed as a basis for internal and external quality assurance.

AQAS is an institution founded by and working for higher education institutions and academic associations. The agency is devoted to quality assurance and quality development of academic studies and higher education institutions' teaching. In line with AQAS' mission statement, the official bodies in Germany and Europe (GAC and EQAR) approved that the activities of AQAS in accreditation are neither limited to specific academic disciplines or degrees nor a particular type of higher education institution.

b) Accreditation procedure

This report results from the external review of the programmes "Arts Drama, Dance, Music Education" (Bachelor of Education) and "Visual Arts Education" (Bachelor of Education) offered by Universitas Negeri Surabaya, Indonesia and a reconsideration phase in which some aspects were revised by the university.

1. Criteria

Each programme is assessed against a set of criteria for accreditation developed by AQAS: the AQAS Criteria for Programme Accreditation (Bachelor/Master). The criteria are based on the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) 2015. To facilitate the review each criterion features a set of indicators that can be used to demonstrate the fulfilment of the criteria. However, if single indicators are not fulfilled this does not automatically mean that a criterion is not met. The indicators need to be discussed in the context of each programme since not all indicators necessarily can be applied to every programme.

2. Approach and methodology

Initialisation

The university mandated AQAS to perform the accreditation procedure in November 2021. The university produced a Self-Evaluation Report (SER). In October 2022, the institution handed in a draft of the SER together with the relevant documentation on the programmes and an appendix. The appendix included e.g.:

- an overview over statistical data of the student body (e.g. number of applications, beginners, students, graduates, student dropouts),
- the CVs of the teaching staff/supervisors,
- information on student services,
- core information on the main library,
- as well as academic regulations.

AQAS checked the SER regarding completeness, comprehensibility, and transparency. The accreditation procedure was officially initialised by a decision of the AQAS Standing Commission on 05 December 2022. The final version of the SER was handed in March 2023.

Nomination of the expert panel

The composition of the panel of experts follows the stakeholder principle. Consequently, representatives from the respective disciplines, the labour market, and students are involved. Furthermore, AQAS follows the principles for the selection of experts defined by the European Consortium for Accreditation (ECA). The Standing Commission nominated the aforementioned expert panel in May 2023. AQAS informed the university about the members of the expert panel and the university did not raise any concerns against the composition of the panel.

Preparation of the site visit

Prior to the site visit, the experts reviewed the SER and submitted a short preliminary statement including open questions and potential needs for additional information. AQAS forwarded these preliminary statements to the university and to all panel members in order to increase transparency in the process and the upcoming discussions during the site visit.

Site visit

After a review of the SER, a site visit to the university took place on 13-15 June 2023. On site, the experts interviewed different stakeholders, e.g. the management of the higher education institution, the programme management, teaching and other staff, as well as students and graduates, in separate discussion rounds and consulted additional documentation as well as student work. The visit concluded by the presentation of the preliminary findings of the group of experts to the university's representatives.

Reporting

After the site visit had taken place, the expert group drafted the following report, assessing the fulfilment of the AQAS Criteria. The report included a recommendation to the AQAS Standing Commission. The report was sent to the university for comments.

Postponement of decision

The report, together with the comments of the university, forms the basis for the AQAS Standing Commission to take a decision regarding the accreditation of the programmes. Based on these two documents, the AQAS Standing Commission took its decision on the accreditation on 04 December 2023. AQAS forwarded the decision to the university. The university had the right to appeal against the decision or any of the imposed findings.

The AQAS Commission decided to give the programmes additional 18 months for the further enhancement of the quality of the programmes. The deadline for the submission of the revised documents was 30 June 2025.

Reconsideration

The university submitted further evidence in June 2025, and thus, in the given timeframe, for the reconsideration process. The documents were forwarded to the relevant key stakeholders in the experts' panel. The experts drafted this follow-up report on the consideration, assessing the fulfilment of the AQAS Criteria. The report includes a short description of the situation when the programmes were assessed firstly, the evaluation by the expert panel which formed the basis for decision taking in 2023, the assessment of the situation on the basis of the additional documents provided in 2025 and a recommendation to the AQAS Standing Commission. Therefore, some remarks coming from the experts in this report refer to the old version of both curricula whereas the latest assessment refers to the up-to-date curricula.

Decision

This report forms the basis for the AQAS Standing Commission to take a decision regarding the accreditation of the programmes. The Standing Commission took its decision on the accreditation on 8 September 2025. AQAS forwarded the decision to the university. The university had the right to appeal against the decision or any of the imposed conditions.

In October 2025, AQAS published the report and the result of the accreditation as well as the names of the panel of experts.

3. General information on the university

Universitas Negeri Surabaya (UNESA) is a state university located in Surabaya, East Java. The higher education institution was founded in 1964 as an institute of teacher training and education and has since been further expanded and developed into its current status as a state university. UNESA has seven faculties that offer a wide range of Bachelor's, Master's and doctoral programmes for both teacher education and other professional and academic fields. In total, the university offered programmes for approx. 29,000 students in 2022.

Within the seven faculties, UNESA stated to offer 65 undergraduate programmes, 10 vocational programmes, 1 profession programme, 23 graduate programmes and 9 doctorate programmes in its 7 faculties: Faculty of Education, Faculty of Language and Arts, Faculty of Mathematics and Natural Sciences, Faculty of Social Sciences and Law, Faculty of Engineering, Faculty of Sports Sciences, and Faculty of Economics and Business. The overall number of teaching staff was about 1,000 so that the teacher-student ratio amounts to 1:28.

The university defines its vision as to be "Excellent in Education, Strong in Science." In its development, UNESA strived to combine top-down guidance with bottom-up innovations; a Strategic Plan 2020-2024 and a Development Master Plan (2011-2035) had been implemented. In particular, UNESA aims at developing education science, teacher science, and preparing educators and professional education personnel, developing, implementing and disseminating non-educational science, developing UNESA as a centre of education and a scientific centre based on the values of national culture as well as developing and disseminating science, technology, art, and/or sports to educate the nation while upholding human values through the "tridharma" approach (i.e., education, research, and community service).

The two study programmes to be accredited in this cluster are affiliated with the Faculty of Language and Arts (FBS) which is one of the largest faculties at UNESA, offering 14 undergraduate programmes in total. The faculty had 176 lecturers/teaching staff and approx. 4,400 students in 2022. The faculty is headed by a dean and 3 vice deans. Based on the university's mission, the faculty's mission is stated as being "Excellent in Language and Arts education, Strong in Language and Arts studies". The vision is underlined with the four missions related to education, research, service, and good governance. The faculty also follows a strategic plan.

4. Assessment of the study programmes

1. Quality of the curriculum

Bachelor's degree

The intended learning outcomes of the programme are defined and available in published form. They reflect both academic and labour-market requirements and are up-to-date with relation to the relevant field. The design of the programme supports achievement of the intended learning outcomes.

The academic level of graduates corresponds to the requirements of the appropriate level of the European Qualifications Framework.

The curriculum's design is readily available and transparently formulated.

[ESG 1.2]

Description

General information

UNESA uses a national credit system, i.e., credit units called SKS. One SKS credit for theory-oriented courses is equivalent to 50 minutes of face-to-face learning per week per semester, 60 minutes of structured

assignment activities per week per semester, and 50 minutes of independent assignments per week per semester. For practice-oriented courses, 1 SKS equals to 170 minutes study workload per week per semester. Based on a Rector Decree, one SKS credit is equivalent to 1.59 ECTS credits. On average, students at UNESA take 18 credits (29 ECTS) per semester.

An overall curriculum restructuring is set to take place every four years while each study programme is set for internal re-evaluation annually.

General Remarks by the experts about the curricula of both study programmes

For their preparation of the site visit, the experts had received the documents of the curriculum from 2018 (based on the Indonesian National Qualifications Framework = KKNi curriculum). The newer version of the curriculum was introduced in 2020 and included changes in the national regulation, e.g. the “Independent Campus – Freedom to Learn” (Merdeka Belajar – Kurikulum Merdeka / MBKM), which allows students to choose electives from other departments of the university. The documents for this new curriculum were not available for preparation of the site visit in 2023 but only provided during the site visit at short notice. Consequently, all statements of the panel of experts have to be evaluated against this background. During the discussions on site, it became increasingly unclear which curriculum the respondents were referring to in their statements. However, the task of the panel of experts was to look at the KKNi curriculum of 2018. Thus, this expert review will focus solely on the 2018 KKNi curriculum, since the delivery of updated documents came too late for the experts to still be considered relevant for this review. Hence, the panel found it challenging to cope with the recent developments. While the panel welcomes the new developments in the MBKM curriculum, they are, however, not in the scope of this evaluation. This concerns especially the evaluation of the criteria “quality of the curriculum.”

1.1 Drama, Dance and Music Education

Description of the curriculum 2023

Graduates of the study programme obtain a Bachelor's degree in Education (S.Pd) and can work as professional and certified teachers according to Indonesia's National Qualification Framework (KKNi) level 7. The programme's mission is stated as “to become a study programme that is nationally and internationally competitive in the field of drama, dance, and music education and has strength in the science of drama, dance, music”. The ratio of lecturers and students in this programme is 1:15.

The graduate's profiles are based on the programme's educational objectives and stated as 1) novice teacher of drama, dance and music, 2) developer of drama, dance and music as well as 3) entrepreneur.

The Programme Educational Objectives (PEO) are stated as follows: 1) to produce novice teachers of drama, dance and music who have the characteristic attributes of having innovation in learning drama, dance and music based on the cultural values of East Java and the eastern part of Indonesia, and adaptive in the global era; 2) to be competent in the fields of research, study and creation in the development of drama, dance and music based on the cultural values of East Java and the eastern part of Indonesia, and able to publish scientifically and in performances; 3) to become an adaptive entrepreneur in the fields of drama, dance and music based on professional East Javanese cultural values.

The curriculum consists of 144 credits (235 ECTS) in total. The programme is intended to be completed in eight semesters. In 2022, about 39% of students were able to finish their course of study within eight semesters. It is possible to finish faster in 3.5 years (7 semesters) and to take up to 7 years (14 semesters).

The courses are grouped into the following categories: 1) institutional courses (50 credits), 2) joint competency courses (34 credits), 3) supporting elective competency courses (10 credits), 4) scientific and skill competency courses for each of the three concentrations (60 credits for drama, 50 credits for dance and music). The programme is also grouped into four fields based on scientific activities which are described as follows, 1) Education-Teaching, 2) Assessment, 3) Creation and 4) Presentation.

In particular, the eleven Programme Learning Outcomes (PLO) are stated as follows: 1) responsibility and discipline in making decisions in groups and independently; 2) an appreciative attitude towards the development of drama, dance, and music; 3) understanding and applying the science of drama, dance and music education, and general knowledge to shape character and personality; 4) mastering and applying the science of drama, dance, and music, based on the science of study; 5) mastering the methodology of art research and art education based on East Javanese arts and culture; 6) applying the fields of expertise in drama, dance, and music education by utilizing science and technology in solving problems and being able to adapt to the situation at hand; 7) skilled in formulating knowledge and theoretical concepts comprehensively in solving problems of drama, dance, and music education; 8) skilled in making the right decisions based on analysis of information and data in providing guidance and selecting various alternative solutions independently and in groups; 9) able to develop learning tools for drama, dance, and music by utilizing ICT; 10) skilled in presenting works of drama, dance, and music as well as applying performing arts; 11) apply the science of creating the arts of drama, dance, and music.

Results of the tracer study conducted in 2019 and 2020 show that 70 % of graduates work as novice teachers, 20 % work as entrepreneurs and 10 % as art developers. The average time to find employment after graduation is stated to be less than six months.

The study programme is set up to have three different concentrations: drama, dance and music. All concentrations have compulsory university courses in common, especially for the education background and pedagogical skills according to the disciplines. The concentration courses have 50 credits in total and differ depending on the chosen discipline. For drama concentration, the courses are, e.g., Drama Analysis, Theatre Anthropology, Radio Drama, and Drama Criticism. For the dance concentration, the courses are, e.g., Dance Aesthetics, Ethnochoreology, Karawitan, and Dance Composition. The courses for the music concentration are, e.g., Acoustic Organology, Ensemble, Arrangement, Directors, or Aesthetics of Music Art. Thesis course can be field research or making performing arts. Students can also obtain 10 credits with elective courses in field research or performing arts, e.g., Javanese language, Theatre Improvisation, or Basic Creativity in Dance.

Experts' evaluation

a) Evaluation in 2023

For the documents of the 2018 curriculum provided in advance, only 10 modules were provided with complete documentation (Basic Music Theory, Pangetahuan Music, Piano, Cultural Arts Curriculum, Arek Ethnic East Javanese Dance, Innovative Learning, Monologue, Realistic Role Art, Realistic Directing, and Entrepreneurship). The complete module descriptions and idealised typical course plans were only made available after the site visit. This has made it very difficult to get an accurate overview of the structure of the three study programmes of music, dance and drama as the basis for discussion was critically unclear.

For the KKNi curriculum (2018), the workload-balance of each of the six components is clearly outlined. Looking at each specialization thoroughly, this disposition leads to certain challenges, e.g., regarding the actual fit to the graduate profile in the entrepreneurial field. It is not always clear to what extent intended learning outcomes (ILO) reflect both academic/scientific and labour market requirements. As one of the listed graduate profiles is the one of an entrepreneur, the experts point out that entrepreneurship is not fully embedded in the course structure of the curriculum (one course is provided). It looks like the entrepreneur profile means to add

value to the main profile of becoming a teacher with entrepreneurial values. The ILOs of this programme and content of the curriculum do not lead to a graduate profile of an entrepreneur as the experts would understand it. The study programme should therefore clearly define the graduate profile of an entrepreneur.

The panel of experts point out that there is a very tied inner structure of three categories of learning outcomes. Programme Educational Objectives (PEO) as well as Programme Learning Outcomes (PLO) are indeed clearly outlined. However, the differentiation between both is not quite clear. PEO 1 and 3, for example, summarize a general image of a novice teacher contributing to society in certain ways with certain expertise, whereas PEO 2 speaks of certain competencies. The twelve PLO descriptors do not seem to be aiming at what the future teacher should be able to initiate for her or his students in the classroom. Instead, the PLO solely focus on the outcomes of one self's abilities and skills. The PLO should also include what a teacher will be able to initiate for his/her students. Overall, the Course Learning Outcomes (CLO) for the 2018 curriculum are more subject specific, but they do not fully fit with international standards, especially in music education. Neither the PLO nor the CLO do fully consider that the students will become facilitators, aiming at teaching young people in formal and informal learning settings. This should be the ultimate outcome of their competences as can be seen with the descriptors of, e.g., MeNet by the European Association for Music in Schools (EAS). Instead, the perspective in the PLO of this institution is focusing exclusively on the individual and its individual acquirements. Therefore, the PLO and CLO must be updated to include the competences and reflect international standards with a student-centred approach. Furthermore, the PLO sometimes contain a rather heterogenous bundle of outcomes (e.g., PLO 7) which impedes the alignment with an adequate assessment. In the light of educational research on self-directed learning or self-controlled learning, the nature of the PLO and the CLO do not fully align with an understanding of competencies, too. Although they seem consistent within the framework the institution set up, the international discourse on LO does not seem to be incorporated. Furthermore, the used terminology lacks a link to a taxonomy and are not always operationalizable. Additionally, the verb "apply" or "applying" of something *to* music can be found which raises rather fundamental questions on the understanding of music education in the classroom. If "applying" as in "applying the science of creation of dramatic arts, dance, and music" (as stated in the provided Annexes) is a LO, it is difficult to comprehend how a so-called theoretical concept ("science of creation") can be adapted to arts, dance, and music. Music as a human expression or social praxis that explains the world in a different medium and allows an aesthetic approach to human existence as such, can only be taught in this way: enable students to train this mode of aesthetic understanding and develop their own acquaintance and approach to music. "Applying" music to something is a widely discarded understanding of music education.

It must be noted that several formal uncertainties were found in the idealised typical course plans. The typical course plans provided in the SER were only partially comprehensible to the experts. The experts took note that the syllabus for music is identical to the syllabus for the dance-concentration from the third semester onwards. An idealised typical course plan for the specialization in music education was provided and is sufficient. It shows that the workload is reasonably and encompasses – to a certain extent – also self-organized rehearsal time. In most semesters, the workload is correctly and transparently allocated to the different courses/modules and the workload is approx. 30 ECTS. However, the total programme workload is unevenly distributed over the semesters. As a result, there are large variations in the credits/workloads. For the sixth and seventh semester, the different concentrations have a variety of 14 to 26 ECTS (for Music and Dance). Regarding uneven distribution of credits, the experts point out the Drama study concentration of the KKNi curriculum as an example: for the first, second and fourth semester, an unrealistic accumulation of 42.93 ECTS credits is assigned for each semester. This workload is too high for students. Whether this accumulation of credits is based on an unclear representation of electives, all of which are counted as compulsory subjects, could not be clarified from the documents, and unfortunately remained unclear during the discussion with UNESA. In the eighth semester, only about 10 ECTS are assigned to each study concentration. The experts

also took note that the programme has a very low number of credits assigned to the last semester. During the site visit, it was explained that this low number of credits is caused by the transition to professional practice and internships. If this is the case, it should be visible in the idealised study plans. Otherwise, the distribution of credits should be adjusted. In conclusion, the documents provided to students should be more transparent on the workload and curriculum/class structure, especially for the last semester.

As already described above, the structure of the three concentrations in the KKNi curriculum is generally comprehensible and clearly structured in the subsequently submitted idealised typical course plans. However, the experts took note that there are also significant deviations from the module plans that they received originally. For example, the typical course plans state modules that were not included in the SER. Thus, it remains unclear to the experts with of the credits/workload assigned to the respective semester is the correct information for review. For example, in the Music concentration, the assigned SKS per semester differ in the third, fourth and sixth semester. For the Dance concentration, the credits assigned differ for the third, fourth, and fifth semester. For the Drama concentration the newly submitted documents have different credits assigned from the third to the seventh semester. During the site-visit this unambiguity could only be partially discussed due to the lack of documents at that time. The experts thus strongly recommend that the documents provided to students clearly state the workload for each semester in all three concentrations. The study programme should also ensure that all documents, especially the documents provided to students, include uniform titles for the modules. The experts took note that several modules were named differently even though they are the same course, e.g., “Study of Arts Curriculum” versus “Cultural Arts Curriculum Review”, or “Stage and Light Engineering” versus “Stage and Light Techniques”.

For the KKNi curriculum, the panel of experts also points out that no documentation if a course is a compulsory or an elective course was provided to them. It therefore seems that there are very little or no choice for course in the respective study concentrations. It is also unclear whether a change between the study concentrations is possible during the course of studies. The reviewers see significant potential for improvement here, which can also be implemented by the new MBKM curriculum in the sense of a more individual course of study. Based on above explanation the panel of experts concluded that the numerous discrepancies in the documents and mismatching information when compared to the discussion the panel was only partially able to assess this standard.

1.2 Visual Arts Education

Description

The graduate's profiles are based on the programme's educational objectives and stated as 1) visual arts educators, 2) visual arts education creators as well as 3) visual arts entrepreneur. The ratio of lecturers and students in this programme is 1:17.

The curriculum consists of 148 credits (235 ECTS) in total. The programme is intended to be completed in eight semesters. In 2022, about 39 % of students were able to finish the programme within eight semesters. It is possible to finish faster in 3.5 years (7 semesters) and to take up to 7 years (14 semesters). The courses are grouped into the following categories: 1) general courses (15 credits), 2) visual arts education courses (51 credits), and 3) visual arts and crafts courses (82 credits). The programme is also grouped into four fields based on scientific activities which are described as follows, 1) Education-Teaching, 2) Assessment, 3) Creation and 4) Presentation. Altogether, UNESA states that compulsory classes add up to 136 credits (216 ECTS), advanced courses add up to 6 credits (10 ECTS) and elective courses add up to 6 credits (10 ECTS).

Students only need to choose one elective specialization course (10 ETCS) and 2 general elective courses (10 ETCS). Overall, the study programme offers eight elective specialization courses: 1) Ceramics Craft, 2)

Wood Craft, 3) Batik Craft, 4) Metal Craft, 5) Woven Craft, 6) Painting, 7) Sculpture, and 8) Graphic Design. The general elective courses offered are 1) New Media Arts, 2) Web Design, 3) Illustration for Books and Comics, and 4) Cinderamata.

In particular, the programme states the following three Programme Educational Objectives (PEO): 1) produce graduates who have pedagogic, academic, social, professional, and personality competencies in accordance with the demands of science, education, learning as well as the development of society, 2) produce research in the field of art education and learning that can be used for the development of art education in schools and in the community, and 3) produce products/prototypes that can be developed through community service activities. These general outcomes are translated in Programme Learning Outcomes (PLO). In the SER, the following twelve PLO are stated: 1) have responsibility and discipline for work in the field of art education expertise independently or in groups; 2) have the ability to work together and communicatively in the work of art; 3) develop skills in the field of art teaching; 4) implementing fine arts science in the fields of planning, implementing, and evaluating art learning; 5) analysing and applying the scientific concepts of fine arts in entrepreneurship development; 6) mastering research methodology in the field of art education; 7) able to apply logical, critical, systematic, creative, innovative thinking to solve problems in the field of art learning; 8) able to communicate ideas to solve problems in the work of art; 9) able to work effectively individually and in groups and have a passion for entrepreneurship; 10) able to design and implement art learning that applies ICT-based pedagogical and collaborative competence and management; 12) able to apply and develop art skills to create innovative media and learning resources; and 12) able to develop skills and management of art work in entrepreneurship. The SER states that some of the PLOs were prepared in accordance with the agreement of Study Programs at the Association (APSI).

Results of the tracer study conducted in 2019 and 2020 show that 33 % of graduates work as teachers, 24 % work as content creators, 20 % work as entrepreneurs, 9 % continue their studies, 3 % work as administrative staff and 11 % is looking for work. Upon graduation, students are awarded the degree Bachelor of Education (S.Pd).

Experts' evaluation

a) Evaluation in 2023

As stated above, the assessment for this study programme focuses on the KKN curriculum from 2018. Based on the information provided, the Bachelor's programme "Visual Arts Education" has several strengths and advantages. This programme focuses on producing competent graduates in the field of art education, research in arts education and learning, and product development through community service activities.

The use of various assessments, such as examinations, projects, assignments, and potential thesis or final dissertations, demonstrates a comprehensive approach to assessing student learning. This approach helps evaluate students' understanding and skills in various aspects of Visual Arts Education.

This is supported by the establishment of the above-stated graduate profiles based on the programme's educational objectives (PEO). As stated above, the experts had access to tracer study conducted in 2019 and 2020, which confirms that the students find suitable employment. The awarded degree Bachelor of Education (B.Ed) is an official recognition of the completion of the study programme and indicates that the graduates have fulfilled the academic requirements.

In terms of the lecturer-to-student ratio, the observed ratio in this programme is highly aligned with the needs of the visual arts field, with a ratio of 1:17, meaning there is one lecturer for every 17 students. This ratio indicates that the comparison between the number of lecturers and the number of students in the programme is within an appropriate and relevant range for the needs of the visual arts field. With this ratio, the experts

conclude that lecturers can provide adequate attention and guidance to each student in their groups. This is important to support effective learning and provide a good educational experience.

As stated above, the programme offers general courses, visual arts education, and visual arts and crafts courses. The visual arts and crafts courses include areas such as ceramics, fine arts, metalwork, batik, and wood carving. In this context, the visual arts and crafts courses have the largest portion in the programme, followed by visual arts education courses and general courses. This percentage comparison provides an overview of the relative proportion of each course category in the programme. The experts conclude that this curriculum structure (KKNI curriculum) supports the achievement of the expected learning outcomes and produces competent and knowledgeable students in the field of visual arts education.

Documentation provided to the expert panel that most students finish their studies within eight semesters. Some students finish in a shorter period (7 semesters) and a small number of students took up to 14 semesters. The mix of mandatory, advanced courses, and elective courses is clearly structured. The provision of elective courses allows students to choose based on their interests, encouraging flexibility and personalized learning experiences.

For the Programme Educational Objectives (PEO, stated above), the experts conclude that PEO 1 includes the ability to teach effectively in the field of art education, understand and apply scientific concepts in visual arts for entrepreneurial development, and apply and develop artistic skills in creating innovative media and learning resources. PEO 2 highlights the importance of knowledge and understanding development in visual arts education through research conducted by graduates of this program. PEO 3 demonstrates the programme's interest in involving students in meaningful activities that benefit the community and developing students' abilities to create useful and innovative products or prototypes. In the experts' opinion, these learning outcomes are reflected in the programme's curriculum, where students are expected to develop responsibility, work discipline, and collaboration in the field of art education, apply scientific concepts in entrepreneurial development in visual arts, and apply and develop artistic skills to create innovative media and learning resources. Thus, the programme clearly emphasizes the development of graduate competencies in pedagogy, research in arts education, and product/prototype development through community service activities.

The experts understand that the programme is divided into four scientific activity fields, which include 1) Education-Teaching, 2) Assessment, 3) Creation, and 4) Exhibition. From the experts' view, the first field aims to develop pedagogical competencies for prospective visual arts educators. Through effective teaching approaches, students will learn about teaching strategies, curriculum design, and classroom management relevant to visual arts education. The second field emphasizes the understanding and application of assessment in visual arts education. Students will learn appropriate assessment methods, performance measurement techniques, and evaluation of learning outcomes in the context of visual arts. In the third field, the focus is on developing creativity and visual arts skills for students. They will learn about the process of artistic creation, visual arts techniques, and the application of artistic concepts in their work. The fourth field involves the exhibition and presentation of visual arts works. Students will gain experience in organizing and showcasing their artwork, both within the campus environment and in the wider community. By emphasizing these four scientific activity fields, the programme aims to achieve the desired learning outcomes for students, ensuring that they have broad knowledge, skills, and understanding in visual arts education.

For the 2018 curriculum, the experts point out that entrepreneurship is not fully embedded in the course structure of the curriculum. It looks like the entrepreneur profile means to add value to the main profile of becoming a teacher with entrepreneurial values. The ILOs of this programme and content of the curriculum do not lead to a graduate profile of an entrepreneur as the experts would understand it. The study programme should therefore clearly define the graduate profile of an entrepreneur for this study programme.

During the site visit, the panel of experts was able to visit some of the laboratories used in the study programme. To ensure safety in the laboratory, e.g., for handling chemicals when dyeing textiles or for working with wood, students should learn how to handle the equipment safely and should receive assistance during their time in the laboratory. The experts therefore recommend providing adequate support for students in handling equipment safely and accommodating the needs of students and staff with disabilities (**Finding**). The university should consider focusing on and improving the quality of these aspects in the future.

In conclusion, the study programme exhibits strengths such as clear focus, diverse assessments, and a structured KKNi curriculum. However, as stated above, the panel of experts remain unsure regarding the current implementation of the KKNi curriculum and the MBKM curriculum for this study programme. Based on the review, it is found that the KKNi curriculum tends to focus on specialization or specific expertise in a discipline or field of work. This aims to prepare graduates who have in-depth knowledge and specific skills in their chosen field of study. On the other hand, the MBKM curriculum is an approach that focuses on broader skills and education. MBKM has a more open focus and emphasizes the development of skills that cut across disciplines or specific fields of work. The MBKM curriculum is more directed towards adaptability and the broader needs of the job market, with a strong emphasis on skills relevant to the working world. Based on the information received, the experts conclude that the implementation of the MBKM curriculum for the Bachelor's programme "Visual Arts" is more positive and comprehensive compared to the KKNi curriculum. MBKM indicates an effort to broaden students' understanding and learning experiences to prepare them for the challenges and needs of the wider job market. This may involve integrating elements of expertise or interdisciplinary skills into the curriculum so that graduates can have more flexible and relevant abilities across various fields of work beyond visual arts education specifically. However, the implementation of MBKM after KKNi surely allows for various specific requirements. Therefore, for the purpose of this accreditation, the assessment is only based on the KKNi curriculum in the old version.

b) Reconsideration evaluation in 2025 for both programmes

Regarding the visions for the graduate profile of an entrepreneur, the information provided show clear and structured visions; helpful was the Tracer Report 2024.

UNESA has not submitted any evidence for the fulfilment of a finding from 2023 when applying for the reconsideration of the study programmes. The finding therefore remains in its existing wording: "The distribution of workload across the semesters must be transparent, and generally the workload must be feasible for students with an equal distribution across the semesters. The credits assigned to the final project/thesis in the last semester must reflect the actual workload for students including time for self-study." (see below)

The information provided by the University gives a rather generic comment, so that there are still doubts about whether the institution has completely grasped the background of this finding. Nevertheless, the tools for aligning learning content with teaching methods seem sufficient. The experts encourage the institution to consult research papers and best practices on aligning teaching methods with learning outcomes, particularly in educational environments that foster creative processes (**Finding 1**).

The papers provided with the embedded links in the statement are not fully responding to the condition which intention it was, to ask for thorough and transparent information, especially on the procedure of the internship and its advised learning outcomes. The university failed to respond separately to all aspects regarding this topic, instead delivered full papers that make it difficult to respond in accordance. There are numerous discrepancies between the 7.2 Curriculum [Curricular overview.pdf] and the module handbook, and the module handbook covers only a small portion of the teaching units.

The finding therefore remains in its existing wording: “The documents (course descriptions) provided to students must be revised, especially in regard to the following points:

- a. They must clearly state the workload for each semester in all three concentrations of the study programme “Drama, Dance and Music Education (Bachelor)”,
- b. the title for the same course must be identical throughout the documents, especially the English translated title of a course cannot vary and must be consistent throughout all documents.
- c. clearly indicate the teaching methods, formats, and assessment methods used in the course,
- d. clearly describe the procedure of the internship and its advised learning outcomes.” **(Finding 2)**

Conclusion

The criterion is partially fulfilled.

5. Procedures for quality assurance

Bachelor’s degree

The programme is subject to the higher education institution’s policy and associated procedures for quality assurance, including procedures for the design, approval, monitoring, and revision of the programmes.

A quality-oriented culture, focusing on continuous quality enhancement, is in place. This includes regular feedback mechanisms involving both internal and external stakeholders.

The strategy, policies, and procedures have a formal status and are made available in published form to all those concerned. They also include roles for students and other stakeholders.

Data is collected from relevant sources and stakeholders, analysed, and used for the effective management and continuous enhancement of the programme.

[ESG 1.1, 1.7 & 1.9]

Description

UNESA uses an Internal Quality Assurance System (SPMI) for both academic and non-academic processes. Responsibilities are shared by a Quality Assurance Unit (SPM) at the university level, a Quality Assurance Group (GPM) at the faculty level, and a Quality Assurance Unit (UPM) at the department/study programme level. The SPMI is stated to be carried out based on the Continuous Quality Improvement (CQI) principles, namely promulgating, implementing, evaluating, controlling, and improving the national standards.

On university level, the Quality Assurance Unit determines quality standards, procedures, manuals, assessment forms and self-assessment checklists. UNESA applies 36 quality standards which are divided into National Higher Education Standards (i.e., Higher Education Standards, Research Standards, Community Service Standards) and Internal Standards of the university (11 standards, i.e., vision and mission standards, student standards, alumni standards, and collaboration standards).

In addition to external evaluation through the national accreditation agency BAN-PT, UNESA carries out an internal Curriculum Audit to implement the SPMI. Further instruments are, amongst others, audits on learning evaluation, a Leadership Performance Achievement Audit and a collaboration audit.

The progress of the curriculum evaluation of each programme is to be shown by the assessment of outputs and outcomes derived from the results of the learning outcomes analysis, increasing publications of research and service, tracer studies, GPA scores, number of graduates and length of time in getting a job, and

information on the student body in the respective programme which will be audited once a year. Furthermore, the heads of the study programmes are said to assess 1) the success of the course's learning outcomes, 2) the percentage of success of course graduates, 3) the success of the study programme objectives, and 4) the student workload.

According to the information provided in the SER, results will be followed up through a Management Review Meeting every year, which involves faculty leaders, heads of study programme, coordinator of academics, accounting, finance and state property, student, and alumni affairs.

Students are involved in the quality assurance system by filling out questionnaires at the end of a course and by participating in a customer satisfaction survey. In addition, UNESA outlines an open dialogue between study programme managers, lecturers, and students as a form of evaluation. Graduates are invited to participate in a tracer study.

Experts' evaluation

a) Evaluation in 2023

Quality management is implemented and follows a model that the institution calls *Continuous Quality Improvement* (CQI). However, comparing it with widely accepted approaches, such as PDQA (e.g., EQFM), the "Act" is not always clearly visible. The institution mentions in the SER, that the "CQI data is used to revise and restructure the curriculum published through the faculty web" but does not elaborate on how this is being done. There is, however, a curriculum team on faculty and study programme level. At university level it seems to review the general subjects and those courses that are being taught on university level. It could not be ultimately determined, how both committees ensure coherency of all contents regarding the overall aim of the study programmes. Internal evaluation processes for members of the staff are in place every semester, such as observing teaching practice of the lecturer referring to certain criteria (planning, teaching/action, evaluation). It seems that results are being communicated personally, but it remained unclear how this is documented and how the outcomes unroll for the benefit of the students and the quality of the study programmes. Based on the provided documents, the institution refers to a "Curriculum Development Text" from 2016 to rectify the goals and principles of curriculum development in general: five main doctrines (relevance, flexibility, sustainability, efficiency, effectiveness) seem to be also guiding the review processes periodically. The experts point out that this paper is considerably old and that its relevance and especially its continuous monitoring and accuracy remain unclear, especially in the light of an otherwise tightly set up QM. The document's overall aim seems to make sure that curriculum is in line with the demands of the labour market and quality assurance and to make sure that graduates and stakeholders are directly involved. In the documents a rhythm of four to five years has been mentioned for the curriculum development but could not be verified during the site visit. Therefore, the experts can conclude that the "Act" regarding curriculum development takes place but is not clearly shaped as a process. The institution must develop a clearly modelled process for its quality assurance in the curriculum development.

In the provided SER, it was stated that questionnaires are used to gain feedback from the students. During the site visit, the experts were not able to confirm to what extent a structured approach to student involvement (e.g., student committees or student representatives) is part of the QA structure. Therefore, the experts remain doubtful if the student's voice is seriously considered. A structured approach of student involvement must be implemented. The institution collects an impressive load of relevant and necessary data that feeds a reporting system. Yet, what is done with this vast amount of mostly quantitative data is not clear. Based on the documents provided and the discussion during the site visit, it remains still unclear to the experts if feedback of students' workload is regularly checked and documented. The experts point out that there is no transparency

for the assigned credits which makes it impossible to check if the credits assigned are reflective of the actual workload.

The panel of experts commends that policies for academic integrity are in place and clear. The teaching staff has artwork registered as intellectual property. However, the study programmes only check for academic fraud for the final thesis. The experts recommend that not only written texts, but also final projects and project ideas in both study programmes should be checked for academic fraud.

During the site visit, the experts had the opportunity to assess the classrooms and materials, such as musical instruments, on campus. After the site visit, it remained unclear if UNESA has a sufficiently established quality assurance process for the materials and equipment used in the study programmes, e.g., to check and maintain the quality of instruments used, since some of the instruments do not seem in a good shape or seem to not to be in use anymore. Quality assurance should include a regular check on the materials and equipment used in the study programmes.

b) Reconsideration evaluation in 2025

The “Curriculum Restructuring Evaluation” show that the institution started a process that involves students and graduates as one of the main stakeholders. However, the remarks given 2025 provide information that the experts have already reviewed in 2023: It is not clearly evident whether these stakeholders are thoroughly involved in the development of UNESA and how the recommendations are being monitored for further enhancement. UNESA must provide a clearer description of its internal QA system. It must demonstrate that there is a well-defined process for quality assurance that involves stakeholders in the development of the curricula. Additionally, it must explain how the PDCA-cycle is completed and how improvement measures are implemented based on the outcomes of the internal QA system (**Finding 3**).

The Workload Survey Report from 2025 is sufficient and show that sustainable processes are implemented to document the students’ workload regularly.

The paper “Standard Operating Procedure” is sufficient to ensure the prevention of academic fraud.

The institution showed that processes regarding the quality of material and equipment are implemented and reliable.

Conclusion

The criterion is partially fulfilled.

6. Learning, teaching and assessment of students

Bachelor’s degree

The delivery of material encourages students to take an active role in the learning process.

Students are assessed using accessible criteria, regulations, and procedures, which are made readily available to all participants and which are applied consistently.

Assessment procedures are designed to measure the achievement of the intended learning outcomes.

[ESG 1.3]

Description

According to the information in the SER, the study programmes under review apply different learning methods including interactive lecture, directed discussion, problem-based learning, project-based learning, role play

and simulation, guided instruction experiential learning, fieldwork and clinicals. It is further stated that available learning resources can be in the form of books, journals, video performances, videos of making works of art and sources from the digital library and the central library.

The implementation of learning is stated to follow the following processes: limited face-to-face learning, distance learning, hybrid learning and practical courses (offline or guided online). Due to the focus on enabling students to apply and develop their knowledge, UNESA states that the two programmes in this cluster have many practical courses. The SER states that different facilities support the implementation and achievement of learning and teaching. For the Drama, Dance, and Music Education Study Programme, the university has a dance practice studio, piano, guitar, wind and string instruments as well as drums, drama studies, a fashion makeup studio, and a Sawunggaling Performance Theatre. The Visual Arts Education Study Programme prepares a studio for work consisting of a painting studio, a metal studio, a ceramic studio, a wood studio, a sculpture studio, a batik studio, a photography studio, a graphic arts studio, as well as supporting rooms for lectures, classrooms, drawing rooms, and exhibition rooms.

Lecturers are supposed to prepare a Semester Lesson Plan which shall guide the students in carrying out learning activities throughout the semester. The lesson plans must be uploaded by the lecturers and validated by the Quality Assurance Unit at least a week before the students' course enrolment ends. All regulations are defined in the Academic Guidelines.

In the first semester, students can take 20 credits. In the following semesters, the amount of credits depends on their GPA.

Assessment of students is done with four types of exams, namely written exams, presentations, exhibitions, and performances. UNESA states that the assignments are mutually agreed upon at the beginning of the lecture by making a lecture contract. Cognitive assessment is carried out using a written test or solving case studies. Provided examples are the Curriculum Review course for which the assessment procedure is carried out through a written test. To assess for skills, the results of a base learning project are stated to have the form of works, presentations of works, performances, or art exhibitions. Students are expected to be able to organize exhibitions for which assessment is carried out by reviewing how they can conceptualize and manage exhibitions and realize them. The assessment percentage consists of 20 % participation scores, 30 % assignment scores, 20 % middle semester examination scores, and 30 % final semester examination scores. If a student is absent for more than 25 %, they will not be able to participate in the final assessment.

Opportunities for students' complaints are available.

Experts' evaluation

a) Evaluation in 2023

The workload for students in the study programmes under review is explained and assessed as mostly comprehensible. The experts were able to confirm that a formal procedure for student appeals is in place. Different teaching methods and assessment methods are mentioned in the documents provided. However, from the experts' point of view, the concept is quite formalistic, but it is understood that it roots in the given (governmental) structures or other bodies. The collection of long-term data regarding the number of failed courses, achievements of the Learning Outcomes (LO) as well as examinations in the study programmes are mentioned. While various learning processes and a student-centred learning is mentioned in the documents provided by UNESA, it is not fully reflected in the formats and methods, e.g., in the course plan. Based on the course plans and the discussion rounds during the site visit, the experts gained the impression that the courses are taught mostly instructive. Therefore, the experts conclude that there seem to be not enough formats that foster discussions, dialogues, and debates which one would expect looking at the overall objectives. Some formats are mentioned, but they do not always correspondent with the content. The faculty must assure that

the teaching methods match the content and competencies to be acquired. The course descriptions provided to students should clearly indicate the teaching methods and formats used in the course.

In both study programmes, students can conduct studio work for visual arts and music rehearsals (group and single), as could be seen during the site visit. As mentioned above, the teaching methods have to be seen in the overall quality of the curriculum and consequently to the repeatedly surfacing issue on what is meant by science, such as in *scientific characteristics* in the following sentence stated in the SER, "The learning methods [...] are adjusted to the results of student satisfaction survey and responses associated with scientific characteristics." Thus, it remains unclear what the institution's understanding of teaching method on a HEI level means, because usually the content defines the teaching method and not (just) a survey. From an international point of view the experts think that teaching formats in arts and music should focus more on self-organized and project orientated learning and foster those formats where students can develop their own profile as classroom teachers.

For the DDM study programme, the experts observed evidence in the field of drama, that the self-organised and project-oriented work of the students is impressive. The experts were particularly impressed how traditional and newer forms were merged. This should be further strengthened and made clearer in the module descriptions (see above). Flexible learning paths in Drama and Dance should be further strengthened.

Examination and assessment are explained and mostly outlined in some course plans. The panel of experts, however, misses a general understanding how the institution understands assessment of students, especially regarding the widely accepted *Constructive Alignment* (publications for reference: Cohen, 1987; Biggs, 2014). There is no clear differentiation between summative and formative assessments that take the specific modes of acquiring knowledge and skills of art, dance, and music into account. For example, it remained unclear what the criteria for music practical examinations are. Particularly the final examination is perceived by the students and alumni as a big challenge to which some students feel not fully prepared. This challenges of course the whole assessment landscape of the curriculum as such. Overall, the assessment methods given for each course seem not always appropriate for the intended learning outcome as defined in the course description. The assessment methods in both study programmes must be revised and offer summative and formative assessments with clear criteria for examinations. The assessment method must be appropriate to assess the intended learning outcome of the course. The assessment methods should also be clearly indicated in the course description (see above).

For both study programmes, the panel of experts took note that the final project is only assigned with six SKS. The experts conclude that these 6 credit hours do not reflect the amount of work enough. The credits assigned to the final project/thesis must reflect the actual workload for students including time for self-study (see above).

After review of the documents provided and the discussion rounds, it remains unclear in which way the university is involved in the internship process for the 2018 curriculum of both study programmes. For the 2018 curriculum, the experts point out that the internships should be embedded better in the curriculum and that students should receive credits for it. The experts therefore recommend implementing a course to support students during their internships and make the practical experience even more efficient. Documentation must be provided to students that clearly describe the procedure of the internship and the advised learning outcome (see above). The experts acknowledge that the documents they received to the new MBKM curriculum already has a different approach to practical experience. The experts welcome the new development in regard to the internship in the new curriculum but cannot assess if the support and documentation of the internship has been implemented already.

b) Reconsideration evaluation in 2025

UNESA's statements regarding music education appear to reference the software 'Canva,' although this is not explicitly stated, leading to an initial misunderstanding of the term 'canvas' (which refers to linen fabric).

Furthermore, this example illustrates only learning formats and does not provide any examples of assessment formats. Additionally, from a disciplinary perspective, this example lacks a connection to frameworks such as DigCompEdu or SAMR, which facilitate a critical and reflective use of this software in higher education, particularly with Canvas, which incorporates AI. Therefore, this example is quite revealing, as it demonstrates that the connection between learning content and assessment, with regard to a wide range of examination formats (which is the intention of this finding), has not yet been fully realized. There is a necessity for a critically reflective approach to ensure that creative processes are not solely delegated to AI, but rather to encourage one's own creative processes and, consequently, assessment (and its formats) **(Finding 2c)**. This is the rationale behind this condition, which the institution seems to not fully comprehend. The requirements articulated by the reviewers seem to have been misunderstood. The focus is on ensuring alignment between learning content and assessment to facilitate a broader range of examination formats. This condition is based on a broad understanding of university education that encourages student-centered learning and teaching, with the goal of enhancing students' motivation, self-reflection, and engagement in the learning process. This approach involves careful consideration of not only the design and delivery of study programs but also the assessment of their outcomes.

It is not quite clear, where changes in the curriculum have been recently implemented to foster flexible learning paths. The "Summary Curriculum" is not accessible. The finding therefore remains in its existing wording: "The flexible learning paths in the programme should be further strengthened, especially for the areas Drama and Dance" **(Finding 4)**.

Conclusion

The criterion is partially fulfilled.

7. Student admission, progression, recognition and certification

Bachelor's degree

Consistently applied, pre-defined, and published regulations are in place which cover student admission, progression, recognition, and certification.

[ESG 1.4]

Description

Admission of undergraduate students follows three channels based on national regulations: National Selection for State Universities (SNMPTN), Joint Entrance Selection for State Universities (SBMPTN), and Selection for New Student Admissions (SPMB).

SNMPTN is held by all state universities in Indonesia – including UNESA – by using grades and other academic achievements during the applicants' study in high schools as admission criteria. SBMPTN is carried out based on a computer-based writing examination and can be added with other criteria according to prospective students' special talents. SPMB is a selection held by UNESA in the form of a paper-based test.

For the study programme Drama, Dance, and Music Arts Education, special standards for admission are applied based on the chosen discipline. The Visual Arts Education programme also sets formal requirements.

Information on the admission criteria and procedure are available on the university's website.

Once enrolled, students have to pay tuition fees to the state university. The amount is regulated by criteria and divided into eight different levels.

According to the information in the SER, academic supervisors conduct a monitoring of student's progression. Based on these regulations, the supervisors evaluate students' progress at the end of each semester, especially if students do not reach a minimum of SKS credits. Those students will be approached by the head of study programme.

To support the internationalization of the programmes, each student must participate in an English Proficiency Test at the beginning and the end of the study period.

The university has a policy of recognizing courses that have been taken by students at other universities through a credit transfer system mechanism. Regulations for recognition of previous learning, including non-formal and informal learning, are said to be available as well.

According to UNESA, after completing their studies graduates will receive a diploma, an academic transcript, a certificate of companion diploma, a certificate of competence, a professional certificate, and student activity transcripts.

Experts' evaluation

a) Evaluation in 2023

The admission requirements are clearly specified and structured for study applicants. There are three different application procedures in the designated selection process. In particular, the criteria in the National Selection Procedure for State Universities (SNMPTN) and the Joint Selection Procedure for State Universities (SBMPTN) are clearly defined and the information is also readily available to the public. The third selection procedure for the admission of new students (SPMB), specified by UNESA, is tailored to the specifics of each subject and includes both theoretical and practical parts. All parts of the examination are conducted digitally by means of photographed questionnaires and submitted video material. There is a dedicated service centre that applicants can contact if they have any questions. The selection process follows clearly defined steps and criteria. In the SPMB selection process, both specific theoretical and practical competencies are tested. The university collects data on the number of applicants to the various admission procedures, their success rate, and the places offered in each year.

However, upon closer review of the application processes, the experts point out that especially the practical but also the theoretical requirements are only described in very general terms. Here it is recommended to define and communicate more transparent and clearer guidelines on the specific content of the tests. It is also recommended to provide clearer and more comprehensible guidelines for the assessment of passing or failing the entrance examination. After the site visit, the experts cannot confirm if a system to take disabilities into account during the application process is in place. The panel of experts therefore recommends to establish a process how handicapped applicants are assisted during the application process and how the application can be adapted accordingly.

Credit for prior learning, including non-formal and informal learning, is available through application to the programmes. The requirements for admission to these programmes are based on various starting levels. Admission to these programmes is possible for students in bachelor's degree programmes if they have a high school diploma or professional experience in the specific field of study or are graduates of at least one year of tertiary study. When asked during the on-site visit, students were not aware of the possibility to receive credit for prior learning experiences. Accordingly, the study programmes should take active steps to promote the existing mechanisms and guidelines and make them known among students. The possibility to receive credits for prior learning should be available for all students regardless of the starting level required by the university.

Student mobility is promoted by UNESA at both the national and international levels. At the international level, cooperation agreements are concluded between universities for credit transfer. At the national level, credit

transfer is handled through the Permata-Sakti program, in which the university participates. Here, student exchange is possible only in semesters 3-6. Learning agreements are established to facilitate student mobility. However, student exchange seems to be rather an exception in the study programmes under review. The experts took note that the labour market opportunities for graduates of both study programmes are mainly on a regional and national level, which is expected for a teacher's education programme. However, to make further steps towards internationalisation in both programmes, it is recommended to further promote mobility programmes and to actively motivate students to participate in exchange programmes on a national and international level.

The tuition fee system, which is diversified into eight levels, seems to cause payment problems for students only in rare cases. In this situation, students can turn to their academic supervisors to find a solution. Based on the documents provided, the experts can confirm that there are funding opportunities for students to avoid study delays and dropouts. To the extent that this occurs, it usually affects students in the last two semesters of their studies, during which they complete community service and internships.

The panel of experts took note that UNESA does not offer consecutive Master study programmes for the programmes under review. UNESA should take steps to ensure that students can continue their higher education with a Master's programme. To support students in their career development, students should receive guidance for career development by the study programmes.

Upon graduation, graduates receive documents that clearly and transparently identify their academic achievements, learning outcomes, courses taken, and level and status of study.

b) Reconsideration evaluation in 2025

UNESA provided very interesting material regarding assessments as part of the entry examination; however, it does not address how a system has been established to accommodate applicants with disabilities. Unfortunately, the provided link leads to a dead end. The second line of the table provides additional insights into the admission process, including the guidance document for the arts and sports portfolio. It contains adequate information on a 'Disability Track'; however, it is not specific to any subject and lacks inclusivity. UNESA must hand in documents that demonstrate it pays attention to students with special needs (**Finding 5**).

UNESA provided two reports that describe and evaluate international stays and internships in a categorized manner.

The information provided shows that the institution offers services for career development and has clearly defined processes in place, even though the merging of counselling services for crisis situations with career planning guidance may be somewhat confusing at first glance. To serve the needs of the students better, both initiatives should be outlined in separate, clearly structured guidelines.

Conclusion

The criterion is partially fulfilled.

8. Teaching staff

Bachelor's degree

The composition (quantity, qualifications, professional and international experience, etc.) of the staff is appropriate for the achievement of the intended learning outcomes.

Staff involved with teaching is qualified and competent to do so.

Transparent procedures are in place for the recruitment and development of staff.

[ESG 1.5]

Description

The recruitment mechanism of the programmes' lecturers comprises civil servants and non-civil servants. Additionally, the faculty recruits contract-based educators. As stated by the UNESA, the lecturer and educator recruitment procedure follow the national regulations.

Lecturers comprise different career options: lecturer, assistant professor, associate professor, and full professor. The teaching load includes education, research, and community service activities.

Degree training education is related to the context of increasing academic qualifications, such as further studies to a higher level carried out with a study leave and study permit mechanism. Non-degree training is carried out to improve competence of teaching staff in the form of training activities, journal article writing workshops, internships, work visits, seminars, and staff exchanges, both domestically and abroad.

The SER states that both programmes have a total of 38 lecturers with a minimum qualification of a Master's degree. The lecturers carry out activities in the fields of teaching, research and community service with a load of 12-16 credits per semester.

According to the SER, the teaching staff in the Drama, Dance, and Music Education study programme consists of six associate professors and 19 assistant professors. Nineteen lecturers are certified as professional lecturers. When the SER was submitted, three lecturers were pursuing a doctoral education. By 2025, all lecturers must have a doctoral degree or must be pursuing it.

As stated in the SER, the Visual Arts Education programme has a total of 14 teaching staff. Three lecturers have a doctoral degree, and eleven lecturers have a Master's degree. The programme has four associate professors and eight assistant professors, as well as two part-time lecturers.

UNESA also states to support its lecturers in scientific publications and conference participations.

Experts' evaluation

a) Evaluation in 2023

Overall, the panel of experts was impressed by the clear development plan the university has created for their teaching staff. During the site visit the university gave a very clear insight of the career support and development UNESA offers for their teaching staff.

In terms of numbers, the above-stated size of the teaching staff for the Bachelor's programmes "Visual Arts" and, with reservations, for "Dance, Drama and Music" are assessed as adequate to bear the responsibility for teaching, research and community service required by the teaching staff. Regarding the reservations for the programme "Dance, Drama and Music", the experts want to express concerns if the number of teaching staff is sufficient. Unfortunately, it remains unclear if the teaching staff for this programme is also taking on teaching responsibilities in a different programme offered at the faculty (e.g., the study programme "Music Art"). Therefore, concerns are raised if the teaching hours are still manageable for the music teachers if they teach in both programmes. For the study programme "Dance, Drama and Music" documentation must be submitted that

clarifies the teaching responsibilities in other study programmes (e.g., “Music Art”) of the teaching staff to ensure that the numbers of teaching staff are efficient.

The list of teaching staff members is comprehensive, and the panel of experts received a clear insight of the qualifications, experiences and publications of the staff members in both study programmes.

The experts confirm that the recruitment procedures for teaching staff are clearly defined. The institution stated to conduct a transparent procedure in recruiting staff, framed by 36 regulations, followed by occasional audits. However, how artistic quality of the teaching staff is ensured, remains unclear because qualitative survey methods are not in place although they would be more applicable in these contexts. Next to ensuring the artistic quality and expertise of new staff members, the panel of experts suggests that students and an external member of another university should be involved at the appointment of a new professor to reach international standards. For recruitment and appointment of the teaching staff in both study programmes, qualitative survey methods and a peer review by stakeholders should be introduced.

For both study programmes, the experts point out that more digital technology must be incorporated in the future to achieve international standards. In consequence, this means that the staff needs to be trained to use digital teaching methods as well, e.g., programming apps, using music and composing programmes and digital teaching and communications platforms.

Based on the discussions during the site visit, the panel of experts were able to converse with the teaching staff with support of an interpreter. To foster the internationalisation efforts of the university, the teaching staff should be provided with opportunities and incentives to improve their knowledge of the English language.

b) Reconsideration evaluation in 2025

The provided documents indicate that changes have been made in response to the finding to clarify the teaching responsibilities in other programmes.

The institution describes two programmes that are evidently applied in teaching. However, it does not demonstrate that UNESA offers higher education didactics beyond the mention of these two programmes. The accompanying document does not contribute to clarification. The criterion is not met because the university cannot demonstrate that digitalization and digitality are cross-cutting themes across the institution that need to be addressed beyond the mere application of specific programmes. In the fields of art and music, this is particularly important due to the potential and risks associated with creative processes. Therefore, the original finding is still valid: More digital technology must be incorporated in the curricula to meet international standards and staff need to be trained in digital teaching methods and how to effectively teach their use (**Finding 6**).

The provided documents offer valuable insight into the activities that regarding the improvement of knowledge of English language appear to be or are becoming a core element of the higher education institution.

Conclusion

The criterion is partially fulfilled.

9. Learning resources and student support

Bachelor's degree

Appropriate facilities and resources are available for learning and teaching activities.

Guidance and support is available for students which includes advice on achieving a successful completion of their studies.

[ESG 1.6]

Description

The Faculty of Languages and Arts has several buildings that are used by the study programmes in this cluster. The available rooms are used for face-to-face theory, practice, exhibitions, and performances. Students can access the facilities daily from 7.00 AM until midnight. The faculty provides the study programmes with Wifi and a faculty library. Students can use music rooms, computer rooms, classrooms, a dance studio, a theatre studio, different studios for wood, sculpture, batik, painting, and other design work. The university also offers public facilities to students for sports activities, canteens, a health clinic and a mosque. Some of the buildings provide infrastructure for students with special needs as well. According to the SER, the maintenance of facilities and equipment is regulated.

Next to the faculty library, UNESA provides a university library on campus that is said to offer international and national online and offline sources (textbooks, articles, thesis, and other references). A digital library is said to provide academic literature types from several sources. Online services and journals can be downloaded via a Library Weblink.

All new students are required to partake in orientation and introduction to campus life activities. Afterwards, students are assigned an academic supervisor. The counselling schedule is supposed to involve at least three meetings per semester, one at the beginning, one before midterm examinations and one at the end of the semester. In addition, thesis supervisors are available to assist the students.

Furthermore, Student Advisory Services are available to all students. For exchange students, the counselling and guidance service is provided by the university's International Office. Support is also offered by UNESA's Centre for Disability Studies and Services.

A Career Centre offers support and activities such as a career fair or entrepreneurship training.

Experts' evaluation

a) Evaluation in 2023

Student support and learning resources are fundamental components of any educational institution, playing an important role in facilitating academic success and the holistic development of students for universities to foster an environment conducive to student growth and academic excellence. The panel of experts commend that students at UNESA receive a health insurance while enrolled in the study programmes.

Teaching and Learning Space Availability Management

Referring to the current practiced system for room availability management, the experts point out that room availability management creates challenges for teachers and students. The results of the site visit found that the limited working hours of administrative staff until 4.00 pm caused the practice of exclusive communication through teaching staff with students to be implemented for hours after 4.00 pm where students can still access the learning space from 7.00 pm to midnight. While this solution is a reasonable and flexible method, it increases the workload of the academic teaching staff. To ease this burden, it is recommended that better communication channels should be established by involving administrative staff in managing room availability.

Improved communication channels and involving administrative staff in room availability management can alleviate the workload of faculty members and ensure efficient coordination. This will enable faculty to focus more on their core responsibilities and ensure efficient coordination between different stakeholders. In the context of the provision of a dedicated room/space, the experts can confirm that each field of study is provided with a special learning space that suits the needs of the field of study which. This creates a conducive learning atmosphere for students, where they can use the music room, computer room, classroom, studio dance, theatre studio, different studios for wood, sculpture, batik, painting, and other design work. The university also offers public facilities to students for sports activities, canteens, health clinics, and mosques. Some of the buildings provide infrastructure for students with special needs as well. This matter is also explained regularly in the SER which refers to the regulatory aspects for the maintenance of facilities and equipment.

Student Involvement in Curriculum Development

The active involvement of students in the development and improvement of the study programme and the entire curriculum is important to create a relevant and vibrant educational experience, especially for the student group as the main stakeholders of the university. As stated in the above-stated chapter for quality assurance, it was found that student participation was limited to the evaluation process only. To address these limitations, it is recommended that student associations, committees, or representatives be actively involved in the development process of study programmes and university committees (see above). Such systematic and structured engagement will ensure that students' perspectives are considered, fostering a curriculum that aligns with their needs and aspirations as key stakeholders in the university. Actively involving students in the development process of study programmes and university committees will create a more relevant and engaging educational experience.

Increase Alumni Engagement

The involvement of UNESA alumni can already be described as good. Based on interviews conducted during field sessions, most alumni of the study programmes under review are working in the field of education as teachers, contribute significantly to the overall development of the institution, and provide valuable support to current students. Expanding alumni involvement even further is recommended to leverage their expertise, experience, and networks. This can be achieved through initiatives such as mentoring programmes, guest lectures, career guidance, and networking events. By fostering stronger connections between current students and alumni, universities can enhance the learning experience, facilitate professional networking, and provide valuable resources for student career development.

Workload Documentation and Transparency

Transparent workload documentation is essential to ensure fairness and accuracy in credit assignments. As a result of findings in the field, there is a lack of clarity in the amount of Student Learning Time (SLT) with the number of credit hours offered for the final project course which at the same time under the new curriculum students are also involved in teaching training or industrial training (internships). This situation makes it difficult to verify whether the credits given accurately reflect the actual workload. To address this issue, it is important to establish a robust system that documents and reviews student workloads or SLTs, allowing students and faculty members to ensure transparency and fairness in credit allocation (see above). This system will promote trust, foster academic integrity, and provide the basis for effective academic planning.

Improving Accessibility and Learning Resources

Providing accessible and comprehensive learning resources is essential for the academic growth of students. The university should be commended for offering good internet connections, well-maintained workspaces, and well-managed libraries that cater to the specific needs of the study programmes under review. However, clear documentation is needed for learning resources such as rooms and instruments, considering their availability

for students across different programmes (see above). This documentation will ensure equitable access to resources, facilitate effective resource allocation, and promote an inclusive learning environment. In this context, the faculty provides study programmes with Wi-Fi and the faculty library. The experts conclude that the library is managed and updated based on the needs of the study programmes. The experts learned that UNESA's library provides 70,000 books and 100,000 eBooks (covering textbooks, articles, theses, and other references) from international and national categories as online and offline resources. Digital content can be accessed off campus and can be downloaded via links Library Web. Printer facilities are available for library users. The results in the field also show that each faculty provides its own learning reference centre that focuses on their respective fields of study to meet the scientific and academic needs of students and academics.

Ensuring a Safe and Inclusive Environment for All Students

Universities have to proactively address accessibility issues faced by students with disabilities. During the site visit, the panel of experts found out that the facilities for disabled students are not provided. For example, the faculty building is not equipped with an elevator. It is recommended to establish specific processes and adaptations to effectively support students with disabilities. The experts further found that less attention was given to security aspects in the laboratories and studio spaces. This is due to the condition of the old building being reused, but these spaces are no longer suitable when there is an increase in the number of students. Accordingly, the safety measures require improvement. For the Bachelor's programme "Visual Arts Education", better ventilation systems, provision of emergency exits, and the provision of basic safety equipment are necessary to ensure a safe and conducive learning environment such as in batik, metal, or wood studio spaces. The experts recommend providing safety and emergency training to students and space users. Additionally, as a first step, fans should be added to ensure the ventilation process can take place properly and safely such as in the metal, batik, and ceramic studios. Posters of safety measures need to be provided as emergency information and actions for users of the learning space in accordance with the requirements of internationally accepted standards on Environmental Management, Safety & Occupational Health at higher education centres. For the Bachelor's programme "Dance, Drama and Music Education", the panel of experts wishes to point out that further improvements are needed to ensure that the rooms used for music have an adequate acoustic insulation to protect students' and staff's hearing and reduce incidences of defective hearing that are statistically increasing worldwide.

Overall, proactively addressing accessibility issues for students with disabilities, enhancing safety measures, improving ventilation systems, and providing basic safety equipment are crucial steps to create a safe and inclusive learning environment.

Provided Learning Resources

Students who become teachers will be required to work with new technologies in the classroom in the future. For the Bachelor's programme "Visual Arts Education", the experts recommend that new technologies should be used by students especially for VCD education. More technology should also be used in the Bachelor's programme "Dance, Drama and Music Education", so students can learn how to work with technology in the classroom.

The use of new technology such as digitalisation, digitization and especially all formats that refer to digital transformation in arts, music and drama should be introduced and used as a new approach to learning (see above).

Overall, this university shows commendable efforts in providing comprehensive student support services. The availability of university libraries, online and offline, offering international and national resources, contributes to students' access to academic literature. Orientation and introduction to campus life activities for new students, assignment of academic supervisors, and regular counselling sessions help students navigate their

academic journey effectively. The university's Student Advisory Service, the International Office for exchange students, and the Centre for Disability Studies and Services further increase the support network available to students. The presence of a Career Centre that offers career-related activities and guidance adds value to the overall development of students. By further prioritizing student support and enriching learning resources, universities can foster dynamic and inclusive educational experiences that prepare students for future success. Based on the evaluation, it is evident that the university has made commendable efforts in several areas related to student support and learning resources. The experts wish to point out that overall the environment provided to students seems like a good place to educate future teachers because the study programmes presented themselves as openminded to different art forms.

b) Reconsideration evaluation in 2025

Room management primarily relies on paper documents, which are largely traceable. However, it is not reliably indicated in the documents whether an electronic room management system linked to the course management system is in place. The university should provide evidence that communication channels have been established by involving administrative staff in the management of room availability (**Finding 7**).

The provided documents offer valuable insight into the activities regarding the involvement of Alumni that seem to have quite an impact on the HEI.

Conclusion

The criterion is fulfilled.

10. Information

Bachelor's degree

Impartial and objective, up-to-date information regarding the programme and its qualifications is published regularly. This published information is appropriate for and available to relevant stakeholders.

[ESG 1.8]

Description

Students are said to be able to access all information on their programmes via an Integrated Academic Information System as well as via the university's and faculty's websites. The faculty also describes being active on online video platforms and social media.

Information on the university, its mission, its outline as well as on the programmes is said to be published in the university and faculty website. This is supposed to include information on the intended learning outcomes, the admission criteria and procedure and the qualification awarded.

Every year, UNESA publishes a performance accountability report in which, among others, developments are linked to indicators of the business strategic plan.

Experts' evaluation

a) Evaluation in 2023

As described in the first chapter (quality of the curriculum) above, the experts have to point out that there are many uncertainties in the documentation provided to them. The overall documentation of the study programmes must be improved (see above). The original study and module descriptions in Bahasa Indonesia are probably easier to understand. Perhaps some of the uncertainties are also due to the translation into English.

The information about the study programmes under review in this cluster as well as the intended learning outcomes (ILO), the selection procedures, the qualification awarded, as well as the teaching, learning and assessment procedures appear to be fully and comprehensively depicted on the UNESA-website. However, most information about study programmes is only available in Bahasa Indonesia. This made it difficult for the evaluators to accurately verify the information provided on the website. Overall, the experts took note that the website in English provided substantially less details and information than the website in Bahasa Indonesia. The experts therefore recommend that the website in English must be updated and provide the course descriptions and details on the programme.

b) Reconsideration evaluation in 2025

The revised homepage is providing all necessary information for international prospective students.

The papers provided with the embedded links in the statement are not fully responding to the finding which intention it was, to ask for thorough and transparent information, especially on the procedure of the internship and its advised learning outcomes. The university failed to respond separately to all aspects. Therefore, the course documents need to be revised and completed, the course names must be aligned, and procedures related to internship need to be described (see Finding 2).

Conclusion

The criterion is partially fulfilled.

11. Recommendation of the panel of experts

The panel of experts recommends accrediting the study programmes “Drama, Dance, and Music Education (Bachelor of Education)” and “Visual Arts Education (Bachelor of Education)” offered by Universitas Negeri Surabaya with conditions.

Commendation:

Overall, the panel of experts was impressed by the clear development plan the university has created for their teaching staff. During the site visit the university gave a very clear insight of the career support and development UNESA offers for their teaching staff. Furthermore, the panel of experts concludes that the development of PLO and PEO for the study programmes follows a logical concept. The experts found that policies for academic integrity are in place and clearly defined. Regarding student support, the panel of experts commend that students at UNESA receive a health insurance while enrolled in the study programmes. As stated in the report, the experts welcome the new developments of the MBKM curriculum that will provide students with a broader knowledge base.

Findings:

1. The distribution of workload across the semesters must be transparent, and the overall workload must be manageable for students, ensuring an even distribution throughout the semesters. The credits assigned to the final project/thesis in the last semester must reflect the actual workload for students including time for self-study. UNESA is encouraged to consult research papers and best practices on aligning teaching methods with learning outcomes, particularly in educational environments that foster creative processes.
2. The documents (course descriptions) provided to students must be revised, especially in regard to the following points:
 - e. They must clearly state the workload for each semester in all three concentrations of the study programme “Drama, Dance and Music Education (Bachelor)”,
 - f. the title for the same course must be identical throughout the documents, especially the English translated title of a course cannot vary and must be consistent throughout all documents.
 - g. clearly indicate the teaching methods, formats, and assessment methods used in the course. There is a necessity for a critically reflective approach to ensure that creative processes are not solely delegated to AI, but rather to encourage one's own creative processes and, consequently, assessment (and its formats),
 - h. clearly describe the procedure of the internship and its advised learning outcomes.
3. UNESA must provide a clearer description of its internal QA system. It must demonstrate that there is a well-defined process for quality assurance that involves stakeholders in the development of the curricula. Additionally, it must explain how the PDCA-cycle is completed and how improvement measures are implemented based on the outcomes of the internal QA system.
4. The flexible learning paths in the programme should be further strengthened, especially for the areas Drama and Dance.
5. UNESA must hand in documents that demonstrate it pays attention to students with special needs.
6. More digital technology must be integrated into the curricula to meet international standards and staff need to be trained in digital teaching methods and how to effectively teach their use.
7. The university should provide evidence that communication channels have been established by involving administrative staff in the management of room availability.