



REPORT

Qatar Music Academy

Doha, Qatar

09-11 December 2025

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Introduction

The Qatar Music Academy (QMA) is a pre-college music institution, established in 2011, which is founded, funded, and regulated by the Qatar Foundation (QF), a non-profit organization licensed and regulated by the State of Qatar. While QMA does not fall under Qatar's formal K-12 national school licensing framework, it has, since 2020, operated under the governance of QF's Pre-University Education Division (PUE), which oversees all educational, administrative, and financial operations. QMA provides internationally benchmarked music education through the calibre of its faculty, including members of the Qatar Philharmonic Orchestra (QPO), its purpose-built facilities in Doha's Katara Cultural District, and the quality design and implementation of its curricula across two departments and four major programs.

QMA has two departments: the Arab Music Department (AMD) and the Western Music Department (WMD). Although student distribution across the departments is roughly 80% WMD and 20% AMD, QMA features impressive collaboration across music traditions in its courses and ensembles, resulting in a distinctive and commendable institutional identity in strong support of Qatar's cultural and educational priorities.

There are four major programs (delivered by both departments):

Music Appreciation (MA) for children aged 4 to 6, introducing musical fundamentals through exploration, listening, and instrumental experience.

Music for All (MFA), an inclusive non-degree program offering flexible engagement in music learning for individuals of all ages and backgrounds, without formal examination requirements.

Preparatory Program (PP), designed for students aged 6 to 17, provides foundational training in performance and musicianship to prepare students for entry into the Academic Program, offering age- and level-appropriate pathways to build instrumental skills, ensemble readiness, and theoretical understanding.

Academic Program (AP), a structured pre-college curriculum that prepares students aged 8 to 18 for advanced studies in music and potential professional careers, including individual instrumental/vocal instruction, ensemble participation, and comprehensive musicianship and theoretical training.

Context and Scope of the Review and Steps of the Procedure

QMA approached MusiQuE to undertake a review of the institution and its programs with a view to accreditation. As there is no formal accrediting body for music in Qatar, QMA went through MusiQuE's process of Self-Evaluation Report (SER) preparation (2023–2025) and Review Team (RT) site-visit (December 9-11, 2025) to subject its institution and programs to rigorous international peer review to assess current quality and strategic direction as an affirmation of its achievements to date and to request suggestions for quality enhancement in its future trajectory. This Report is the result of that process.

QMA expects to take the results of the Review to its governing organizations, QF and its PUE division as well as the Qatar Ministry of Education, as a step toward gaining formal



recognition from national education authorities and developing a national strategy for music education complementary to its already acknowledged role as a cultural hub in the region.

QMA operates within Qatar's distinct demographic and cultural context. As of 2025, Qatar's population of 3.12 million consists of approximately 12% Qatari nationals and 88% expatriates. QMA's pre-college programs mostly serve the foreign student community enrolled in more than 40 (of over 150) international schools (also mostly administered through QF's PUE), resulting in a highly multicultural and multinational (over 60 countries, including Qatar), and often transient, student body with varying levels of musical background, academic preparedness, and educational goals. QMA's programs are structured to accommodate both short- and long-term trajectories in music education, whether students seek personal enrichment or are preparing for auditions at international conservatories. Flexibility in program design and individualized learning pathways are central to QMA's mission of serving every student effectively, regardless of their nationality, previous music education, or length of stay in Qatar.

Composition of the Review Team:

Don McLean, University of Toronto (chair)

Lisa Herger, University of Performing Arts, Vienna, Austria (mdw) (secretary)

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Shireen Maluf, Lebanese University

The Review Team wishes to thank the QMA community for its welcoming hospitality and its lively engagement during the site visit. The SER was well-presented and thoroughly documented and was notable for the candor of its self-analyses of many key issues in the Introductory and interspersed Reflections and Challenges sections. So too were the conversations with Senior Leadership, QMA support staff, QF/PUE support staff and Executive Director leadership, QMA teaching faculty, students, parents, and alumni. A highlight of the visit was the "Noor: Light of Winter" concert at PUE, where the QMA mission of collaboration across Western and Arab music cultures was compellingly realized.

Key data on Qatar Music Academy (QMA)

| | |
|--------------------------------|---|
| Name of the institution | Qatar Music Academy (QMA) |
| Legal status | An entity within the Qatar Foundation (QF) QMA is founded, funded, and regulated by QF. Since 2020, QMA is part of the Pre-University Education (PUE) Division of QF. |
| Date of creation | Established in 2011, then under QF's Community Development Division; approximately concurrent with the establishment of Qatar Philharmonic Orchestra (QPO) |
| Website address | www.qatarmusicacademy.com.qa |
| Departments | Arab Music Department (AMD), Western Music Department (WMD) |
| Programs offered | Music Appreciation (MA) ages 4-6, Music for All (MFA) all ages, Preparatory Program (PP) ages 6-17, Academic Program (AP) ages 8-18 |
| Number of students | 560 (over 60 nationalities from over 40 international schools across Qatar) |
| Number of teachers | 44 faculty (including part-time and freelance) drawn from 23 countries |



1. Institutional mission, vision and context

Standard 1: The institutional/school mission and vision are clearly stated.

QMA's Vision: "QMA will be internationally renowned for excellent music education incorporating both Arab and Western music, thereby helping to foster a thriving music culture in Qatar,"¹ and Mission: "QMA aims to develop promising talent from the region to be the next generation of world-class musicians, by providing comprehensive music education programs in Arab and Western classical music."² are clearly articulated.³ As part of Qatar Foundation's (QF) Pre-University Education (PUE) Division, QMA functions within a defined governance framework that centralizes human resources, finance, compliance, and administrative procedures. Within this structure, the Academy exercises autonomy in artistic and pedagogical decision-making, curriculum development, and program design. This autonomy is further embedded in the Qatar National Vision (QNV) 2030 to have: "Well-developed, independent, self-managing and accountable educational institutions operating under centrally-determined guidelines."⁴

As part of the wider PUE division, QMA aligns its strategic decision-making with established institutional procedures. While this structure offers consistency and standardization, several aspects of long-term institutional planning depend on processes external to QMA. And many operational and financial decisions require bureaucratic sign-off at levels above QMA.⁵ (See suggestions for Quality Enhancement, QE, below). [1]

QMA has a strong awareness of the challenges it faces and has developed strategies to meet these.⁶ QMA has a well-developed Strategic Plan 2022-2027 in the context of the QF Refreshed Strategy 2022-2032 and the Qatar National Vision 2030. QMA has solid policies and professional development training in Inclusion and Child Protection.^{7 8}

QMA has a multi-cultural student body, faculty, and staff. This accurately reflects Qatar's unique demographics as well as offerings for all ages, levels, genders and cultures, aligning with QF's stated values and vision of multiversity. However, the RT noted that QMA students, foreign and Qatari alike, are almost exclusively drawn from international schools,⁹ which is not in tune with QMA's stated mission of inclusiveness or QF's Multiversity Mission Statement.¹⁰ There is an ongoing need to reach out to different constituencies in the Qatari national community and musical traditions. (See suggestions for QE, below.) [2]

QMA maintains an institutional identity grounded in the integration of Western and Arab musical traditions. This dual-heritage framework is embedded in the Academy's curricular and structural design. Current enrolment, however, represents an imbalance of

¹ SER 11, Annex 2, p2

² SER 12 Annex 2, p2

³ A 1 p2-3

⁴ Qatar National Vision (QNV) 2030, p16

(https://www.npc.qa/en/QNV/Documents/QNV2030_English_v2.pdf), p16

⁵ Meetings with Senior Leadership Group and PUE Finance and Administration, December 9, 2025.

⁶ Annex 2

⁷ SER 12

⁸ Annexes 4, 5, 6

⁹ SER 10-11, "Executive Summary" data

¹⁰ Annex 3, QF Multiversity



approximately 81% of students enrolled in Western Music and 19% in Arab Music. This 80–20 disparity (coincidentally slightly smaller than the approximately 88-12 ratio of expatriate foreigners to the native Qatari population) limits the extent to which the Academy’s dual-heritage mission is realized in practice.¹¹ (See suggestions for QE, below.) [3]

QMA fosters a culture of excellence with internationally qualified faculty and collaborations.¹² This culture of excellence is further supported by QMA’s strategic partnership with Qatar Philharmonic Orchestra (QPO).¹³ While the Executive Summary in the SER summarizes the essential data on program enrolment numbers, age distribution, primary instrumental and vocal study areas, and student nationalities, analysis of this data is lacking.¹⁴(See suggestions for QE, below.) [4]

Suggestions for Quality Enhancement (QE)

[1] QMA should review with QF/PUE areas for greater limited financial and operational autonomy (including contingency resources) to reduce bureaucratic barriers that can hinder timely fulfilment of the mission.

[2] QMA’s Vision and Mission could be further strengthened by defining clearer, measurable goals for growth and development. For example, specifying target numbers for student enrolment in each program would demonstrate how long-term strategies will be achieved.

[3] The 80–20 disparity in Western versus Arab Music enrolments limits the extent to which the dual-heritage mission is realized. Enhancing the visibility, recruitment pathways, and long-term development of Arab Music programs would help align institutional identity with QMA’s stated commitment to Qatar’s cultural heritage and the needs of its multicultural student population.

[4] The RT noted that, while the Executive Summary in the SER summarises the essential data on programme enrolment numbers, age distribution, primary instrumental and vocal study areas, and student nationalities, but that analysis of this information is lacking, particularly with respect to future directions. For example, it would be beneficial to address questions looking towards the future such as: Where do you see your programs/institution in 5 years, or 10 years, or, more aptly for this young institution, where will your institution be when it is as old again as it is now?

The Review Team concludes that the Qatar Music Academy is fully compliant with MusiQuE Standard 1.

¹¹ SER 10

¹² Annex 75

¹³ SER 6

¹⁴ SER 10-11



2. Educational processes

2.1 The programs and their methods of delivery

Standard: The goals of the institution/school are achieved through the content and structure of the study programs and their methods of delivery.

QMA's departments, WMD and AMD, provide pedagogical frameworks informed by conservatory practices and aligned with the technical and stylistic requirements of each musical tradition. Each department is supported by dedicated faculty, structured curricula, and an integrated system of instrumental, vocal, ensemble, and musicianship instruction. This organization enables tradition-specific teaching and offers students rigorous progression pathways appropriate for advanced musical development in both systems.¹⁵

QMA offers a structured pathway of programs spanning early childhood music education (MA),¹⁶ community-based instruction (MFA),¹⁷ preparatory studies (PP),¹⁸ and a fully benchmarked pre-college curriculum (AP).^{19 20 21} Each program includes clearly defined goals, curricular structures, and assessment models, providing learners with a coherent and sequential educational trajectory from entry-level engagement to advanced pre-college preparation. There is a wide range of programs, and comprehensive and detailed descriptions of the program structure, requirements, learning objectives, and student progression.²²

While one-on-one lessons and opportunities to participate in diverse ensembles are plentiful, regular one-on-one lessons with a trained accompanist are underdeveloped.²³ (See Suggestions for QE, below.) [1]

The ratio of students from WMD and AMD across the different programs is relatively stable (roughly 80:20), with the sole exception of the MA program (ages 4-6), where the reported 30:1 ratio is strikingly different.²⁴ The MA entry-level program remains underdeveloped and inadequately staffed.²⁵ See additional comments in 3.1 Admissions, below. (See Suggestions for QE, below.) [2]

QMA addresses the diversity of cultural and educational backgrounds of their fluctuating student body with Bridge Musicianship Classes which provide temporary, individualized learning environments that enable students to receive targeted support toward achieving readiness for placement in the appropriate permanent class level.²⁶ The RT notes there are gaps or shortfalls in instruments and teaching, such as oboe, bassoon, trombone, euphonium, and tuba.²⁷ [3] (See Suggestions for QE, below.)

¹⁵ SER 13-15

¹⁶ Annex 8

¹⁷ Annex 11

¹⁸ Annex 9

¹⁹ SER 5

²⁰ SER 10

²¹ Annex 10

²² Annex 17

²³ Meetings with Teaching Staff and observation of examinations, December 10, 2025.

²⁴ SER 10. During the site visit it became clear that the 30:1 ratio was an artifact of the registration process. However, the general recommendation to develop the MA program and pipeline still holds. See additional note in 3.1 Admissions, below.

²⁵ Meetings with Senior Leadership, Teaching Staff, and observations of classes during site visit.

²⁶ SER 22

²⁷ SER 10-11



A distinctive QMA offering is its collaborative model,²⁸ which encourages and enables cross-enrolment and participation between WMD and AMD, permitting study across multiple traditions, instruments, and ensembles.²⁹ This structurally established fluidity between departments creates formal opportunities for intercultural engagement and broadens students' musical development through exposure to diverse stylistic and pedagogical approaches. Musicianship instruction is delivered by experienced instrumental faculty whose formal training is predominantly grounded in Western theoretical systems and in ABRSM-oriented approaches. The shared musicianship curriculum in the early/intermediate levels (based on Grade 5 (ABRSM)) does not clearly specify how core elements of Arab musical theory, such as quarter-tone perception, maqam-based pitch structures, and Arab rhythmic systems are inculcated,^{30 31} (See Suggestions for QE, below.) [4]

QMA clearly realizes its vision to teach Arabic Music (AMD) and Western Music (WMD) in a flexible and open-minded way, making wider musical worlds accessible to all students and faculty. The extensive and enthusiastically directed ensembles (many choirs, orchestras, string ensembles, etc.)³² generate an authentic sense of community and a vibrant culture of openness and sharing. This community collaboration, in turn, creates a culture of striving for excellence, directly encouraging students to be more ambitious and to work harder to realize their musical potential. This shared joy of finding meaning in music across all ages, genders, and backgrounds reflects both QMA's and QF's mission and vision.

The RT observed the vibrant exchange of interests and ideas between students and faculty of different instruments and musical heritages during the site visit. A musical highlight was the impressive and thoroughly enjoyable QMA Students Performances (Combined Concert WMD-AMD/Solo and Ensembles) concert at PUE on December 12th, which displayed the remarkable energy and enthusiasm of QMA's students and teachers. The pieces performed incorporated works and instruments from both the WMD and AMD in a musically exciting way. The sense of community and joy among students and faculty was evident in all the varied ensembles, culminating in a grand finale including the Academy's dancing Director!

The RT observed that this unique "non-Eurocentric" approach to music education made a deep impression on students and positively influenced the study and career trajectories of the alumni who continued to the study of music at HMEs.³³ These Learning Outcomes clearly reflect QMA's and QF's vision and mission to promote both Arab and Western musical heritage.

The RT observed that the number of QMA graduates progressing to HME is quite strong given QMA's size and age.³⁴

²⁸ SER 14-15

²⁹ Annex 10 p6

³⁰ SER 14-22

³¹ Annex 10

³² SER 13-14

³³ Zoom meeting with five alumni December 11, 2025.

³⁴ SER 16. QMA established 2011, within QF's PUE since 2020, 2024/25 563 students, 124 in AP, approximately 10% proceed to first-cycle and graduate work in HME in music-related fields.

The partnership with the QPO provides excellent external professional training opportunities while also being its own source of musical exposure and cultural enhancement for the students and wider community.^{35 36}

Recommendations and Suggestions for Quality Enhancement (QE)

[1] The RT noted the need to increase opportunities for instrumental and vocal students to work with accompanists. Having trained accompanists on the full-time faculty would better support students' development as soloists.³⁷

[2] The RT recommends that the MA program needs to be made a strategic priority in program development and specialist staffing to ensure the entry-level pipeline, and as a means of broadening participation from the Qatari community. (Note: In on-site discussion, it became clear that the singular AMD enrolment in MA is an artifact of registration, which does not, however, alter the need for attention.) See further comments in 3.1 Admissions, below.

[3] The RT hopes QPO and/or community teachers can help bridge the gaps in instrumental teaching and recommends concerted efforts to address them.

[4] Arab Music Theory. Based on the SSR and on-site discussions, the RC was unclear on how core elements of Arab music theory are incorporated into the evolving and shared Arab and Western musicianship curriculum in Grades 4 and 5 (and beyond) and who was responsible for teaching what. QMA subsequently clarified that the 60-minute Grade 4 class is split 40-20 and the 90-minute Grade 5 (6 and 7) class(es) are split 60-30, with Western and Arab music specialists responsible for each component. The RT recommends a more structured presence of Arab music theory and pedagogy in the curriculum documents and program policies to enhance the depth and authenticity of cross-tradition musicianship teaching.^{38 39}

The Review Team concludes that the Qatar Music Academy is substantially compliant with MusiQuE Standard 2.1.

³⁵ SER 6 and 31

³⁶ Annex 48

³⁷ Annex 10

³⁸ SER 14-22

³⁹ Annex 10

2.2 International perspectives

Standard: the institution offers a range of opportunities for students to gain an international perspective.

QMA is a truly international institution. Its functioning is naturally determined by its highly multicultural academic environment. Its faculty members come from 23 countries and its student body encompasses over 60 nationalities.^{40 41} QMA's collaborative model encourages and enables students to study fluidly across Western Music (WMD) and Arabic Music (AMD) Departments, fostering collaboration between them: it is an excellent example of best practice in providing an international perspective and broadening the understanding of music well beyond national or cultural boundaries. QMA's diverse student and faculty bodies support an intercultural learning environment in which working together across musical traditions is integrated into routine academic practice. Ensemble work, choirs, and cross-departmental activities provide structured opportunities for sustained intercultural engagement and artistic exchange, combining pedagogical approaches associated with European conservatory training with musical practices from the Middle East.⁴²

Given QMA's mission to advance Arab music and its role within Qatar's cultural landscape, the SER's lack of formal partnerships with established Arab conservatories represents a strategic gap. (See Suggestions for QE, below.) [1] Similarly, the mission and strategic objectives of the SER do not articulate concrete goals for the integration of Qatari and Gulf musical traditions as curricular opportunities for QMA and ways for QMA to assist QF's larger cultural goals. (See Suggestions for QE, below.) [2]

Alumni shared with the RT how the uniquely non-Eurocentric education and the broad knowledge and musical performance experience of a wide variety of musical traditions from around the world they received at QMA was key in helping them achieve their educational goals and guiding them on their career paths.⁴³ The dual-heritage environment at QMA contributes to students' musical adaptability and is consistent with QMA's mission to develop proficiency in both Western and Arab musical traditions.

QMA's linguistic profile, characterized by instruction in both English and Arabic and supported by faculty able to teach in more than ten additional languages, facilitates communication within its international student body.^{44 45} This multilingual capacity supports personalized interaction with learners, assists with the integration of new students, and enhances culturally responsive teaching across programs.

QMA participates in a range of cultural diplomacy and international engagement activities through collaborations with embassies, visiting artists, and national cultural initiatives.⁴⁶ Embassy-led masterclasses, international workshops, and involvement in events such as the Year of Culture program and the European Jazz Festival in Doha provide structured opportunities for students and faculty to engage with diverse artistic practices. These

⁴⁰ SER 11

⁴¹ SER 26

⁴² SER 14

⁴³ Zoom meeting with alumni during site visit, December 11, 2025.

⁴⁴ SER 26

⁴⁵ Annex 28

⁴⁶ SER 26

activities also situate QMA within Qatar’s broader framework of international cultural engagement.

Although QMA has formal agreements with institutions such as the Reina Sofia School of Music⁴⁷ and the Conservatorio della Svizzera Italiana,⁴⁸ the activities described in the SER focus primarily on short-term exchanges, workshops and benchmarking. The absence of extended study opportunities, credit-bearing mobility, joint program development, or long-term artistic residencies limits the extent to which international experience is embedded in the curriculum. (See Suggestions for QE, below.) [3]

While QMA maintains active engagement with embassies in Doha, most collaborations, such as masterclasses, workshops, and visits by international artists, are event-driven and influenced by external diplomatic agendas rather than long-term institutional agreements. (See Suggestions for QE, below.) [4]

Recommendations and Suggestions for Quality Enhancement (QE)

[1] Arab conservatories. The RT recommends building relationships with Arab conservatories, such as those in Baghdad, Beirut, Cairo, Rabat and Tunis, would enhance QMA’s regional academic leadership presence, create opportunities for faculty exchange and development, and offer students additional pathways for specialized study within long-standing centres of Arab music excellence.

[2] Gulf and Middle East connections. The RT recommends that the Mission and Strategic Objectives should be translated into concrete goals for connections in the Gulf and Middle East. During the site visit meeting with PUE Direction, for example, the RT noted new collaborations with Lebanon and engagement with traditional Qatari music and musicians. In addition, QMA has begun to incorporate traditional Gulf musical practices—notably through the introduction of khalijī drumming classes—into its programming. Building on this foundation, there is an opportunity to develop a more comprehensive curricular strategy that ensures Qatari and broader Gulf musical heritage is represented alongside classical Arab and Western traditions.⁴⁹

[3] International study opportunities. QMA should continue to grow opportunities for exchange projects and extended study with its current (and potential additional) partner institutions.

[4] Embassy relations. The RT noted that QMA should take a more proactive role in its partnerships with embassies. The embassies’ event-driven and diplomatic-agenda programming limits the stability and predictability of international engagement and constrains the development of sustained academic or artistic partnerships, as embassy involvement may vary according to staffing changes, cultural priorities, or broader political contexts.

The Review Team concludes that the Qatar Music Academy is substantially compliant with MusiQuE Standard 2.2.

⁴⁷ Annex 31

⁴⁸ Annex 30

⁴⁹ Meeting with PUE SACE Executive Director (December 11, 2025).

2.3 Assessment

Standard: assessment methods are clearly defined and demonstrate achievement of learning outcomes.

QMA's assessment methods are clearly defined and demonstrate the achievement of learning outcomes. QMA's transparent assessment policy provides a combination of ongoing formative assessment and structured summative tools, including weekly lesson reports and detailed term progress reports. This integrated framework supports continuous monitoring of student development, facilitates early identification of learning needs, and provides clear communication through regular feedback to students and parents regarding progress.^{50 51 52} Assessment procedures, criteria, and promotion requirements are formally documented, reviewed annually, and referenced against international standards. This systematic documentation supports consistency, fairness, and alignment with recognized best practices in pre-college music education.^{53 54}

Workload. The combined use of weekly lesson reports, detailed termly progress reports, and multiple examinations creates a substantial administrative workload for faculty. While pedagogically robust, the current assessment model is resource-intensive and risks affecting long-term sustainability. (See suggestions for QE, below.) [1]

Assessment templates. The SER does not indicate the use of standardized templates (beyond the sample provided) or systematic processes for quality assurance, peer review, or faculty calibration.^{55 56} During the on-site examinations, teachers/examiners and senior leadership discussed recent efforts to streamline the assessment templates used during juries, which is a welcome development. (See Suggestions for QE, below.) [2]

QMA implements distinct progression mechanisms for the AP, PP, and MFA programs, ensuring alignment with each program's pedagogical purpose. QMA's AP "flagship" program combines rigour and flexibility.⁵⁷ In the AP, student advancement is determined through established composite scoring formulas (50% progress reports and 50% internal examinations) with defined thresholds for achievement.⁵⁸ The RT noted that the final diploma examination does not include an external jury member. (See Suggestions for QE, below.) [3]

(See Suggestions for QE, below.) The PP emphasizes formative monitoring and requires a dedicated AP entry audition,⁵⁹ while the MFA prioritizes participation and engagement rather than formal examinations.⁶⁰ These differentiated approaches promote transparency, developmental appropriateness, and alignment with each program's intended learning outcomes. [4] Although assessment information is detailed and widely disseminated, the

⁵⁰ SER 27

⁵¹ Annex 14

⁵² Annex 34

⁵³ SER 28

⁵⁴ Annex 17 p7

⁵⁵ Annex 33

⁵⁶ Annex 34

⁵⁷ SER 20

⁵⁸ Annex 10 p9-10

⁵⁹ Annex 9 p6

⁶⁰ Annex 11 p5

RT felt there could be greater family engagement in following progress reports.⁶¹ (See Suggestions for QE, below.) [4]

Suggestions for Quality Enhancement (QE)

The RT noted the need to review increasing Workload demands on teaching staff and suggested exploring the expanded use of templates to help simplify and standardize assessments. These suggestions for QE lie within the fully compliant range.

[1] Workload. QMA should review and attempt to streamline the weekly and termly assessment workload demands on teaching faculty. The creepingly incremental demands can lead to fatigue and negatively affect retention and recruitment.

[2] Standardized progress templates. Although weekly formative lessons reports provide valuable insight into student progress, their effectiveness depends largely on individual teacher judgment, reporting style, and thoroughness.⁶²⁶³ This may result in variability in the depth, consistency, and practical utility of these reports across the Academy. QMA and the different specialist faculties should review their assessment templates to ensure systematic processes across the academy.

[3] External jury members. QMA should consider including an external jury member for diploma examinations. While the RT is confident in faculty members' ability to assess their students, the addition of external jury members at the diploma level would bring the institution into line with the best practices of its pre-college and higher music education peers.

[4] Family engagement. More family engagement would be beneficial, for example, by motivating parents to follow regular progress reports and by improving the quality and feedback value of the currently too lengthy annual surveys.⁶⁴

The Review Team concludes that the Qatar Music Academy is fully compliant with MusiQuE Standard 2.3.

⁶¹ Meeting with parents/stakeholders, December 9, 2025.

⁶² Annex 33

⁶³ Annex 34

⁶⁴ Annex 12 p21-22, p37

3. Student profiles

3.1 Admission/Entrance qualifications

Standard: clear admission criteria exist, which establish artistic/academic suitability of students.

QMA provides precise and transparent documentation about its inclusive, yet selective, admission qualifications and processes, including concrete advice for families.^{65 66 67} QMA's admissions system provides clearly differentiated entry pathways for each program (MA, PP, MFA, AP), using age-based placement for early childhood learners and skill-based entry for instrumental study. The structured progression from MFA/PP into AP, supported by defined criteria such as teacher nomination, minimum progress report thresholds, and musicianship examination results, helps ensure that students enter programs aligned with their developmental stage and musical preparedness. QMA maintains an admissions process that incorporates written or verbal feedback for unsuccessful applicants, including encouragement to reapply when appropriate.^{68 69}

Scalability of Admissions. Admissions outcomes depend significantly on the availability of seats for specific instruments, while growth is limited by space.⁷⁰ Consequently, some highly qualified applicants risk being placed on waitlists or assigned to second- or third-choice instruments, which may affect applicant satisfaction and long-term retention. QMA aims to attract a larger population of local music students; however, its ability to scale enrolment is constrained by the current size and capacity of its facilities and resources. As it stands, QMA cannot accommodate a significantly greater number of students without compromising program quality. (See Suggestions for QE, below.)[1]

The MA program, as noted in 2.1 above, unlike the typical WMD-to-AMD 80-20 interdepartmental distribution, shows an anomalous admissions/enrolment ratio of 30:1.⁷¹ The RT suggests this might prompt a reconsideration of its design and purpose. (See Suggestions for QE, below.) [2]

Audition models. Although applicants select either the Western or Arab Music track, the audition model, at least in documentation, remains identical across both pathways.⁷² (See Suggestions for QE, below.) [3]

QMA accepts applications throughout the year and conducts two audition periods (March and September), offering flexibility for families who relocate mid-year.⁷³ This approach acknowledges family relocation patterns appropriate to Qatar's context, where student mobility and mid-year entry are common.

⁶⁵ SER 29-30

⁶⁶ Annex 37

⁶⁷ Annex 38

⁶⁸ Annex 37

⁶⁹ Annex 39

⁷⁰ Annex 37, p6

⁷¹ SER 10

⁷² SER 30, Annex 37.

⁷³ Annex 37, p4

Financial challenges. QMA offers a variety of scholarships and bursaries for current students⁷⁴ ⁷⁵as well as scholarships for students of rare (under-enrolled) instruments.⁷⁶ Scholarships are for current students, not new students (except those encouraged to take up “rare” instruments).⁷⁷ ⁷⁸In some cases of students switching from AP to MFA financial reasons are a contributing factor (due to, “...changes in family financial status...”), a potential class barrier not in line with QMA’s mission of inclusivity.⁷⁹ (See Suggestions for QE, below.) [4]

QMA offers Bridge Musicianship Classes for students with gaps in foundational knowledge or diverse learning paces, to help these students prepare to enter their appropriate class level. This addresses the diverse educational and musical backgrounds of the multi-cultural student body, some of whom must adjust to a new culture and language and/or have experienced different approaches to education in musicianship.⁸⁰

Suggestions for Quality Enhancement (QE)

[1] Scalability of admissions. The review team suggests that QMA ensures that highly qualified applicants are not excluded by instrument choice and by the current size and capacity of facilities and resources. It is necessary to be flexible to ensure ongoing quality and growth as admissions cycles can be non-linear.

[2] MA program. With proper investment in curriculum design and specialized staffing the MA program is eminently scalable and an essential pipeline for QMA’s later programs. The current registration (30:1) anomaly suggests that the MA would be better reconceived as a single-path program that explicitly promotes QMA’s dual-heritage mission by combining early exposure to Western, Arab, and perhaps other musical-cultural traditions that can set up future specialization paths for young children continuing in subsequent QMA programs.

[3] Audition models. A uniform system may not fully capture the distinct competencies, stylistic requirements, and performance practices associated with each musical tradition.⁸¹ A more flexible audition model needs to be sought, or, if already in place, better documented.

[4] Financial challenges. It would be beneficial for QMA to grow its scholarship/bursary support opportunities to ensure students are not excluded due to financial challenges.

The Review Team concludes that the Qatar Music Academy is fully compliant with MusiQuE Standard 3.1.

⁷⁴ SER 31

⁷⁵ Annex 44

⁷⁶ SER 23

⁷⁷ Annex 44, p1-2

⁷⁸ Annex 45, p4-6

⁷⁹ Annex 42, p3. Beyond financial concerns, discussions with QMA leadership, faculty, and parents also identified other pressures on AP retention and continuity, including increasing day-school academic workloads and time-management challenges, and shifting educational priorities as students approach higher-education thresholds.

⁸⁰ SER 22

⁸¹ Annex 37, p4-6

3.2 Student progression, achievement and employability

Standard: the institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.

QMA allows students to transition between the Music for All (MFA), Preparatory Program (PP), and Academic Program (AP), acknowledging that musical development may be non-linear and preparing students for advanced studies or lifelong engagement with music.⁸²
⁸³ ⁸⁴ Students may progress to more advanced tracks as their skills develop (MFA to PP to AP) or move to less demanding pathways when academic or personal circumstances require (AP to MFA). This flexibility supports sustained engagement, helps reduce attrition, and facilitates placement in programs aligned with learners' developmental needs.

AP retention. A notable proportion of students transition from the Academic Program (AP) to the Music for All (MFA) track due to difficulty balancing the expectations of conservatory-oriented training with the demands of mainstream schooling. The closeness and complexity of monitoring progress also puts pressure on retention, given external academic and scheduling challenges.⁸⁵ (See Suggestions for QE, below.) [1]

The Academic Program (AP) is designed to prepare students for admission to international conservatories and university-level music programs. Student placements abroad, consistently strong ABRSM examination outcomes, and participation and success in international competitions indicate alignment between the AP curriculum and established pre-college preparatory standards.⁸⁶ In the Zoom meeting with the alumni and on-site discussions with the teaching staff, the RT observed that the number of students progressing from QMA to HMEIs is remarkably high, particularly given the institution's size and relatively young age. The RT's online meeting with alumni was impressive and underscored the value of QMA to enhance alumni tracking and network building.⁸⁷ (See suggestions for QE, below.) [2]

Scholarship auditions,⁸⁸ bursaries,⁸⁹ QPO soloist opportunities,⁹⁰ annual awards, and participation in events such as the Future Artist Gala Night provide students with structured avenues for performance, recognition of achievement, and advancement. These mechanisms contribute to students' artistic growth and support progression within the Academy's programs.⁹¹

Suggestions for Quality Enhancement (QE)

[1] AP Retention. Although such patterns of attrition are not uncommon in pre-college music institutions internationally, this trend indicates a need for enhanced academic-musical counselling, targeted time-management support, and greater scheduling

⁸² SER 30

⁸³ Annex 42

⁸⁴ Annex 41

⁸⁵ SER 31

⁸⁶ SER 31

⁸⁷ Meeting with Teaching Staff, December 10; Zoom Meeting with alumni, December 11, 2025.

⁸⁸ Annex 44

⁸⁹ Annex 45

⁹⁰ Annex 47

⁹¹ SER 31

flexibility to help students sustain long-term engagement in the AP. Exploring it would be very beneficial for the institution.^{92 93}

[2] Alumni tracking. The review team suggest that QMA finds ways to keep in touch with more alumni, even if they have not become professional music students.⁹⁴ It is important to assess how the intense music practice at QMA contribute to their personal development and study pathways.

The Review Team concludes that the Qatar Music Academy is fully compliant with MusiQuE Standard 3.2.

⁹² SER 30

⁹³ Annex 42, p3

⁹⁴ SER 31

4. Teaching staff

4.1 Staff qualifications and professional activity

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

QMA has assembled a highly qualified international teaching staff. Faculty members come from diverse backgrounds, but their pedagogical and artistic expertise as well as their shared dedication to their students and the institution's mission and vision unite them into a cohesive, innovative and enthusiastic team, which is an integral part of the thriving community which QMA has created.

All teaching staff hold at least a bachelor's degree in music, with many possessing master's or doctoral qualifications.⁹⁵ Many faculty members, including members of the QPO, maintain active professional performance careers.⁹⁶ QMA supports teaching staff engagement in research activities, masterclasses, conferences and external performances, contributing to continued artistic and professional development.^{97 98} Regarding artistic and research activity, although faculty members participate in artistic work, the SER does not indicate the presence of a systematic institutional framework to support research output, publications, professional portfolios or practice-based research.⁹⁹ (See Suggestions for QE, below.) [1]

Recruitment procedures include international credential verification, reference checks and child-protection clearance,¹⁰⁰ ensuring that appointments meet professional and safeguarding standards.

The Review Team observed that the faculty are indefatigable in their pedagogical work with the students, in their artistic work and coordination efforts for the many events and concerts and in their engagement with the parents and the overall community. The teaching staff radiates a clear sense of belonging to an institution and community which not only provides musical instruction and collaboration with international-level excellence, but also is a social and cultural hub, a meeting place that generates goodwill, cultural exchange and an openness and curiosity about Qatari, Arab, Western and Global cultural and artistic heritage. The Review Team observed that the faculty have a remarkable awareness of QMA's, and with that QF's, mission and vision, a mission which they truly bring to life in their teaching, performing and social interaction within the QMA community and in contact with the wider community at public-facing events and outreach.

The Review Team perceived that the direct collaboration with the QPO and integration of part-time faculty from this important musical, cultural and social entity further serves to bring to life QMA's and QF's mission and vision of musical excellence, community outreach, and promotion and protection of Qatari heritage. The opportunity for students to rehearse and perform with the QPO and with the part-time faculty from QPO inspires them to work with even more dedication to achieve their full potential as musicians and cultural ambassadors for Qatari, Arab, Western, and world music. The Review Team recognized that this structure of devoted full-time faculty and integrated part-time faculty active in the

⁹⁵ Annex 75 (CVs 137 pp.)

⁹⁶ SER 32

⁹⁷ SER 32

⁹⁸ Annex 18 p24-27

⁹⁹ SER 32

¹⁰⁰ SER 32

QPO embodies, supports and effectively brings to life the unique mission and vision of QMA and QF.

The Review Team was particularly impressed by the fluidity of cooperation and collaboration between the teaching staffs of the Western Music Department and the Arab Music Department. The culture at QMA fosters an openness and preparedness to share, exchange and innovate across departments which is remarkable and completely aligned with QMA's unique mission and vision to promote and educate across Western and Arab musical traditions and cultures.

QMA provides structured preparation and ongoing support for faculty working with pre-college students. Recruitment prioritizes candidates with demonstrated experience teaching children and adolescents. All new faculty participate in induction covering child development, communication with parents and differentiated instructional approaches.¹⁰¹ Ongoing professional learning, delivered through Professional Learning Days (PLDs)¹⁰², peer observations and departmental training help ensure that teaching practices remain developmentally appropriate, responsive to diverse learner needs, and aligned with recognized standards in pre-college music education. Given the predominance of Western-trained faculty and the Western orientation of most institutional training, the paucity of formalized PLDs in Arab theoretical, pedagogical and performance foundations limits faculty capacity to work effectively across traditions. In an institution with a dual-department structure and an explicit intercultural mission, this gap constrains interdisciplinary fluency and the depth of cross-departmental collaboration. While faculty regularly engage in professional development and peer-learning activities, the SER does not provide evidence of structured PLDs specifically focused on Arab music traditions.¹⁰³
¹⁰⁴ (See Suggestions for QE, below.) [2]

There are no teachers with special training for the MA program, based on perusal of CVs and on-site discussions with teaching staff and senior leadership.¹⁰⁵ (See Suggestions for QE, below.) [3]

All teaching staff are involved in Academic Committee (ACCO) meetings where instructional strategies are shared and refined.¹⁰⁶

Suggestions for Quality Enhancement (QE)

[1] The RT suggests more formal structures for the recognition and support of artistic research. Establishing such structures would strengthen the academic dimension of faculty activity and enhance institutional visibility.

[2] The RT noted the positive value teaching staff placed on recent faculty-driven PLDs, and suggested more expansion to Arab music-focused activities.

[3] The MA program should employ at least one qualified specialist full-time teacher. The RT emphasized the need to recruit teachers with specialized training in early music

¹⁰¹ SER 33

¹⁰² Annex 19

¹⁰³ SER 32

¹⁰⁴ Annex 19

¹⁰⁵ Annex 75

¹⁰⁶ SER 32

education appropriate to the MA program, given the crucial role this program plays in building the Qatar community and QMA pipeline.

The Review Team concludes that the Qatar Music Academy is fully compliant with MusiQuE Standard 4.1.

4.2 Size and composition of the teaching staff body

Standard: there are sufficient qualified teaching staff to effectively deliver the programs.

QMA employs 44 faculty members (full-time, part-time and freelance), covering western classical instruments, Arab traditional instruments, musicianship, early childhood education, chamber music and ensemble instruction. This breadth of expertise provides full curricular coverage and supports the delivery of all core program components. The Academy maintains a diverse and well-qualified teaching body whose deployment aligns with programmatic needs and institutional objectives.^{107 108}

Faculty assignments are planned annually using enrolment projections, retention trends and specific program requirements. QMA's internally developed Teaching Load Allocation Matrix facilitates balanced student-teacher ratios, equitable teaching-hour distribution and appropriate allocation of individual, group and ensemble instruction, as well as non-teaching responsibilities.^{109 110} This framework supports efficient workload organization and contributes to stable instructional quality across departments.

As QMA has grown over the years, faculty have taken on additional administrative and organizational tasks. While it is a blessing to have such a motivated faculty willing to cover an ever-increasing number of such tasks, it is not an effective long-term method. Faculty duties and workloads, while impressively wide-ranging, are quite heavy. Despite the use of the Teaching Load Allocation Matrix¹¹¹, the combination of high teaching-hour thresholds (up to 23 hours weekly), committee responsibilities, and performance commitments places pressure on existing staff.^{112 113} (See Suggestions for QE, below.) [1] [2]

QMA addresses the challenges of recruiting international mid-career professionals through a proactive, personalized recruitment approach. Senior leaders, including the Director and Heads of Department, conduct individual consultations with prospective candidates to clarify expectations and provide an accurate understanding of the institution and local context.¹¹⁴ Following appointment, faculty participate in structured onboarding processes, including induction activities, orientation sessions, institutional briefings and ongoing HR and leadership support¹¹⁵. These measures assist with professional adjustment and contribute to staff retention.

Recruitment is further constrained by the relatively small international pool of pre-college music specialists who combine advanced artistic expertise with substantial pedagogical experience working with young learners. This limits the number of suitable candidates, particularly in niche disciplines or high-demand areas, independent of compensation considerations.¹¹⁶ (See Suggestions for QE, below.) [2] There are several "gaps" in instrumental instruction associated with gaps in teaching specializations. (See Suggestions for QE, below.) [3]

¹⁰⁷ SER 33

¹⁰⁸ Annex 74

¹⁰⁹ SER 33

¹¹⁰ Annex 74

¹¹¹ SER 33

¹¹² SER 32

¹¹³ Annex 74

¹¹⁴ Annex 50

¹¹⁵ SER 33-34

¹¹⁶ SER 33

Recommendations and Suggestions for Quality Enhancement (QE)

The RT noted the significant challenges to maintaining a recruitment pipeline, as well as staffing fragilities in specific instruments, and, as previously noted (4.1, above), the need for MA specialists.

[1] The RT noted the increasing administrative workload on teaching staff as a challenge to sustainability and recruitment. QMA needs to review current workloads and the effectiveness of the Workload Allocation Matrix to find ways to ensure equity and reduce strain. Ensuring sustainable workload distribution, particularly during periods of high enrolment, program expansion or staff turnover, would better support staff wellbeing and retention.

Advisory Note: It is important not to add to the current workload of teachers (reporting, juries, etc.). Enthusiasm tends to wear out over time. Additionally, the heavy workload and multiple duties, while accepted by current faculty, may be a deterrent to recruiting new faculty.

[2] QMA could benefit from articulating ambitions and goals for the size and composition of its staff complement, including teaching, administrative and support roles. There are significant challenges to maintaining a pipeline of highly qualified, internationally mobile music educators.¹¹⁷ The RT particularly noted the need for qualified full-time faculty dedicated to the early childhood entry-level MA program. Although QF's compensation and relocation packages are regionally competitive, international benchmarking suggests that attracting senior conservatory-level educators may require additional incentives beyond the current structure¹¹⁸. Some recent erosion (and/or inequity) of salary levels, housing support, and health and education benefits challenge retention and recruitment.¹¹⁹ Strengthening competitiveness in this area could support recruitment for highly specialized roles.

[3] QMA faces some structural staffing fragility. Given the long procedural timelines required for hiring teaching staff, QMA should take measures to ensure continuity of instruction in instrument areas with limited staffing. Several instruments, particularly within the Arab Music Department and specific Western instrument families such as double reeds and brass, are taught by a single instructor. Any unexpected departures or absences would create immediate "gaps" in provision and interrupt continuity of learning for students.

The Review Team concludes that the Qatar Music Academy is substantially compliant with MusiQuE Standard 4.2.

¹¹⁷ SER 34

¹¹⁸ SER 33

¹¹⁹ Meetings with teaching faculty.

5. Facilities, resources and support

5.1 Facilities

Standard: the institution has appropriate resources to support student learning and delivery of the programs.

QMA is located at a purpose-built facility in Katara Cultural Village,¹²⁰ a cultural and commercial complex dedicated to promoting the arts. The aptly chosen location was created to, “...position the State of Qatar as a cultural beacon, a lighthouse of art, radiating in the Middle East through theatre, literature, music, visual art, conventions and exhibitions.”¹²¹ The building is modern and welcoming. The teaching and practice studios, rehearsal spaces, etc. have modern soundproofing. QMA is an official Steinway School,¹²² ensuring the presence of quality pianos, primarily Steinway and Boston. Additionally, QMA maintains an extensive inventory of Western orchestral instruments, including a wide range of string (full-size as well as various fractional sizes), woodwind, brass and percussion as well as the full complement of traditional Arab instruments: oud, qanun, kawala, nay, kamancheh, Persian setar, arghul, rababah, santur and Arab percussion.¹²³ Early childhood percussion and Orff-based instruments such as xylophones, glockenspiels and small percussion are also available to support MA (Music Appreciation) and beginner-level instruction. There is a comprehensive instrument maintenance protocol in place.¹²⁴

QMA’s bilingual library collection reflects Qatar’s culture and demographics and supports the academy’s vision of diversity and accessibility to both international and local students. QMA’s library offers curated access to books, scores, ABRSM materials, recordings, listening equipment and bilingual (English and Arabic) educational resources.¹²⁵ The space also functions as a flexible rehearsal and supervised study area, supporting independent learning, score literacy and preparation for musicianship and instrumental coursework.¹²⁶

QMA does not have an in-house recital/concert hall performance space. (See Suggestions for QE, below.) [1] It collaborates with established cultural institutions, including Qatar Academy Doha Auditorium, PUE Theatre, Katara Opera House and Drama Theatre, Qatar National Library, Qatar National Convention Centre, AWSAJ Academy Theatre, Multaga Student Centre, National Museum of Qatar and the Museum of Islamic Art, as well as other community spaces and international schools.¹²⁷ These partnerships enable students to perform in varied acoustic and public environments, providing regular performance opportunities and contributing to community visibility.

The recording studio is described in the SER as “small” and primarily intended for “basic recording and playback for educational purposes.”¹²⁸ (See Suggestions for QE, below.) [2]

¹²⁰ SER 34-35

¹²¹ [Gpdnet.org/cultural-village-foundation-katara/](http://gpdnet.org/cultural-village-foundation-katara/)

¹²² <https://steinway.co.uk/steinway-schools/qatar-music-academy-doha-qatar/>

¹²³ Annex 57

¹²⁴ Annex 58

¹²⁵ SER 34-35

¹²⁶ Annex 59

¹²⁷ SER 34-35

¹²⁸ SER 34

As pressure grows to increase enrolment and expand programs, the need for additional teaching space is becoming evident. (Meetings with Senior Leadership Team, teaching staff.) (See Suggestions for QE, below.) [3]

Recommendations and Suggestions for Quality Enhancement (QE)

[1] “Recital Hall”. Although QMA effectively utilizes external venues, the lack of an in-house, acoustically designed performance hall presents both operational and pedagogical limitations.¹²⁹ ¹³⁰ The multipurpose auditorium available at PUE was the venue of the highly successful QMA closing concert, but it is not acoustically suitable for high-quality musical performances. QMA should work with QF towards future capital planning that includes an appropriate recital hall facility.

The RT felt that the lack of an in-house, high-quality acoustically designed performance/recital hall presents operational as well as pedagogical constraints that limit learning and artistic outcomes and diminish potential impact on the community. A dedicated recital space within the institution would facilitate more frequent performance classes, juries and informal concerts, thus supporting performance readiness and enhancing internal community engagement. Having regular and easy access to an excellent acoustically appropriate hall would also significantly improve performance outcomes, audience experience and the overall artistic profile of QMA and the region.

[2] “Recording Studio”. While adequate for classroom use, the recording studio is unable to support students requiring high-quality recordings for conservatory pre-screenings, competitions, or international program applications due to its scale and equipment limitations. The growing need for high-quality recording (including video) outputs in the college and pre-college sectors expects greater investment in this technologically critical area. Expanding recording and production capacity could strengthen portfolio preparation for advanced learners. Similarly, the music technology lab (SER 34) is barely adequate and lags in addressing the hardware and software needs of this ever-evolving artistic and educational toolset.

[3] QMA’s well-equipped and diversified infrastructure remains challenged by limited teaching space, particularly given aspirations to expand the student body.¹³¹ Detailed planning of space needs in relation to program goals will be required.

The Review Team concludes that the Qatar Music Academy is substantially compliant with MusiQuE Standard 5.1.

¹²⁹ Annex 12, p23

¹³⁰ SER 34-35

¹³¹ Annex 12, p 25-26 & p 30

5.2 Financial resources

Standard: the institution’s financial resources enable successful delivery of the study programs.

QMA receives strong and stable financial support from QF through PUE, which enables the institution to deliver its programs sustainably. Tuition fees and project-based income supplement QF’s core institutional funding. This blended model supports long-term sustainability, reduces vulnerability to enrolment fluctuations, and contributes to the continuity of music education provision.¹³²

Although QMA benefits from Qatar Foundation’s stable financing, all budget approvals and expenditures must follow PUE’s centralized financial procedures. These workflows limit operational flexibility, particularly when urgent artistic, staffing, or programmatic needs arise. The SER does not specify the extent of financial autonomy available for immediate or emergency expenditures, or whether QMA has access to contingency funds or expedited approval processes for time-sensitive educational or artistic requirements. Based on on-site discussions, the availability of such flexible processes and resource allocations is limited.¹³³ (See Suggestions for QE, below.) [1]

The SER refers to tuition as “supplementary” to QF core support, but the percentage of revenue from tuition has crept up to 40%.¹³⁴ (See Suggestions for QE, below.) [2]

QMA engages in multi-layered financial planning that includes annual budgeting cycles in conjunction with five-year rolling financial forecasts. This forward-looking approach enables strategic investment in staffing, facilities, technology, and instruments, and helps ensure that financial decisions remain aligned with enrolment patterns and long-term institutional priorities.

QMA is supported by a comprehensive financial risk management framework under Qatar Foundation’s PUE division. Regular internal audits, quarterly variance reports, contingency planning, and IFRS-aligned financial controls facilitate systematic identification, monitoring, and mitigation of financial risks, including enrolment variability, inflation, and unforeseen operational costs. This structured system enhances institutional stability and contributes to long-term financial resilience.¹³⁵

Building maintenance and infrastructure services are managed through external Qatar Foundation entities (City Operations, Mosanada). While these arrangements ensure adherence to safety and operational standards (and were observed to be effective during the site visit), they can delay essential repairs or environmental adjustments such as humidity regulation, classroom comfort, and instrument protection.¹³⁶ (See Suggestions for QE, below.) [3]

Recommendations and Suggestions for Quality Enhancement (QE)

¹³² SER 36, Annexes 67 p1-15 PUE Guidelines, 68 p1-12 PUE Receivable Policy, 69 QMA Finance, SER 37 Conclusion

¹³³ SER 37-38, On-site meetings with PUE Finance Officer and Senior administrative staff, December 9, 2025.

¹³⁴ SER 36

¹³⁵ SER 36-37, Annex 69 QMA Finance, On-site meeting with PUE Finance Officer, December 9, 2025.

¹³⁶ SER 36

[1] Financial model. The RT identified challenges in the financial model in practice and noted elements for attention and improvement. In particular, there is a need for some contingency to allow for flexible and timely response to minor operational and financial needs while limiting unnecessary delays of financial oversight. Given the nature of music institutions, where unscheduled opportunities (e.g., visiting artists, competition preparation) and urgent needs (e.g., instrument repairs) can come up unpredictably, uncertainty regarding rapid resource allocation risks limiting institutional responsiveness and operational agility.

[2] Tuition. The RT urges QMA in its discussions with PUE and QF to resist further increments to the percentage of program operational costs borne by students (and parents). Financial and tuition pressure is common throughout the arts education sector, but vigilance on the tuition-institution cost balance is necessary to ensure that students are not excluded due to financial constraints, and that the inclusivity and quality of QMA's arts-educational mission and vision can be maintained and enhanced.¹³⁷

[3] Maintenance. Limited direct control over maintenance timelines risks affecting teaching continuity and performance preparedness, particularly for sensitive equipment such as pianos, string instruments, and recording technologies.¹³⁸ The QMA should review the balance between in-house and outsourced maintenance and allocate the resources necessary to service them.

The Review Team concludes that the Qatar Music Academy is substantially compliant with MusiQuE Standard 5.2.

¹³⁷ SER 37-38, Annex 69 QMA Finance, On-site meetings with Senior Leadership Team, December 9, 2025.

¹³⁸ SER 37-38, On-site meetings with PUE Finance Officer, and QMA support staff, December 9, 2025.

5.3 Support staff

Standard: the institution has sufficient qualified support staff.

The support staff consists of a small, well-qualified, dedicated support cohort of 4 who are integrated into the QMA team as a whole. The full-time support staff are motivated, enthusiastic employees who care about the institution. They clearly have that invaluable sense of belonging and see themselves as part of the Academy's history and culture. QMA's support staff, although limited in number, hold academic qualifications that correspond directly with their functional areas, including IT, business management, communications and broadcast communication.¹³⁹ This alignment between staff expertise and institutional needs contributes to administrative efficiency and reliable service provision.

QMA's lean support staff of 4 full-time and 3 part-time employees¹⁴⁰ causes limitations for peak time-of-year and expansion capacities. Support staff have grown with the institution, taking on additional roles as they come up. The support staff's motivation and dedication make this possible, but it's not an appropriate method for long-term success. There are many roles left unfilled or held by only one person. For instance, the RT observed there is no specific Parent Engagement Officer, Student Services Coordinator, Registrar or Events Coordinator. As enrolment and public-facing activity increases, the absence of these functions contributes to higher administrative workload, slower communication processes and reduced capacity to provide comprehensive support to students and families. Also, the library, an essential hub for meeting, learning and interaction has limited opening hours due to there only being one librarian, who also has other secretarial functions.¹⁴¹ This leaves the library empty and without leadership during hours that would otherwise attract peak usage. During the site visit meetings with support staff and senior leadership, the RT found that there are workarounds in place to provide limited library access during closures, but this does not negate the shortfall. (See Suggestions for QE, below.) [1]

There is no full-time in house IT-support, only one IT technician is available on site for just 3 afternoons per week.¹⁴² (See Suggestions for QE, below.) [2]

Support staff have structured professional development through PUE's Educational Development Institute (EDI). Professional Learning Days (PLDs) in areas such as digital tools and administrative software, customer service and communication, health and safety and administrative compliance and data protection, as well as custom-made training modules to address specific institutional and departmental needs.¹⁴³ All support staff participate in mandatory certified training in First Aid, Fire Safety and annual Child Protection protocols, with enhanced modules provided for designated personnel.¹⁴⁴ This systematic training framework supports the maintenance of a safe, compliant and student-centred environment across daily operations and public-facing activities.

While the support staff participate in PUE's general Professional Learning Days¹⁴⁵, the RT noted that there was no availability of specialized training in areas such as arts

¹³⁹ SER 38

¹⁴⁰ SER 38

¹⁴¹ SER 35

¹⁴² SER 38

¹⁴³ SER 38

¹⁴⁴ Annex 19 p2-7

¹⁴⁵ Annex 19 2-7

administration, event management, digital music technologies or conservatory-level library operations. (See Suggestions for QE, below.) [3]

Recommendations and Suggestions for Quality Enhancement (QE)

[1] The RT noted that the small support staff cohort leads to limitations for peak time-of-year and expansion capacities, and that several typical portfolios for comparable institutions are altogether absent. The RT recommends that QMA review its support staff numbers and roles with a view to strategic expansion if it is to meet the needs of activities and programs growth.

[2] The absence of in-house IT support, while adequate for simple clerical functions, falls short of the expanding demands for a music institution. While this might have worked well in the past, the institution has grown so much and the sophistication of the technology required for effective and up-to-date academic and artistic work at the pre-college level has increased to such an extent that full-time in house IT support will become indispensable for present needs and future demands. Given the Academy's substantial reliance on digital platforms, including music notation software, classroom technologies and student information systems, the limited availability of IT support delays troubleshooting, disrupts lessons and slows the implementation of new digital workflows.¹⁴⁶

[3] The RT noted the apparent absence of professional development in specialized music academy portfolios. The absence of such training limits the development of advanced competencies required in a specialized music academy context. QMA should review and implement opportunities for specialized support staff training.

The Review Team concludes that the Qatar Music Academy is substantially compliant with MusiQuE Standard 5.3.

¹⁴⁶ SER 38-39

6. Communication, organisation and decision-making

6.1 Internal communication process

Standard: effective mechanisms are in place for internal communication within the institution.

QMA has appropriate communication tools in place that connect parents, students, and administrative staff in person, online, via email,¹⁴⁷ via targeted WhatsApp groups, and via automated SMS. These tools include handbooks,¹⁴⁸ software,¹⁴⁹ weekly reports, parents' meetings, in-person consultations, encouraging parents to sit in on lessons, and giving them progress reports.¹⁵⁰ Under normal operational conditions, these mechanisms support transparency, the timely circulation of information, and effective coordination across school activities.

Communications hierarchy. Although QMA employs a wide range of communication tools (Parents Portal, Teams, email, SMS, WhatsApp, Maktabi, Oracle, Google Forms),¹⁵¹ the SER does not indicate which platform functions as the primary source of information for a specific purpose. (See Suggestions for QE, below.) [1]

Faculty communication is facilitated through secure institutional email, shared calendars,¹⁵² ¹⁵³ Microsoft Teams,¹⁵⁴ and structured meeting cycles (faculty meetings,¹⁵⁵ FR meetings,¹⁵⁶ ACCO,¹⁵⁷ SLT¹⁵⁸). Combined with systematic dissemination of student data and assessment information, these structures contribute to academic coherence, timely pedagogical decision-making, and alignment across departments and institutional functions.¹⁵⁹ There is quick, informal communication for AP students and parents, but it is not clear that communications are monitored to ensure they reach all students and levels, particularly at peak times of year.¹⁶⁰ (See Suggestions for QE, below.) [2]

QMA maintains clear and professional communication with guest artists, external partners, and artistic collaborators through protocols coordinated by the Director's Office and Heads of Departments.¹⁶¹

Communication effectiveness is monitored through Annual Program Reviews,¹⁶² parent satisfaction surveys,¹⁶³ and QF/PUE-generated School Climate Index (SCI) Report, supporting continuous improvement and accountability. (See Standard 7 and the Compliance Summary re. comments on the most recent SCI, received during the site visit.)

¹⁴⁷ Annex 16, p8-9

¹⁴⁸ Annex 15, p4-6

¹⁴⁹ Annex 71

¹⁵⁰ SER 39

¹⁵¹ SER 39-40

¹⁵² Annex 76

¹⁵³ Annex 80

¹⁵⁴ Annex 72

¹⁵⁵ Annex 73

¹⁵⁶ Annex 77

¹⁵⁷ Annex 78

¹⁵⁸ Annex 79

¹⁵⁹ SER 39-40

¹⁶⁰ Meetings with support staff and parents/stakeholders, December 9, 2025.

¹⁶¹ SER 40

¹⁶² Annex 12, p17-58

¹⁶³ Annex 81



Communications consistency and training. Given QMA's linguistically diverse environment, communication practices vary considerably among staff members. The SER does not provide evidence of training, templates, or monitoring processes designed to ensure consistency, clarity or tone in parent-teacher or internal communication. (See Suggestions for QE, below.) [3]

Recommendations and Suggestions for Quality Enhancement (QE)

[1] The RT recommends coordinating the various communications tools to develop a coherent purpose-specific hierarchy. Establishing clear guidelines for the intended use of each tool would streamline communication workflows and reduce information overload during peak operational periods.

[2] The administrative team is relatively small in relation to QMA's operational demands (events, examinations, parent meetings, scheduling, reporting, venue coordination). During peak periods such as audition cycles, major concerts, or exam weeks, communication requirements risk exceeding available staff capacity, potentially resulting in delays, reduced responsiveness, or gaps in communication between the Academy and families. QMA needs to review its administrative support roles and capacities to ensure optimal delivery of current and future programs.

[3] The linguistic and cultural diversity of the teaching and student population is to be celebrated. However, this variability increases the risk of misunderstandings, inconsistent messaging, and uneven interpretation of institutional policies. In which context, the RT noted the desirability of training, templates, and monitoring processes designed to ensure consistency, clarity and tone in parent-teacher and internal communication.

The Review Team concludes that the Qatar Music Academy is substantially compliant with MusiQuE Standard 6.1.

6.2 Organizational structure and decision-making processes

Standard: the institution has an appropriate organizational structure and clear decision-making processes.

QMA maintains a clearly defined organizational structure comprising two specialized academic departments: the Western Music Department (WMD) and the Arab Music Department (AMD).¹⁶⁴ Each of these departments is led by a Head of Department and supported by discipline-specific faculties such as: Strings, Piano and Voice, Winds and Percussion, and Arab Traditional Instruments.^{165 166} This structure provides focused pedagogical leadership, supports disciplinary specialization, and enables coordinated delivery of the Academy's dual musical traditions.

QMA's governance framework is an effective multi-layered organizational and decision-making structure incorporating several interconnected bodies, including the Senior Leadership Team (SLT), the Academic Committee (ACCO),¹⁶⁷ Faculty Representatives (FRs),¹⁶⁸ discipline-based faculties, and specialized workgroups.

All faculty members are encouraged to attend ACCO meetings.¹⁶⁹ This governance framework creates a collaborative, transparent, and distributed leadership model supporting consistent academic oversight, informed curriculum and assessment decision-making, and systematic quality assurance across programs.

Teaching staff responsibilities are articulated through job descriptions¹⁷⁰ and service agreements that align with curricular and assessment requirements as well as QF and QMA policies. Organizational effectiveness is reinforced through strong internal documentation habits such as annual program reviews,¹⁷¹ documented meeting minutes, stakeholder feedback mechanisms,¹⁷² and risk-management processes embedded within Qatar Foundation's PUE division.^{173 174} This integrated approach promotes accountability, transparency, and continuous institutional improvement.¹⁷⁵

Decision pathways. Notwithstanding the plethora of strategic and policy documents,¹⁷⁶ the SER does not provide information on how decisions flow between QMA and PUE, particularly those that require escalation. (See Suggestions for QE, below.) [1].

Beyond the operational communication mechanisms described in Section 6.1, the SER indicates some ambiguity in the pathways through which governance-level decisions circulate among the Senior Leadership Team, the Academic Committee (ACCO), Faculty Representatives (FRs), and discipline-based faculties.¹⁷⁷ The SER does not describe how strategic decisions are communicated downward for implementation, nor how faculty input

¹⁶⁴ Annex 87

¹⁶⁵ SER 41

¹⁶⁶ Annex 85

¹⁶⁷ Annex 85

¹⁶⁸ Annex 86

¹⁶⁹ Annex 85, p1

¹⁷⁰ Annex 50

¹⁷¹ Annex 12 17-59

¹⁷² Annex 81

¹⁷³ Annex 82

¹⁷⁴ Annex 61

¹⁷⁵ SER 42

¹⁷⁶ Annex 1, 2, 3, 20, 45.

¹⁷⁷ SER 41-42

is communicated upward to inform institutional planning. (See Suggestions for QE, below.) [2]

For example, while Faculty Representatives (FRs) contribute meaningfully to consultation and academic coordination, the SER does not specify whether these responsibilities include formal decision-making authority, beyond representation at ACCO and participation in FR meetings.¹⁷⁸ (See Suggestions for QE, below.) [3]

Annual stakeholder surveys, including QF's School Climate Index (SCI) Report, solicit ongoing input and promote accountability,¹⁷⁹ but are problematic in terms of length, content, and participation rates. (See Suggestions for QE, below.) [4]

Suggestions for Quality Enhancement (QE)

Although addressing some of the PUE-related issues listed below could be quite challenging, the RT is confident in the QMA-PUE relationship and deemed that the suggestions for QE lie within the fully compliant range.

[1] Decision pathways. The RT identified some ambiguity in the pathways through which governance-level decisions are circulated at the QMA level, and on how decisions flow between QMA and PUE, particularly those that require escalation. QMA should review the reach of communications around program and governance changes.

[2] QMA and PUE. The SER describes a well-structured internal governance system.¹⁸⁰ Providing more clarity on how decisions flow between QMA and PUE, particularly those that require escalation, could help ensure timely implementation and support coherence in operational and strategic processes.

[3] FRs (an example). Limited clarity regarding the scope of FR authority risks inconsistent implementation of academic decisions across departments. The roles and reach of FRs need clarification up and down the line.

[4] The length and format of stakeholder multiple choice surveys discourage open and eager feedback. Regular and less formal communication with parents should be encouraged and the annual surveys revised to be more effective in response rate and content.

The Review Team concludes that the Qatar Music Academy is fully compliant with MusiQuE Standard 6.2.

¹⁷⁸ Annex 77 and 78

¹⁷⁹ Annex 81

¹⁸⁰ SER 41-42, School Climate Index 2025



7. Internal Quality Culture

Standard: the institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.

QMA has a multi-level systematically-integrated process of Quality Assurance in place at both internal and external levels. The internal QA processes include annual Program Reviews,¹⁸¹ progress monitoring and stakeholder feedback, institutional meetings and documentation.¹⁸² Furthermore, QMA gathers parent and student perspectives through structured instruments such as the annual Parent Satisfaction Survey and biannual progress reports.^{183 184}

QMA's internal quality culture is based on systematic, participative and documented processes (agendas, minutes, etc.).¹⁸⁵ Teachers, Faculty Representatives, and committee members contribute actively to internal quality assurance through program review, curriculum development, lesson observations,¹⁸⁶ and engagement in formal academic committees. Transparency and accessibility to quality assurance discussions is achieved through the Academic Committee (ACCO), which is responsible for QA and open to all faculty.¹⁸⁷ These processes promote reflective practice, shared responsibility, and ongoing institutional improvement.¹⁸⁸

Feedback from parents. While parent satisfaction surveys and progress reporting procedures are well-established, the SER does not clarify how feedback from parents and students translate into policy adjustments or operational changes.¹⁸⁹ It is also unclear whether follow-up actions are systematically communicated back to families, creating a potential gap in transparency and trust. The parental satisfaction surveys show a high percentage of "non-applicable" answers.¹⁹⁰ Although QMA collects structured feedback from parents and students, the SER provides limited evidence of formal mechanisms through which these groups participate directly in institutional decision-making.¹⁹¹ Feedback mechanisms are mentioned, but it seems unclear what they are other than the multiple-choice survey.¹⁹² While feedback systems are well developed at the data-collection level, their influence on governance processes is not clearly articulated. (See Suggestions for QE, below.) [1]

Faculty involvement. Despite faculty involvement in the review and other quality assurance activities,¹⁹³ the SER does not articulate the role non-leadership staff can play in contributing to strategic or long-term institutional planning. (See Suggestions for QE, below.) [2]

¹⁸¹ Annex 12

¹⁸² SER 42

¹⁸³ Annex 81

¹⁸⁴ Annex 88

¹⁸⁵ Annexes 77-79

¹⁸⁶ Annex 84 p2-3

¹⁸⁷ Annex 85 p1

¹⁸⁸ Annex 85

¹⁸⁹ SER 42-43

¹⁹⁰ Annexes 81 and 88

¹⁹¹ SER 44

¹⁹² SER 43

¹⁹³ SER 9-10

In addition, QMA undergoes regular external evaluation through QF's EJADAH quality assurance system.^{194 195} These reviews provide independent oversight by external experts, reinforce alignment with PUE standards, and support the Academy's long-term quality assurance and institutional improvement processes. The EJADAH review mechanism, while valuable as an external review process, does not address program content and quality, but only QF compliance, which leaves QMA with appropriate autonomy in the design and implementation of its discipline-specific curricula.

In addition to these thorough processes at home, the leadership at QMA has shown its commitment to sharing best practices abroad through its adaptation of internationally recognized Performance Learning Outcomes (PLOs), its membership in organizations such as the Association of European Conservatories (AEC) and Young Music Talents Europe (YMTE), and its partnerships with the Conservatorio della Svizzera italiana (Ticino, CH) and the Escuela Superior de Música Reina Sofia (Madrid, ES).

Suggestions for Quality Enhancement (QE)

The MusiQuE review process significantly expands on internationally-benchmarked discipline-specific peer-reviewed assessment, beyond the EJADAH/PUE/QF norms. The RT was confident that QMA's internal review processes and its engagement with the MusiQuE review process would help the quality enhancement of curricular processes and content and would assist in determining the ongoing QC and future direction of the institution.^{196 197}

[1] The RT suggests streamlining the contents of the often burdensome stakeholder surveys and reports and for more thorough follow-up to track their influence and impact on programs and policies.

[2] The RT suggests clarifying whether non-leadership teaching staff have structured opportunities to contribute to strategic or long-term institutional planning. Failure to include all stakeholders may limit shared ownership of institutional development and restrict the range of professional perspectives informing decision-making.¹⁹⁸

[3] The RT received the QF/PUE School Climate Index (SCI) Report 2025 during the site visit. It was noted that there were statistically significant drop-offs in response rates and minor drops in satisfaction in some areas. The SCI would benefit from some follow-up analysis and change implementation.

The Review Team concludes that the Qatar Music Academy is fully compliant with MusiQuE Standard 7.

¹⁹⁴ Annex 84

¹⁹⁵ <https://www.qf.org.qa/education/ejadah>

¹⁹⁶ Annex 84

¹⁹⁷ <https://www.qf.org.qa/education/ejadah>

¹⁹⁸ SER 43-44

8. Public interaction

8.1 Cultural, artistic and educational contexts

Standard: the institution engages within wider cultural, artistic and educational contexts.

QMA is deeply embedded in the cultural and educational life of Qatar and the wider Gulf and Middle Eastern region. QMA's founding in 2011 was closely linked to the establishment of the Qatar Philharmonic Orchestra (QPO).¹⁹⁹ The two institutions are central to Qatar's strategy to establish music-making, concert-going, and music education as essential elements in Qatari life and culture.²⁰⁰ The Academy implements a consistent program of community-facing activities, among them workshops, educational concerts, school outreach, cultural diplomacy with embassies, and interdisciplinary events, which enables it to reach diverse audiences.^{201 202 203}

Broadening community engagement. Although QMA maintains an active local presence, much of its community engagement takes place within Qatar Foundation institutions or QF-affiliated venues.^{204 205} The SER provides limited evidence of outreach initiatives that extend into the wider cultural and educational communities of Qatar beyond QF's (admittedly impressive) ecosystem. (See Suggestions for QE, below.) [1]

Collaboration with Arab music institutions. QMA's international profile, as described in the SER, is framed largely through collaborations with European and Western institutions.^{206 207 208} The development of projects such as the Arab Music Chair Initiative suggests that QMA is moving toward a more visible role in shaping regional discourse on music education.^{209 210} These initiatives position the Academy as an emerging hub for scholarly and artistic exchange within the Arab world. (See Suggestions for QE, below.) [2]

Qatar's musical heritage. Given QMA's central role in Qatar's cultural ecosystem, there is room to expand initiatives that document, perform, and research Qatar's own unique musical heritage. (The discussion came up in the RT's valuable meeting with the Executive Director of SACE / PUE during the site visit.)²¹¹ Such efforts would complement existing intercultural programming and strengthen QMA's contribution to national cultural preservation. (See Suggestions for QE, below.) [3]

International partnerships. QMA has several strong international partnerships, including membership in the AEC, YMTE (Young Music Talents in Europe), and limited MoUs with Spain and Switzerland.^{212 213 214} Through membership in international organizations, participation in global forums, and formal partnerships with recognized European

¹⁹⁹ SER 6

²⁰⁰ SER 43

²⁰¹ SER 44

²⁰² Annex 48

²⁰³ Annex 18, p18-19

²⁰⁴ SER 43-45

²⁰⁵ Annex 48

²⁰⁶ SER 44

²⁰⁷ Annex 30

²⁰⁸ Annex 31

²⁰⁹ SER 44, with Escuela Superior de Música Reina Sofía (Madrid, ES)

²¹⁰ Annex 31, p2

²¹¹ Meeting with Executive Director of SACE/ PUE, December 10, 2025.

²¹² Annex 30

²¹³ Annex 31

²¹⁴ SER 44-45

conservatories, QMA provides students and faculty with meaningful exposure to international artistic standards. These engagements contribute to the Academy's growing profile as a regional participant in global music education networks. (See Suggestions for QE, below.) [4]

Suggestions for Quality Enhancement (QE)

[1] Expanding beyond the QF ecosystem. The RT noted the value of seeking ways to expand community engagement beyond the QF ecosystem. Broadening this local engagement would diversify QMA's audience base, strengthen its societal impact, and further its overall mission.

[2] Arab partnerships. The limited visibility of partnerships or exchanges within the Arab region reduces the extent to which this international narrative reflects the cultural and geographical roots of the Arab musical traditions central to QMA's mission. QMA should continue to develop its presence in the region through partnerships with other institutions and organizations.

[3] Qatar's musical heritage. QMA should work with PUE and other institutions to develop a research and integration presence for practitioners of Qatar's musical heritage, thus augmenting its cultural mission in the nation and region.

[4] Recognition. Working towards a more formal recognition from Qatari leadership—government, QF, PUE—of QMA's pivotal role in Qatar's cultural and educational life and outreach would also strengthen QMA's work and impact.²¹⁵ The RT encourages greater formal recognition from Qatari leadership of QMA's pivotal role in Qatar's cultural and educational life, and its community and regional outreach.

The Review Team concludes that the Qatar Music Academy is fully compliant with MusiQuE Standard 8.1.

²¹⁵ SER 45

8.2 Information provided to the public

Standard: information provided to the public about the institution is clear, consistent and accurate.

QMA uses a broad and integrated set of communication platforms including website, newsletters, social media, email, printed materials, and a Media Center. This ensures that information reaches diverse audiences through multiple access points.²¹⁶ All communication processes follow the Qatar foundation Public Relations Policy and PUE Communication Guidelines, ensuring consistency, professionalism, and compliance with institution-wide standards.^{217 218 219} While multiple channels are used, the SER does not describe how QMA assesses the reach, impact, or effectiveness of its communication strategies (e.g. analytics, engagement data, audience segmentation. (See Suggestions for QE, below.) [1]

The SER acknowledges that course descriptions on the QMA website are out of date, limiting the accuracy and reliability of one of the academy's most important public-facing resources.²²⁰ (See Suggestions for QE, below.) [2]

The SER acknowledges the need for a comprehensive FAQs section. The absence of this resource creates potential barriers for new families seeking basic institutional information,. The SER indicates that the FAQs document is under development.²²¹ (See Suggestions for QE, below.) [3]

QMA communicates regularly with parents through newsletters and email updates, providing continuous visibility of student achievements, event information, and academic activities.²²²

Suggestions for Quality Enhancement (QE)

[1] Public interaction impact and effectiveness would be strengthened by defining clearer goals and action plans to demonstrate alignment with the Mission and Vision, and by undertaking assessments of the effectiveness of communications strategies.

[2] As QMA acknowledges and the RT affirms, the website needs to be updated as a key comprehensive resource and a mechanism put it place to ensure its regular maintenance.

[3] The RT concurs that a comprehensive FAQs document would be a helpful resource for parents and encourages its timely completion.

The Review Team concludes that the Qatar Music Academy is fully compliant with MusiQuE Standard 8.2.

²¹⁶ SER 45-46

²¹⁷ SER 45

²¹⁸ Annex 89

²¹⁹ Annex 90

²²⁰ SER 45, 47

²²¹ SER 47

²²² SER 45-46

Summary of the compliance with the standards

Note: The *MusiQuE Standards for Pre-College Music Education* (2017) have been used for this Review. MusiQuE has recently updated these as *MusiQuE Standards for Music School and Pre-College Education Reviews* (2024, ed. 2025). The 2017 Standards were used in the QMA review since the process began before the 2024 Standards were officially in place. The revised standards, which represent a significant improvement for reviews of the pre-college sector, should be consulted by QMA in implementing recommended changes arising from the current review and in its future strategic planning.

Note: The Recommendations/Suggestions for enhancement below are abbreviated versions of the Suggestions for QE in the textboxes at the end of the analyses of each Standard above. They are both numbered [1] [2] etc. for ease of cross-reference. While QMA is Fully compliant (FC) with most MusiQuE standards, some standards are deemed Substantially compliant (SC) where specific gaps in substance or implementation indicate QEs can be undertaken to move from SC to FC status.

| 1. Institutional mission, vision and context | |
|--|--------------------------------|
| Standard 1. The institutional mission and vision are clearly stated. | Fully compliant |
| <p>Suggestions for enhancement</p> <p>1. QMA should review with QF/PUE areas for greater limited financial and operational autonomy to reduce bureaucratic barriers that can hinder timely fulfilment of the mission. 2. Define clearer, measurable goals for growth and development; for example, target numbers for each program. 3. Enhancing the long-term development of the Arab Music program would help align institutional identity with QMA’s stated commitment to both Qatar’s cultural heritage and the needs of its multicultural student population. 4. Analyse essential data to strategically imagine where the institution will be when it is as old again as it is now.</p> | |
| 2. Educational processes | |
| Standard 2.1. The goals of the institution are achieved through the content and structure of the study programs and their methods of delivery | Substantially compliant |
| <p>Recommendations and Suggestions for enhancement</p> <p>1. Find ways to enhance instrumental/vocal opportunities to work with trained accompanists. 2. The RT recommends a strategic focus on increasing Qatari enrolment in the entry-level Music Appreciation (MA) program, and to support that program with specialist teaching. 3. Find ways to address gaps in the teaching of several instruments. 4.</p> | |

The RT recommends enhancing the structured presence of Arab music theory and musicianship in the curriculum documents and program policies.

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

Substantially compliant

Recommendations and Suggestions for enhancement

While QMA is naturally international in its demographic context, the RT recommends the importance of expanding regional partnerships with Arab conservatories and connecting with the music of the Gulf region, including traditional Qatari music. QMA would become fully compliant with standard 2.2 by developing this regional presence and by growing opportunities for students and staff exchanges with current and future institutional and organizational partners.

1. Enhance opportunities for partnerships with established Arab conservatories in the region.
2. Translate mission and strategic objectives into concrete goals for the Gulf region and the Middle East.
3. Continue to grow opportunities for exchange projects and extended study with partner institutions.
4. Work more pro-actively with embassy partners to develop stable academic and artistic relationships.

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

Fully compliant

Suggestions for enhancement

1. Review and attempt to streamline the weekly and termly assessment workload demands on teaching faculty.
2. Develop more simple standardized assessment templates to ensure systematic processes across the academy.
3. Include an external jury member in diploma-level examinations.
4. Find ways to motivate more family engagement to follow regular progress reports beyond expectations to respond to overly lengthy annual surveys.

3. Student profiles

Standard 3.1. Clear admission criteria exist, which establish artistic/academic suitability of students.

Fully compliant

Suggestions for enhancement

1. Ensure highly qualified applicants are not excluded by instrument choice and by the current size and capacity of facilities and resources.
2. The MA program should be reconceived as a single-path program that explicitly promotes QMA's dual-heritage

tradition. 3. Review the audition model for Western and Arabic Music tracks, which remains identical on paper and may not capture the distinct competencies and performance practices associated with each musical tradition. 4. Extend scholarship (and bursary) opportunities to ensure class barriers do not impede QMA’s mission of inclusivity.

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

Fully compliant

Suggestions for enhancement

1. Continue to develop support for students in the AP program experiencing challenges balancing the demands of regular school and their music studies. 2. Find ways to keep in touch with more alumni, including those who may not continue as professional-level music students.

4. Teaching staff

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

Fully compliant

Suggestions for enhancement

1. Develop a systematic institutional framework and recognition structure to support faculty artistic research output in publications, creative professional activities, and/or practice-based research. 2. Review formalized PLDs in Arab theoretical, pedagogical, and performance foundations to enhance interdepartmental fluency and cross-departmental collaboration 3. It is of vital importance to the Qatar community and QMA pipeline that ways be found to recruit and/or train qualified teachers for the MA early-childhood entry-level program.

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

Substantially compliant

Recommendations and Suggestions for enhancement

QMA faces structural staffing fragility, with increasing workloads and decreasing levels of support, as well as gaps in instrumental coverage. The RT recommends the following steps be taken to become fully compliant: 1. Ensure sustainable workload distribution, particularly during periods of high enrolment, program expansion, or staff turnover, to support staff wellbeing and retention. 2. Address faculty recruitment and retention challenges including

recent pressures on salary levels, housing support, and other benefits. 3. Make efforts to avoid instrument/teacher gaps where numbers are small.

5. Facilities, resources and support

| | |
|--|--------------------------------|
| Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programs. | Substantially compliant |
|--|--------------------------------|

Recommendations and Suggestions for enhancement

QMA, despite the access to many venues, lacks a quality recital space and has limited recording and production capacity. The RT recommends addressing these capital planning challenges with QF. This would position QMA to become fully compliant with standard 5.1 and position it as a regional and international leader. 1. Recital Hall. Having regular access to an acoustically appropriate recital hall would significantly enhance performance outcomes, audience experience, and the overall artistic profile of QMA and the region. 2. Recording Studio and Music Technology Lab. Expanding the recording studio (and upgrading the technology lab) would strengthen portfolio preparation for advanced learners and increase the effectiveness of digital educational and artistic outcomes. 3. Space. Detailed planning of space needs in relation to program expansion will be required to address limited teaching space.

| | |
|--|--------------------------------|
| Standard 5.2. The institution’s financial resources enable successful delivery of the study programs. | Substantially compliant |
|--|--------------------------------|

Recommendations and Suggestions for enhancement

QMA’s dependence on QF through PUE provides excellent financial stability and management services but needs ongoing strategic engagement to ensure rising operational costs are not offloaded to creeping tuition fees. To be fully compliant the RT recommends further longer term planning with particular attention to the following issues: 1. Financial stability and agility. Although QF’s financial oversight of QMA through PUE provides excellent stability, compliance, and risk management, development of limited contingency funds and/or expedited turnaround for emerging opportunities limits institutional responsiveness and operational agility. 2. Tuition. The RT urges QMA in its discussions with PUE and QF to resist further increments to the percentage of program operational costs borne by tuition so that the inclusivity and quality of QMA’s arts-educational mission and vision can be maintained and enhanced. 3. Maintenance. Reliance on external agencies for operational and maintenance needs, while financially sound, needs to be optimized to avoid delays in critical turnaround support that can affect teaching

continuity and performance preparedness, particularly for sensitive equipment such as pianos, string instruments, and recording technologies.

| | |
|--|--------------------------------|
| Standard 5.3. The institution has sufficient qualified support staff. | Substantially compliant |
|--|--------------------------------|

Recommendations and Suggestions for enhancement

QMA’s limited support cohort and reliance on part-time external help leaves several current and advisable-future portfolios understaffed. In the context of current needs and future expansion the RT recommends that a longer-term coherent support staff strategy is needed to become fully compliant.

1. Support roles. The highly dedicated but small support staff leaves many roles unfilled or held by one person, which creates excessive strain during peak periods and underscores the need for strategic planning of cohort development with a view to expansion.
2. Part-time support. The part-time IT support covers basic office-type maintenance but is inadequate for the specialized technology needs of a high-quality music program with constantly evolving digital platforms.
3. Specialized Training. Support staff could use additional types of PLD training from QMA in collaboration with PUE and/or outside specialists in areas such as arts administration, event management, digital music technologies, or conservatory-level library operations.

6. Communication, organisation and decision-making

| | |
|---|--------------------------------|
| Standard 6.1. Effective mechanisms are in place for internal communication within the institution. | Substantially compliant |
|---|--------------------------------|

Recommendations and Suggestions for enhancement

QMA’s myriad communications tools are impressive but lack a clear hierarchy of purpose. The RT recommends a review of communications tools and guidelines for their particular use is needed to become fully compliant.

1. Establish clear hierarchy and guidelines for the purpose and use of the multiple communications platforms being employed.
2. Find ways to address the excessive demands on support staff during peak periods that lead to overload and gaps in communications effectiveness.
3. Develop training modules, templates, and process monitoring to ensure consistency, clarity and tone in parent-teacher and internal communication.

| | |
|---|------------------------|
| Standard 6.2. The institution has an appropriate organizational structure and clear decision-making processes. | Fully compliant |
|---|------------------------|

Suggestions for enhancement

Although addressing some of the PUE-related issues listed below could be quite challenging, the RT is confident in the QMA-PUE relationship and deemed that the suggestions for QE lie within the fully compliant range.

1. Clarify how strategic decisions are communicated downward for implementation, and how faculty input is communicated upward to inform institutional planning; for example, the scope of authority for Faculty Representative (FRs). 2. Within a well-regulated governance system, clarifying how the flow of decisions between QMA and PUE, particularly those that require escalation, could help ensure timely implementation and support coherence in operational and strategic processes. 3. Regular and less formal communication with parents should be encouraged and the too-lengthy multiple-choice-format annual surveys revised to be more effective in response rate and content.

7. Internal quality culture

Standard 7.1. The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.

Fully compliant

Suggestions for enhancement

1. While stakeholder (e.g., annual parent) surveys and feedback systems are well developed at the data-collection level, their influence on governance processes needs to be better articulated. 2. Clarify how non-leadership teaching staff have structured opportunities to contribute to strategic or long-term institutional planning. 3. The RT received the QF/PUE School Climate Index (SCI) Report 2025 during the site visit. It was noted that there were statistically significant drop-offs in response rates and minor drops in satisfaction in some areas. The SCI would benefit from some follow-up analysis and change implementation.

8. Public interaction

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

Fully compliant

Suggestions for enhancement

1. Broadening QMA's local and regional engagement beyond QF's ecosystem would diversify its audience base, strengthen its societal impact, and further its overall mission. 2. Expand QMA's partnerships with Arab music institutions and organizations parallel to those developed for Western music to enhance the overall dual-heritage mission. 3. Expand

initiatives that document, perform, and research Qatar’s own unique musical heritage to complement existing intercultural programming and strengthen QMA’s contribution to national cultural preservation. 4. Aspiring towards a more formal recognition from Qatari leadership—government, QF, PUE, Ministry of Education—of QMA’s pivotal role in Qatar’s cultural outreach and educational mission would strengthen QMA’s work and impact.

Standard 8.2. Information provided to the public about the institution is clear, consistent and accurate.

Fully compliant

Suggestions for enhancement

1. Develop methods to assess the reach, impact, or effectiveness of the multiple communication platforms and strategies (e.g. analytics, engagement data, audience segmentation). 2. The website needs updating and a method to maintain up-to-date information. 3. Continue to develop a comprehensive FAQ section to avoid potential barriers for new families seeking basic institutional information.

Conclusion

The Qatar Music Academy (QMA) is a young institution that has made outstanding progress in fifteen years of operation towards the realization of its distinctive vision to be “internationally renowned for excellent music education incorporating both Arab and Western music, thereby helping to foster a thriving music culture in Qatar.” Through its two departments, the Western Music Department (WMD) and the Arab Music Department (AMD), QMA offers four programs: Music Appreciation (MA), Preparatory Program (PP), Academic Program (AP), and Music For All (MFA). These allow smooth progression from early childhood through rigorous pre-college training and also reach out to aspiring musicians of all ages and levels.

The well-structured and articulate Self-Evaluation Report (SER), with its extensive supporting documents, provides a detailed picture of QMA’s current state and future directions, including thoughtful sections of reflections and challenges. The openness and candour of discussions during the site visit contributed greatly to the Review Team’s (RT) overall positive impression of the institution and its stakeholder community.

The RT found many strong points, which are commended in the short list below. More detailed descriptions of the institutional and program strengths, as well as points for further quality enhancement, are found above in each Standard of the Report and in the Summary of Compliance.

QMA’s vision and mission are well-articulated and ambitiously implemented within the unique demographic and cultural context of Qatar.

The multinational multicultural student population (over 60 nationalities, drawn mostly from over 40 international pre-college schools) and faculty cohort (over 40 faculty, drawn from 23 countries) create an intrinsically international environment.

The faculty, including Qatar Philharmonic Orchestra (QPO) players, is of international quality and is highly dedicated to the development and delivery of excellent pre-college programs that incorporate current learning outcomes and best practices.

A distinctive and impressive feature of the institution and its programs stems from the complementation and collaboration between the AMD and WMD, which creates formal and informal opportunities for intercultural engagement that broadens students’ musical development through exposure to diverse stylistic and pedagogical approaches.

Program learning outcomes (PLOs) and goals are clearly defined and well-documented with curricular structures and assessment models reviewed annually and informed by best international conservatory practices.

There are distinct progression mechanisms for the four programs and smooth movement between them, recognizing that musical development may be non-linear and preparing students for advanced studies and/or lifelong engagement with music.

The number of graduates progressing to Higher Music Education Institutions (HMEIs) is quite strong, given QMA’s age and size. A Zoom meeting with alumni provided excellent insight into their perception of their positive QMA experience and its relevance for their subsequent academic and artistic endeavours.

QMA provides precise and transparent documentation about its inclusive, yet selective admission qualifications and processes, including concrete advice and feedback for families.

There are two audition periods, and applications are accepted throughout the year, offering flexibility to families who relocate mid-year.

Scholarship auditions, bursaries, QPO soloist opportunities, annual awards, and participation in events provide students with structured avenues for performance, recognition of achievement, and advancement.

QMA has assembled a highly qualified international teaching staff, who are indefatigable in their pedagogical work with the students, in their artistic work and coordination efforts for the many events and concerts, and in their engagement with the parents and the overall community.

The deployment of more than 40 full-time, part-time, and freelance faculty members in Western classical and Arab traditional instruments, musicianship, early childhood education, chamber music, and ensembles aligns with programmatic needs and institutional objectives, although the RT identified a need for greater investment in the MA early-childhood-education program.

The RT was particularly impressed by the fluidity of cooperation and collaboration between the teaching staffs of the WMD and AMD, demonstrating that the culture of QMA fosters an openness and preparedness to share, exchange, and innovate, which is remarkable and fully aligned with QMA's distinct mission and vision to promote and educate across musical traditions and cultures.

QMA provides structured preparation and ongoing faculty support, from recruitment challenges through induction training, ongoing professional development (PLDs), and participation in area-specific and Academic Committee (ACCO) meetings.

QMA is located in a purpose-built facility in Katara Cultural Village, a cultural and commercial complex dedicated to promoting the arts. The main building is modern and welcoming, and QMA has access to several other cultural institutions and spaces. The RT noted the logistic challenges of relocating to these often acoustically limited spaces and the desirability of developing an in-house high-quality recital hall.

The oversight of QMA by QF through PUE, though occasionally bureaucratically burdensome, ensures its financial and operational stability, while allowing it appropriate autonomy in the design and delivery of its programs. The RT appreciated its access to QF/PUE executive leadership.

QMA has a highly qualified and dedicated, if numerically lean, support staff.

There are appropriate communication tools in place that connect parents, students, teachers, and administrative staff, including multiple e-platforms, as well as printed handbooks and reports.

Faculty communication is facilitated through secure email, shared calendars, and MS Teams resources, and area-specific handbooks and curricula, with structured and well-documented meeting cycles.

Communication effectiveness is monitored through Annual Program Reviews, parent satisfaction surveys, and a QF School Climate Index (SCI) report.

The organizational structure is clearly defined with two departments (AMD and WMD), each led by a Head of Department supported by discipline-specific faculties (Strings, Piano and Voice, Winds and Percussion, Arab Traditional instruments). The governance framework is an effective multi-layered decision-making structure incorporating several interconnected bodies including the Senior Leadership Team (SLT), Academic Committee (ACCO), Faculty Representatives (FRs), discipline-based faculties, and specialized workgroups.

QMA has a multi-level, systematically integrated process of Quality Assurance, both internally and externally, through Annual Program Reviews, progress monitoring and stakeholder feedback, and through QF's (and PUE's) EJADAH review mechanism and School Climate Index (SCI) survey report.

QMA's memberships in the Association of European Conservatories (AEC) and Young Music Talents Europe (YMTE), and its adoption and adaptation of internationally benchmarked PLOs and external examination standards (e.g., Associated Board of the Royal Schools of Music ABRSM) assist in monitoring and maintaining quality. Students and parents are invested in the quality of the teaching, and public presentations and their engagement contributes to the ongoing success of the institution.

QMA is deeply embedded in the cultural and educational life of Qatar with extensions to the wider Gulf region. Closely linked with the QPO, the QMA implements a consistent program of community-facing activities, including educational concerts, school outreach, cultural diplomacy with embassies, and interdisciplinary events. The RT also noted recent efforts to reach out to native Qatari folkloric music traditions.

A broad range of communications platforms, including the website (which needs updating), FAQs (under development), newsletters, social media, surveys, emails, and printed materials, consistent with QF and PUE policies and guidelines, ensure that diverse audiences are reached through multiple access points.

In conclusion, the Qatar Music Academy (QMA) is an excellent pre-college music institution with a compelling educational and cultural presence, incorporating both Western Music and Arab Music idioms and learning outcomes. Financially and structurally supported by the Qatar Foundation (QF), through its Pre-University Education (PUE) division, QMA fulfils a unique and vibrant role in Qatar's distinctive socio-cultural context, and deserves recognition for its extraordinary educational and artistic achievements to date and its ongoing international leadership potential. The MusiQuE Review Team salutes the QMA for its current success and wishes it well in its future endeavours.

Based on the institution's compliance with the MusiQuE Standards for Pre-College Music Education (2017), as summarized above, the Review Team would propose that QMA be accredited.

Annex 1. Site-visit Schedule

| Day 0 – Arrival Day (8/12/2025), Monday | | | |
|---|---------------------------------------|--|--------------|
| Time | Meeting (working session) | Participants of the meeting (names and positions of the participants from the visited institution) | Location |
| | <i>Arrival of Review Team members</i> | | |
| 20:00- | Dinner | Review Team alone | At the Hotel |

| Day 1 – (9/12/2025) / Tuesday | | | |
|---------------------------------------|---|--|----------------------------------|
| Time | Meeting (working session) | Participants of the meeting (names and positions of the participants from the visited institution) | Location |
| 8:15 or 8:30 based on RT's preference | 15 minutes orientation | <ul style="list-style-type: none"> • Registration to the building (compulsory security procedure) • Conference Room (Internet connection, QMA software access) • Overview of the building and short briefing (logistics) | Reception Area / Conference Room |
| 8:30-11:00 | Preparatory meeting of the Review Team | Review Team alone | |
| 11:00-12:30 | Meeting 1 <i>Meeting with the management of the institution</i> | <u>Senior Leadership Team</u> Director | Conference Room |

| | | | |
|-------------|--|---|-----------------|
| | | Head of WMD Head of AMD Head of Academic Studies | |
| 12:30-12:45 | Review Team meeting <i>Review Team members share conclusions with Secretary (debriefing)</i> | | |
| 12:45-13:45 | Lunch | Review Team alone | |
| 13:45-14:15 | Meeting 2.1 <i>Meeting with senior administrative staff</i> | <u>Admin Team:</u> Admission Officer & Librarian Facility Manager School Secretary IT Officer HR Specialis | Conference Room |
| 14:15-14:45 | Meeting 2.2 <i>Meeting with PUE Central Finance Office</i> | <u>PUE Finance and Administration</u> Finance Expert | Conference Room |
| 14:45-15:00 | Review Team meeting <i>Review Team members share conclusions with Secretary (debriefing)</i> | | |
| 15:00-16:30 | Meeting 3 <i>PUE Central - QA office</i> | <u>EJADAH Team (PUE Central QA Office)</u> Evaluation and School Improvement Partners | Conference Room |
| 16:30-16:45 | Review Team meeting | | |

| | | | |
|-------------|---|--|----------|
| | <i>Review Team members share conclusions with Secretary (debriefing)</i> | | |
| 16:45-17:00 | Break | | |
| 17:00-17:45 | Meeting 4 <i>Students</i> | <u>Students</u> WMD-AP-Diploma / Piano – Cello / 17 years old WMD-AP-Grade 5 / D.Bass / 17 years old WMD-AP-Diploma / Violin / 17 years old AMD-AP-Grade 6 / Violin / 13 years old AMD-MFA / Oud / 26 years old WMD-AP-Diploma / Cello / 15 years old WMD-AP-Diploma / Piano / 20 years old WMD-AP-Grade 7 / Voice - Violin / 16 years old WMD-AP-Diploma / Piano – Trumpet / 13 years old | Room 40 |
| 17:45-18:00 | Break | | |
| 18:00-19:00 | Meeting 5 <i>Parents</i> | <u>Parents</u> <ul style="list-style-type: none"> ● France ● Qatar ● Canada ● Hong Kong ● Canada ● Turkiye | Room 40 |
| 19:00-20:00 | Review Team meeting <i>Reflection on the first day and preparations for day 2</i> | | |
| 20:00- | Dinner as proposed by the institution | | At Hotel |

Day 2 – (10/12/2025) / Wednesday

| Time | Meeting (working session) | Participants of the meeting (names and positions of the participants from the visited institution) | Location |
|-------------|---|---|----------|
| 9:00-9:30 | Preparatory meeting of the Review Team | Review Team alone | |
| 9:30-10:30 | Meeting 6 <i>Meeting with QMA Academic Committee</i> | Academic Committee Head of WMD Head of AMD (<i>He was excused by the chair to accompany RT member to the hospital for medical emergency</i>) FR of Piano and Voice: FR of Strings FR of Winds and Percussion | Room 412 |
| 10:30-10:45 | Review Team meeting <i>Review Team members share conclusions with Secretary (debriefing)</i> | | |
| 10:45-11:00 | Break | | |
| 11:00-12:30 | Meeting 7 <i>Meeting with teachers (Instrumental, Musicianship, Ensemble teachers combined)</i> | Teachers: Head of Academic Studies Piano + Musicianship Piano Guitar + Ensemble Musicianship Music Appreciation | Room 412 |

| | | | |
|-------------|--|---|------------------------------|
| | | Double Bass Clarinet Kaman + Ensemble Nai + Musicianship + Ensemble | |
| 12:30-13:45 | Lunch | Review Team alone | |
| 13:45-15:30 | Review Team meeting: <i>Review Team members share conclusions with Secretary (debriefing)</i> | | |
| 15:30-16:00 | Break | | |
| 16:00-16.30 | Guided tour – Review of the facilities (studios, concert venues, practice facilities, libraries etc.) (Guides as proposed by the institution). | | |
| 16:30-17:30 | Review Team meeting <i>Reflection on the second day and preparations for day 3</i> | | |
| 17:30 | Transportation pick up from QMA to PUE Theater (25-30 min travel) | | |
| 18:30-19:30 | Attendance of a concert | <u>QMA Students Performances (Combined Concert WMD-AMD/Solo and Ensembles)</u> <ol style="list-style-type: none"> 1. Qatar Youth Orchestra 2. Soloist 1 3. Soloist 2 / Mini-Takht finishing) 4. String Quartet 5. Qatar Senior Youth Choir | PUE Theater – Education City |

| | | | |
|--------|--------|-------------------|---------------------------|
| 19:30- | Dinner | Review Team alone | Post Concert Refreshments |
|--------|--------|-------------------|---------------------------|

| Day 3 – (11/12/2025) / Thursday | | | |
|--|---|---|----------------------------------|
| Time | Meeting (working session) | Participants of the meeting (names and positions of the participants from the visited institution) | Location |
| 10:45-11:00 | Break | | |
| 11:00-13:00 | Review Team meeting <i>Preparation for the feedback meeting</i> | | |
| 13:00-13:30 | Meeting 8 Meeting with Executive Director | <u>Executive Director of SACE</u> Ms Sara Al-Hajri | QF-EDI Building / Education City |
| 13:30-14:00 | Lunch | Review Team alone | |
| 14:00-15:00 | Meeting 9 Alumni | <u>QMA Alumni (online meeting)</u> | Online |
| 15:30-15:45 | Break | | |
| 15:45-17:15 | Observation of classes | | QMA |
| 17:15-17:30 | Break | | |

| | | | |
|-------------------------------------|---|---|-----------------|
| 17:30-19:00 | Observation of student performances during exam | All Faculties from all levels | Room 412 |
| 19:00-19:30 | Review Team meeting <i>Preparation for the feedback meeting</i> | | |
| 19:30-20:30 | Meeting 10 Feedback to the institution | Leadership of the institution (normally the same group as in the first meeting) | Conference Room |
| END OF THE SITE-VISIT | | | |
| DINNER WITH THE INSTITUTION (20:30) | | | |
| | Departure of the Review Team members / Free time | | |

Annex 2. List of documents provided to the review team

Qatar Music Academy Self-Evaluation Report (SER)
November 2025, 48 pp.

Annexes to the SER

91 Annexes (see list, SER pp.47–48) consulted online

Numbered List (cross-referenced to Standard numbers and SER reference pages), and
Categorized List (for fast access thematically)

Updated documents (received in hardcopy during site visit):

Fee Structure and Guidelines 2025/2026

The Admission Policy and Procedures 25/26

Child Protection Policy 2025/2026

Inclusion Policy 2025/2026

Academic Integrity Policy 2025/2026

Assessment Policy 2025/2026

Promotion and Retention Policy 2025/2026

Language Policy 2025/2026

Library Policy 2025/2026

Family Handbook 2025/2026

Parental Guideline: Supporting Your Child's Musical Journey 25/26

School Climate Index Report 2025-2026: Qatar Music Academy [QF Report]

Faculty Handbook 2025/2026

Piano Faculty Handbook 25/26

Western Voice Faculty Handbook 25/26

Strings Faculty Handbook 25/26

Winds and Percussion Faculty Handbook 25/26

Classical Guitar Handbook 25/26

Qatar Music Academy “Noor: Light of Winter” Concert Program, December 10, 2025
(Qatar Youth Orchestra, Ad Libitum String Quartet, Master Takht, Sze Han Violin Soloist,
Qatar Youth Senior Choir)

Annex 3. Definition of compliance levels

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

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