

# MUSIC QUALITY ENHANCEMENT

## **Institutional review**

**College of Music, Mahidol University**



**Site visit date: 15<sup>th</sup> June – 17<sup>th</sup> June 2017**

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## Executive Summary

The College of Music, Mahidol University is a truly exceptional institution. It fully complies with all MusiQuE standards. The Review Team found that the College of Music's strongest points are the vision that permeates the whole teaching and learning environment and that strongly addresses the needs of country and region. All the measurements taken from this vision guide the still developing institution safely and brilliantly through this process and surely far beyond it.

It is commendable how the CoM succeeded already in transforming the local and regional cultural environment and how it has taken a leadership role within ASEAN. The Review Team finds it truly exceptional how the institution has the vision of developing culture and life in general in the country and the region.

- The campuses for the general public, which are ingenious and remarkable,
- The ability to attract and maintain partnerships, even amongst competitors and
- The creation of TPO

are but a few manifestations of this.

The College manages to be embedded in the region and at the same time to look beyond, which it aspires as well. Faculty, staff and students benefit from the clear dedication to internationalisation and at the same time to honouring the roots of Thai art. The facilities in which the College is situated mirror the beautiful idea of literally connecting to the environment with trees from Thai forests being planted in open spaces giving at the same time room to musical practice under the open sky.

Financially and structurally stable, the institution thrives. The communication in the CoM runs smoothly, students call the institution their "home" and graduates enjoy coming back to the College. Teachers and students feel very well supported in their work and continuous professional development.

Internal quality assurance is in place and its value shared by all members of the institution who are openly reflecting on their strengths and further needs.

The frequent internal meetings that have a focus on curriculum development are very effective. The way the curriculum is continuously being revised and developed ensures that it will always follow the changing needs of the

profession and will not become stagnant and obsolete. It is impressive how students and faculty all feel they can impact evolutions and discussions.

The Review Team supports the central need expressed by the institutional representatives met during the site-visit and believes that, in order for CoM to fully achieve the international ambition; national recognition of artistic merit in professional development is a necessary requirement. The Review Team therefore recommends that the CoM continue its efforts to making fostering and developing the arts recognisable as equivalent to scientific research by public authorities. In institutions with similar missions, especially in Europe, this is a fundamental prerequisite for recruiting the best possible artists and teachers.

## Introduction

In January 2017, the College of Music, Mahidol University (CoM) requested an institutional quality enhancement review with MusiQuE – Music Quality Enhancement in order to engage in a quality enhancement process that is musician and music educator centered, as music and music education in Thailand grapples with the challenge of being viewed equally with other “hard science” fields. Moreover, the institution’s leadership was interested in getting feedback about their work and processes from an international perspective.

The review followed a three-stage process:

1. CoM wrote a self-evaluation report (SER) based on, and structured according to, the *MusiQuE Standards for Institutional Review* (see MusiQuE Standards for Institutional, Programme and Joint Programme Review, pp. 18-29).
2. An international Review Team studied the self-evaluation report and conducted a site visit at CoM from 15<sup>th</sup> June – 17<sup>th</sup> June 2017. This comprised of meetings with the CoM Dean, Associate Deans, Assistant Deans, Program Chairs, members of the Board of Directors, Senior Administrative Officers from Academia and Administration, Students, Teachers, former Students, Representatives from the Profession and Regional Partners from the sector, as well as a guided tour on campus and to a campus for the general public, several music performances and a concert of the Thailand Philharmonic Orchestra. The Review Team used the *MusiQuE Standards for Institutional Review* noted above as the basis of its investigations.
3. The Review Team produced the report that follows, structured following the *MusiQuE Standards for Institutional Review*.

The Review Team consisted of:

- Mist Thorkelsdottir, Expert/consultant in higher music education, former Dean of Music of the Iceland Academy of the Arts, former Head of Academy of Music and Drama Gothenburg (Review Team Chair)
- Tuomas Auvinen, Founder, CEO Creader Ltd, former Rector of The Sibelius Academy, Helsinki
- Melissa Mercadal, Coordinator of research and master programs, ESMUC, Barcelona
- Ankna Arockiam, Master student and former Students’ Union President at the Royal Conservatoire of Scotland, Glasgow, Scotland, United Kingdom
- Ester Tomasi-Fumics, Advisor on curriculum development and study law, University of Music and Performing Arts Vienna University (Review Team Secretary)

The Review Team would like to thank the representatives of the College of Music, Mahidol University for the production and timely delivery of the self-evaluation report and all supporting documents, for the organisation of the site-visit and for the hospitality they demonstrated. The Review Team was able to meet various stakeholders and the atmosphere of all meetings was open and collegial. The Review Team was impressed with the knowledge and use of English, which contributed to an open dialogue. The Review Team hopes that all stakeholders who took part in the review will be duly informed about where the report can be accessed.

## Key data on CoM

<b>Name of the institution</b>	<b>College of Music, Mahidol University</b>
<b>Legal status</b>	<b>Semi-autonomous public institution</b>
<b>Date of creation</b>	<b>1994</b>
<b>Website address</b>	<a href="https://www.music.mahidol.ac.th">https://www.music.mahidol.ac.th</a>
<b>Departments</b>	<ul style="list-style-type: none"> <li>- Musicology</li> <li>- Music Education (Dusdi Baribatra Institute)</li> <li>- Music Composition &amp; Theory</li> <li>- Music Business</li> <li>- Music Technology</li> <li>- Jazz</li> <li>- Music Entertainment</li> <li>- Piano</li> <li>- Classical Guitar</li> <li>- Strings and Chamber Music</li> <li>- Voice Performance</li> <li>- Brass and Percussion</li> <li>- Woodwind</li> <li>- Conducting</li> <li>- Thai and Oriental Music</li> <li>- General Education</li> <li>- Music Therapy</li> </ul> <p><i>Source: SER p. 28</i></p>
<b>Programmes offered</b>	<p>Pre-College Program (Young Artist Music Program):</p> <ul style="list-style-type: none"> <li>- Classical music performance</li> <li>- Thai and oriental music</li> <li>- Jazz</li> <li>- Music Theater</li> </ul> <p>Undergraduate Program (Bachelor of Music):</p> <ul style="list-style-type: none"> <li>- Classical music performance</li> <li>- Thai and oriental music</li> <li>- Jazz</li> <li>- Music Theater</li> </ul>

	<ul style="list-style-type: none"> <li>- Popular music</li> <li>- Music composition</li> <li>- Music technology</li> <li>- Music business</li> <li>- Music education and pedagogy</li> </ul> <p>Master's Programs:</p> <ul style="list-style-type: none"> <li>- Master of Music (M.M.): majors in <ul style="list-style-type: none"> <li>o Performance and pedagogy</li> <li>o Collaborative piano</li> <li>o Composition and theory</li> <li>o Jazz</li> <li>o Conducting</li> </ul> </li> <li>- Master of Arts (M.A.): majors in <ul style="list-style-type: none"> <li>o Musicology</li> <li>o Music education</li> <li>o Music business</li> <li>o Music therapy</li> </ul> </li> <li>- Master of Arts Program in Music Education (Special Program)</li> </ul> <p>Doctoral Programs:</p> <ul style="list-style-type: none"> <li>- Doctor of Philosophy Program (Ph.D.) <ul style="list-style-type: none"> <li>o Musicology</li> <li>o Music education</li> </ul> </li> <li>- Doctor of Music Program (D.M.) – International Program: <ul style="list-style-type: none"> <li>o Performance and pedagogy</li> <li>o Composition and theory</li> <li>o Conducting</li> </ul> </li> </ul> <p><i>Source: SER pp. 3,4</i></p>
<b>Number of students</b>	<p><b>1,307 students (251 in Pre-College, 765 in Undergraduate Studies, 248 in Master's Studies and 43 in Doctoral Programmes)</b></p> <p><i>Source: SER, p. 4</i></p>
<b>Number of teachers</b>	<p><b>129 full-time</b></p> <p><b>195 part-time</b> <i>[information provided on site]</i></p>

## 1. Institutional mission, vision and context

### Standard 1: the institutional mission and vision are clearly stated.

In the SER the CoM describes its vision as follows: “College of Music, Mahidol University is an international standard music institute.” [SER, p. 11] It’s Mission is “to excel in music education, research and creative works, academic services and arts and culture with integrity to the betterment of Thai society.” [SER, p. 14] Additionally, the CoM seeks to “produce musicians who have morals and talent” [idem].

The CoM is located in the city of Salaya in the outskirts of Bangkok. Where there was a swamp 25 years ago, the leadership of the CoM strives to develop not only the music education in Thailand with the aim to excel but also to change society and the nearer and wider region it is placed in [Meeting with Administration Team].

The Associate Deans describe the process of developing and writing the SER as a very beneficial process for the institution [Meeting with the Dean and the Associate Deans]. The SER was printed in a small colourful brochure with professional pictures and made available to not only the review team and the principal management but also to all staff and interested external partners [idem]. In each domain, an analysis of challenges faced and reflections was introduced in the SER [ex. SER, p. 17].

In the reflective part on p. 17 of the SER the institution reflects its vision and mission. It is very clear from the text the institution sees itself as a developing institution in a developing society. It reacts according to the needs of this society and the artistic requirements of international higher education in the arts. One example is mentioned in the self-reflection amongst others: the aging society and lower birth rates. The institution reacts to these changes in population by emphasizing music therapy and its benefits to society and by focusing on the youngest.

The long-term strategy of the institution is to build a musical understanding in the people of Thailand, to foster potential students and to build an audience for music while at the same time connecting to the roots of Thai musical culture and values. [Meeting with the Dean and the Associate Deans]

The leadership of the institution is very much aware of what it needs to achieve the ambitious goals of the CoM. The institution has set up the Thailand Philharmonic Orchestra (TPO) as a professional body [idem]. It has installed a pre-college boarding school and built beautiful and fitting facilities on campus for the TPO, the College and the School

[Site visit tour on campus]. It operates three Music Campuses for the General Public (MCGP) which gives over 3.000 children the opportunity to learn music [SER, p. 71].

The Institution believes that the “development of the ASEAN (Association of Southeast Asian Nations) community are keys for the establishment of a cultural network”. Following this believe, it created and hosts the Southeast Asian Directors of Music Association (SEADOM). [SER, p. 17]

The institution also believes in bringing the wider world on campus and members of the CoM to the world beyond Salaya. The management built its strategy according to this vision and is seeking for opportunities to hire international staff as well as sending out as many members of the institution to continuously develop their international experience and bring it back to the institution [SER, idem].

In the meetings with the management, the students, the teachers and external stakeholders, the vision and mission of the institution was in one way or the other reflected by the members of the respective group. [Meeting with the Dean and the Associate Deans, Meeting with Senior Administrative Staff, Meeting with Regional Partners, Meeting with Teachers, Meeting with Students]

The Review Team found that the strong vision permeates the whole teaching and learning environment and that it strongly addresses the needs of country and region. The vision is extremely well embedded in the institution and all encompassing. It is commendable how the CoM succeeded already in transforming the local and regional cultural environment and how it has taken a leadership role within ASEAN.

The Review Team commends the CoM for the openness of the institution towards the quality enhancement process and the awareness of its benefits.

The Review Team was impressed that the campus for general public included a concert hall and practice rooms for all registered students (including students of CoM) to use.

The Review Team supports the central need expressed by the institutional representatives met during the site-visit and believes that, in order for CoM to fully achieve the international ambition; national recognition of artistic merit in professional development is a necessary requirement. The Review Team therefore recommends that the CoM continuous its efforts to making fostering and developing the arts recognisable as equivalent to scientific research

by public authorities. In institutions with similar missions, especially in Europe, this is a fundamental prerequisite for recruiting the best possible artists and teachers.

**The Review Team concludes that CoM fully complies with MusiQuE Standard 1.**

## 2. Educational processes

### 2.1 The programmes and their methods of delivery

**Standard: the goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery**

Program committees appointed by the Dean of CoM are in charge of the design and revision of the College's study programs. "The committees include representatives from various majors. These teams meet regularly (monthly or even bi-monthly) to discuss and summarize curriculum design, including the program's general information, the structure and study plan, learning outcomes, teaching and evaluation strategies, among others." [SER, p.19] Additionally, "all program chairs also meet monthly with the Dean and the Associate Dean for Academic Affairs to oversee and supervise the progresses of the program design and revisions" [idem]. For each programme, a handbook (TQF2) states all required information and curriculum elements. The Programme Development Committee and external musical experts review this handbook. The final approval of TQF 2 comes from the Mahidol University Council after being internally approved by CoM's Board of Administration. [idem and Meeting with Academic and Administrative Staff]

In the program design, the standards of the Thai Qualification Framework (TQF) are embedded. As the five learning outcomes of the TQF are not covering all skills relevant for the music sector, TQF is completed by a sixth learning outcome in CoM's programs, namely "psychomotor skills". [Meeting with Academic and Administrative Staff, Annex 2.1-2 (Program Books)] The stipulated TQF2 learning outcomes are used when assessing students and known to the students and teachers, although the awareness of them is higher among graduate and doctoral students [Meeting with students, Meeting with teachers].

The study cycles in the CoM build on each other: pre-college education prepares for the Bachelor admission exam. Successful undergraduate studies enable students to access the Masters level. The third cycles, consisting of a PhD programme and a Doctor of Music programme, correspond with Master studies differentiating between a Master of Music and a Master of Arts. A Special Master programme is catering to the needs of Music Educators, who are already in the profession and who wish to engage in further tertiary study [SER, p. 22 and Meeting with Senior Administrative Officers (Academic)]. Students realising that they would like to shift the focus of their studies between the different Master programmes are able to do so and assisted by administrative staff [Meeting with Senior Administrative Officers (Academic)].

All students have the opportunity to participate in a musical project according to their own interest in music at least once in each study cycle. [Meeting with Senior Administrative Officers (Academic)]. They apply for their project and a team consisting of four teachers of the CoM decides if the project is accepted. Then successful projects are assigned a budget and the students get help of the teachers in planning and realising the project. [idem] A number of credits in curricula are allocated for music related and for free electives. [SER, p. 23 and Annexes 2.1-4.2 and 4.3 (Student Handbooks)] Independent study, internships and work practice as a method of delivery also shape the individual profiles of the students [Meeting with Programme Chairs].

The CoM hosts more than 300 performances per year in facilities on campus and additionally students attend local, national and international competitions [Annex 2.1-4 (CoM Event Calendar)]. Congresses and events at the University of Mahidol and the CoM offer more opportunities for students to perform or for student works to be performed [SER, p. 27].

The curricula offer students two hours private lessons each week in their major subject (applied private lesson) [Annex 2.1-2 (Program Books)]. Additionally, minors can also be taught in one-to-one lessons [Meeting with Programme Chairs]. Practical (instrumental) group lessons, ensemble lessons, classroom lessons and guided independent study are methods of delivery of the course contents [SER, p. 24].

Research is embedded in all curricula. The undergraduate programs prepare the students for research tasks in classes connected to “General Education” which include regular written and research assignments. In the graduate programs research assignments are tailored to the program specifics. The performance based master and doctoral studies centre the reflective tasks around musical performances and the M.A. and Ph.D. programs include research as a graduation requirement [SER, p. 26 and Meeting with Students]. It was mentioned that research in musicology is centred on traditional Thai Music [Meeting with Teachers]. As this music has not been investigated very much so far, there lies a lot more work in front of musicologists at the institution. Students regard research as important even more in this area. [Meeting with Students]. The CoM currently is building a “living” Museum (Museum of South East Asian Music) on campus with the focus to preserve knowledge and artefacts of traditional Thai music, also based on the research being carried out at the CoM [Site visit tour on campus]. Renowned traditional Thai musicians are regularly brought in from the villages, even though they do not have the required university degrees, to teach and perform with students of traditional music [idem]. The goal is that in the future traditional music alumni will come back to CoM as teachers with the right certifications [Meeting with the Dean and the Associate Deans]. The CoM invests in research

and builds its curricula accordingly. It became very clear throughout the site visit that the teachers and students are undertaking a range of activities that support original and innovative work. [Meeting with Students and Meeting with Teachers]. At the same time, it was on several occasions expressed by the leadership, the teachers and the senior academic and administrative staff that their efforts in the non-purely traditional “scientific methods” are not recognised by the authorities for academic promotion by the Commission on Higher Education. As a result, no professorship can be awarded to teachers at the CoM who do not engage in traditional research [SER, p. 41].

The CoM provides a web-based IT tool called COMMAS (“College of Music Mahidol University Academic System”). Within COMMAS students are asked to evaluate every course they have taken during a term. They have to answer pre-set questions about the quality of teaching and to reflect on their own learning before they can register for a new subject [Meeting with Students, Teachers, Annex 2.3-3 (Example of course evaluation)]. The review team could experience an atmosphere in the different meetings that was open and engaging. Students clearly reflected about the studies they have undertaken at the CoM and mentioned the evaluations as part of their reflective process [Meeting with Students].

Guidance on academic questions, career and personal matters is wide-ranging at the CoM. Pre-college students in the YAMP (Young Artist Music Program) have a homeroom teacher who can give guidance. Additionally, a weekly guidance class and several studio classes help the youngest on their way into serious musical study [SER, p.27 and Meetings with Students and Teachers]. Students in undergraduate and graduate programs are informed about the CoM and their studies through course handbooks [Annex 2.1-2 (Program Books)] and an orientation day. Each student at the CoM is additionally assigned an academic advisor. In the personal instrumental or studio classes students have a variety of opportunities to get feedback and guidance in career and academic matters [SER, p.27 and Meetings with Students and Teachers]. If students wish to change a teacher, a formal request through the COMMAS system is required. The senior academic staff has assured the review team that such requests are processed swiftly and the students have mentioned this option in case of problems [Meetings with Students, Teachers and Senior Administrative Officers]. The teachers reported that it is part of the institutions policy to allow a variety of teachers in students’ academic career to widen the perspective of both teachers and students [Meetings with Teachers and Senior Administrative Officers].

According to the Review Team, the goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery.
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The frequent meetings that have a focus on curriculum development are very effective. The way the curriculum is continuously being revised and developed ensures that it will always follow the changing needs of the profession and will not become stagnant and obsolete. It is impressive how students and faculty all feel they can impact evolutions and discussions.

Research is embedded in the curricula, encouraged and supported with funds and seminars, also for performing faculty.

The CoM provides excellent support for students' artistic projects, financially and organisationally and at the same time encourages students to learn about the different parts of the business by engaging them in all tasks needed to set up artistic events.

Students are well guided into and through their studies at CoM personally and in administrative and study matters.

**The Review Team concludes that CoM fully complies with MusiQuE Standard 2.1.**

## **2.2 International perspectives**

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

For the CoM the globalization strategy of Mahidol University is relevant as well as the translation of this strategy into the CoMs' institutional strategy on internationalisation. The strategy includes both, bringing the world to the institution by international teachers being full time staff and numerous guest teachers. On the other hand, students and staff of the CoM are actively encouraged to incorporate an international experience in their curriculum [Annex 2.2-1 – University Globalization Strategy and Annex 2.2-2 CoM IR Office Strategy]. The aim is to “make the College of Music, Mahidol University a truly vibrant, multi-cultural community for all its faculty, support staff, and students” [Annex 2.2-2 CoM IR Office Strategy]. The strategy addresses global networks, global students and faculty and the promotion of internationalisation [idem].

On top of this, the leadership of the institution regards an internationally understood working and teaching language as a key requirement to become international [SER, p. 28]. The CoM has a language policy that is in line with this prerequisite. English is an offered language option in all courses that include international students who do not speak

or write Thai and in the “international” programs that are completely taught in English [SER, p. 28 and Meetings with Teachers and Senior Administrative Officers]. In the meeting with representatives from the profession, former students and regional partners, it was mentioned several times that the students and graduates have English languages skills and that the level rose over the last years. Most of the material provided to the review team was available in English. Diplomas and transcripts issued to students upon graduation are all in English [Meeting with Senior Administrative Assistant Officers (Administration), Annex 3.2-4 (Example of Student’s Transcript)]. Curricula for graduate studies include the requirement to go through an international experience by visiting an international conference or festival [SER, p.28].

Faculty includes, into the 129 full-time positions, 45 international teachers from 14 different countries [SER, p.30 and Annex 4.2-2 (Faculty Member Information)]. Additionally, Thai teachers are financially supported to engage internationally and to continue their professional development abroad through the institutional “Academic Mobility Program” [Meeting with Teachers].

The institution offers all students regular contact to international visiting guests [Annex 2.2-5 (List of Recent International Activities)]. The TPO soloists, conductors and guest artists interact with students, faculty and staff during their residency [SER, p. 28]. During the meeting with representatives from the profession, it came up that this relationship could be even intensified. Departments of the CoM have a budget dedicated to invite relevant international guests autonomously [Meeting with Senior Administrative Assistant Officers (Academic)].

The CoM’s list of partners currently includes 20 active partner institutions in several Asian countries and beyond [Annex 2.2-4 (Summary of MoU partners)]. A major focus lies on partnerships in the SEADOM community. The association’s office is hosted at the CoM [SER, p. 28]. Selected student mobility projects are also supported financially by the institution. Curricula allow to integrate the credits earned abroad [SER, p. 29].

The review team found plenty of evidence of international engagement in the CoM’s policies, networks and curricula as well as learning and teaching activities. The high percentage of international faculty is impressive, especially considering the young age of the institution. The number of international guests visiting is very healthy. The involvement of students in event managements brings them in close contact with the visiting international artists and scholars.

The clear focus on internationalisation deriving from the CoM’s strategy to bring the world to Salaya and Salaya to

the world is palpable in the atmosphere at the institution and in all meetings the review team held at the CoM.

Consideration:

The review team recommends that the institution formalizes the relationship between TPO and the College regarding visiting guest artists (performers and conductors). This is a great resource that could potentially be lost when TPO becomes a separate organization. An agreement between the two organizations should also include other activities i.e. students performing as side-by-side or soloists, readings of student composition works, joint performances with the student orchestra and/or choir, masterclasses etc.

The review team strongly encourages the institution to find and/or develop a system to evaluate artistic practice in such a way it carries equal weight to scientific research. It is advisable to look towards institutions Mahidol University (and the College) benchmark against as the National University of Singapore (NUS) which is another highly ranked scientific intensive university in the region and yet they have devised a model for granting academic advancement and full professorships to artistic faculty.

When the Museum of Southeast Asian music is up and running, it can provide an important venue for research into music of the ASEAN and potentially attract international partnerships. This should be developed from the beginning.

**The Review Team concludes that CoM fully complies with MusiQuE Standard 2.2.**

## **2.3 Assessment**

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

Information on assessment methods and criteria is available through the COMMAS system [Annex 2.3-3 (COMMAS)] and described in the student handbooks [Annex 2.1-4.1-3 (Student handbooks)].

The progression of students in performance related subjects is evaluated through the performance of the student during the semester and a final semester performance in front of a panel [SER, p.30]. Written feedback about the student's achievement is available through forms two weeks after the jury examination [SER, p.31]. Peer evaluation is used as an assessment method in several group settings. [SER, p. 31]

Students reported that they get regular feedback from all courses taken, even for the admission procedure [Meeting with Students]. They also reported that they are able to make an appeal through the COMMAS system in case of questions around assessment. Questions can also be raised in person to instructors, department chairs or the Office of Student Affairs [idem and SER, p. 31].

The assessment procedures are precisely and thoroughly described. Methods differentiate between types of courses and monitor students' progress regularly.

Assessment criteria are clear and readily available to students.

Feedback is provided timely on all forms of assessment.

**The Review Team concludes that CoM fully complies with MusiQuE Standard 2.3.**

### 3. Student profiles

#### 3.1 Admission/Entrance qualifications

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

“CoM conducts admissions processes for all seven programs offered. Although the admission requirements for each program level can be different, the assessment of the programs include evaluation of the applicant’s artistic, technical, academic, and pedagogical abilities.” [SER, p. 33] The admission processes consist of several parts including a live audition in front of a panel, a number of specific tests, depending on the course of study, and an interview. Oral and theory tests are standardised through the College’s “Thailand International Music Exam” (TIME) [idem].

All relevant information can be found in the related Admission Handbooks [Annex 3.1-1.1-4 (CoM Admission Handbooks)] and on the institution’s website. Students confirmed that they found all important information online [Meeting with Students].

The institution provides applicants with a mentoring process through admission. There are four admission rounds each year for one academic year (September, November, January and March). This enables applicants who did nearly succeed at the first trial to repeat the procedure in a timely manner and, if successful, still to enter the CoM in the academic year, they were applying for [Meeting with Senior Administrative Assistant Officers (Administration)].

The admission procedure is very precise, involves several individuals and panels and systematically addresses the competences needed for the relevant study area.

Even though the standards for admission are high, it is commendable how students are coached and mentored to be able to make it through by offering several opportunities to take the admission tests and getting advice on what and how to improve – without compromising the level of intake.

Consideration:

The committee recommends the institution to work on recruiting international students beyond the neighbouring countries. The college certainly should be a destination for young people looking to study music.

**The Review Team concludes that CoM fully complies with MusiQuE Standard 3.1.**

### 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.**

The statistical data concerning student population at the CoM shows that students who begin their studies mostly finish within the set timeframe [Annex 1-5 (Students' statistical data)]. Approximately the same amounts of students are admitted as graduate from the institution each year [idem].

Students are monitored throughout their studies at the CoM, guided, and counselled regularly [Meetings with Students and Senior Administrative Assistant Officers (Administration)]. Students are also financially supported by the institution if needed. The CoM offers more than 100 scholarships and bursaries and student loans [SER, p. 34].

“There are three annual surveys for graduates and alumni including a recent graduate survey for education support satisfaction and employment status, an alumni survey for updating information, and an employer survey documenting satisfaction with College graduate work performance. The latest survey has shown that 76% of recent graduates [...] work in music and music related fields, 9% work in other area[s], 13% continue their further study in music or music related area[s], 2% continue their further study in [an]other area. The employer satisfaction is 4.38 (very good).” [SER, p. 35 and Annex 3.2-6 (Result of employer satisfaction towards the College's graduate)]

Alumni keep their COMMAS password after graduation and can therefore access the system and update personal information [Meeting with former Students].

Through the surveys that the CoM regularly conducts, plenty of information on alumni careers is available including income and position [Annex 3.2-5 (Data on alumni career activities)]. From the data and the conversation with representatives from the profession it becomes clear that graduates help building the music profession in Thailand substantially. The TPO for example is the employer of many graduates (60% of the orchestra members) and music schools all over Thailand are founded by CoM's graduates as well as music therapy has been introduced in hospitals [Meetings with representatives of the profession, former students, and regional partners and with Members of the Board of Directors].

The number of admissions at the CoM corresponds well with the number of graduates.

The College has an exceptional way of staying in contact with alumni and tracking their life and achievements.

It is clear the graduates have internalized the vision of the College and executed their roles in society. In fact, they have created the music profession of Thailand today, and are very successful in their careers.

**The Review Team concludes that CoM fully complies with MusiQuE Standard 3.2.**

## 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.**

The CoM follows Mahidol University's policy on hiring and teacher qualification [SER, p.39]. The hiring process is laid out in the "Hiring Process and Timeline Flowchart" [Annex 4.1-1]. Principally, the rules of the Ministry for Education's Announcement on Standard Criteria for Education in Undergraduate/Graduate Levels have to be followed. "However, some flexibility regarding educational background can be allowed for instructors with outstanding experience or profiles. In the hiring processes, the College recognizes the importance of equal opportunity." [SER, p.39]

Besides hiring traditionally according to the above stated rules, the leadership of the institution regularly brings in traditional Thai musicians from the rural areas to teach [Meeting with CoM's Administration Team and information given on tour of facilities]. To honour the traditional handcraft, original Thai instrument makers are invited to the campus as well to pass knowledge to the next generation's students. Their teaching is connected to a grove where all the different varieties of trees (wood) Thai instruments are built of, can be found so students can tangibly experience through feel, scent, sound the living tree each kind of instrument is made of [idem].

Teachers are regularly evaluated by students and by the management as well as in a yearly faculty self-evaluation process [SER, p.39 and Annex 4.1-5.2 (Staff Evaluation Report form)].

The teaching staff's artistic, pedagogical and research activities are supported by the institution through several means. Research grants, professional development funds and internal offers for professional development are available as well as funding for travelling for specific projects [Annex 4.1-7 (Professional Development Fund for Full-Time Instructors and Staff College of Music, Mahidol University)]. The institution monitors the respective activities of the teaching staff [SER, p.40]. The support and encouragement provided by the CoM to its staff was confirmed in the meeting with teachers.

Teaching staff at the CoM is constantly involved in different activities of the College such as conferences, performances, project work, committees, quality assurance and organisation of events [Meetings with Senior Administrative Officers (Academic and Administrative)].

The teaching staff is encouraged to engage in critical reflection by the CoM with an annual discussion on their general performance as pedagogues and artists [SER, p.42]. Monthly meetings with their program chair also cater to this. Additionally, regular (every semester) evaluation of the classes given through COMMAS enables teachers to specifically reflect on their teaching [Meeting with Teachers].

The College has a very dedicated and strong faculty, well supported by an exceptionally strong support staff. The Review Team found plenty of evidence that teaching staff members are engaged with all activities of the institution (committees, concerts, organisation of events).

Throughout the site visit it was very clear that the teachers welcome students to become their professional partners and colleagues. The review team witnessed an organic cycle of a thriving life-long learning environment.

The CoM's ability to attract bright, young Thai graduates who have gone abroad for further studies, back as faculty members is admirable.

It is commendable how teachers of traditional music are brought in to teach, valuing their artistic quality and ability rather than concentrating on the "normal" qualifications.

Consideration:

It is evident that teachers feel much supported. The team did not witness any deficiencies.

**The Review Team concludes that CoM fully complies 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 programmes.**

"The College has 129 full-time teaching staff. The faculty to student ratio is 1:7" [SER, p. 44]. The part-time teaching staff counts 195 persons [Information provided on site]. "Over 75% of full time faculty members hold masters or doctoral degrees" [SER, p.44]. Those who could benefit from further academic education are actively encouraged to pursue it. [Meeting with Representatives of the Profession, Former Students, and Regional Partners].

Teaching staff have workload sheets for every semester that list the amount of hours they agree to work for teaching, research & musical works, administration, student services and academic services. The hours dedicated to the different activities are weighted. [Annex 4.2-1.1 (Teachers' Workload Form)] The teachers reported to the review team that almost all teachers have a "normal" workload. [Meeting with Teachers] The institution keeps track on teachers' workload in statistics and reviews them regularly [Annex 4.2-1.2 Workload Information]. If the workload for the full-time staff is too high, program chairs can ask for more part-time staff hours, which is usually granted [Meeting with Teachers].

The Review Team experienced an interested, open-minded and well reflected teaching body that is satisfied with the circumstances they are working in. There is definitely sufficient qualified teaching staff available at the institution for the delivery of programmes, especially with regard to the policy to being able to hire part-time or guest teachers if needed.

The composition of staff seemed to be well balanced also in matters of gender and age, from what was presented in the Meetings with the Teachers.

As mentioned before, especially for such dedicated staff, it is problematic how difficult the issue of academic advancement is.

**The Review Team concludes that CoM fully complies with MusiQuE Standard 4.2.**

## 5. Facilities, resources and support

### 5.1 Facilities

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

The CoM is situated in a suburban area of Bangkok, in the city of Salaya. 25 years of construction led to the facilities as they stand today [Annex 5.1-1.2 (Building Facilities\_Area Summary)]. East and West campus include four buildings that include teaching rooms and facilities, administrative offices, and cafeteria, a music auditorium with 353 seats, the music library and offices, a restaurant and artists' residency. "The area also includes a Music Arboretum, which is an area for outdoor music performance[s]." [SER, p. 47]. The campus also includes a boarding school for pre-college students and the "Prince Mahidol Hall", seating 2,016 people with corresponding underground parking facilities [SER, idem]. The hall is managed by the CoM. Some of the buildings have been awarded architectural prizes [SER, idem]. The Music Museum of Southeast Asia is currently under construction. "However, the Museum's educational area on the 2nd floor was completed and opened for lectures and seminars since mid-2016." [SER, idem and on site facility tour]

"Designed and built with state of [the] art architecture, with consideration to [an] appropriate acoustic system, College of Music's facility construction are now capable of sufficiently servicing the college's teaching and learning activities, including teaching and practice studios, class rooms, rehearsal spaces, and concert venues <Annex 5.1-1, Annex 5.1-2>. The building facilities are also capable to serve various music activities both [...] [on] national and international levels. <Annex 5.1-3>" [SER, p. 48]

Students, teachers and staff can make room reservations through COMMAS [SER, p. 49].

The CoM also rents three off-campus educational areas known as Center of Music Campus for General Public (MCGP) [SER idem]. The facilities in the MCGP cannot only be used by the pupils in the public music school but also by students of the CoM to practice and perform [Site visit to Seacon Bangkhae MCGP].

Additionally, the CoM was "donated land in Pattaya, a seaside resort city located in the eastern seaboard of Thailand", where an Orchestra Academy is currently in the designing process. [SER, p. 49 and Annex 5.1-5.1.4 (Orchestra Academy Plan)]

Teachers and students are happy with the instrumental facilities and IT facilities [Meeting with Students, Meeting with Teachers]. Wireless LAN is available on campus [Site visit on campus]. “The library contains over 50,000 [...] books, scores, journals, and sound recordings <Annex 5.1-10>. Moreover, College of Music library provides 11 electronic database subscriptions and contains around 500,000 volumes, which can be searched through the library’s website <http://www.music.mahidol.ac.th/library/en/index/php>. The services available at the library include computers, study area, theatre room, book lending, and research assistance.” [SER, p. 51 and Annex 5.1-10 (Library Resources)] Students with special needs reported to the Review Team that they are able to access all sources relevant for their studies through the library [Meeting with Students].

Based on its visit of the facilities and the relevant documentation, the Review Team confirms that the facilities are not only appropriate but obviously exceptional. The library and its associated equipment as well as the number and standards of instruments are definitely appropriate as well as IT, computing and other technological facilities.

The COMMAS system is efficient and very well managed. A particularly strong point is that alumni have an access area in COMMAS.

The pre-college facilities including the wonderful concert hall are truly exemplary.

The pure beauty of the surroundings mirror the vision of the institution and truly lift the spirit.

**The Review Team concludes that CoM fully complies with Standard 5.1.**

## **5.2 Financial resources**

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

“The College is a financially stable institution with adequate financial resources to sustain the quality of its educational programs.” [SER, p. 52] With 21% the government funds the institution’s operations. The rest of the institution’s budget derives from tuition fees (36%), professional services, e.g. public concerts, (27%) and donations (16%). On top of this, the government also funds the building of the new facilities of the CoM. At the given time, the institution operates with a surplus [Statement of Income and Expenses handed out on site].

The institutional finances are audited regularly. The CoM has a 5-year financial plan [SER, p.54].

Professional services, the CoM renders, include the TPO weekly performances in Prince Mahidol Hall. To run a professional orchestra also costs staff hours and resources. The TPO will be outsourced at the end of this year and become a stand-alone body [Meeting with Members of the Board of Directors]. This will reduce operational costs and produce income from rental fees for the Prince Mahidol Hall. Extra fundraising for the operation of the orchestra, that is necessary now, will therefore not be required any more in the future [idem].

The Review Team considers that the current funding enables CoM to successful deliver its programmes. The leadership of the institution is aware of the financial situation and monitors it with adequate means.

Consideration:

Due to the great development of facilities, it could be of concern how to financially manage them for the future, both the facilities themselves and the operating costs. The review team, therefore, agrees that the plan for separating TPO from the college is a sensitive step for this reason.

**The Review Team concludes that CoM fully complies with Standard 5.2.**

### 5.3 Support staff

#### **Standard: the institution has sufficient qualified support staff.**

“The College has more than 200 support staff.” [SER, p. 55] Staff members participate in training provided by Mahidol University, outside organisations and in the College’s own professional development program. The administrative staff, the review team met, confirmed that there are possibilities to be trained further, even funding for international experiences [Meeting with Senior Administrative Officers (Administration)].

Teachers and Students feel very well supported by the staff and are highly satisfied with the services rendered [Annex 5.3-4 (Student’s Satisfaction Survey)]. Offices are accessible and staff is available. The respective functions and responsibilities are clear to all involved. International faculty members also commented on the ability to communicate in English with all staff members, which they appreciated very much [Meetings with Students and Teachers].

In the SER the CoM reflects on the high number of support staff as follows “On the surface, it may look like there are too many staff for the College at this scale. However, the College has a large number of non-skilled workers (approximately 35%) including maids, security guards, drivers and restaurant workers. The reason behind this was that the College holds many events both on campus and off campus as well as overseas events. These workers help support the College’s music activities and ensure that all events run smoothly and professionally.” [SER, p. 55]

The Review Team considers that the support staff is clearly sufficient and perfectly capable of supporting teaching, learning and artistic activities. Above this, they are accessible and dedicated to the institution and their work.

The CoM offers staff several suitable possibilities for continuing professional development on campus, nationally and internationally. The strategy behind is in line with CoM’s strong vision on becoming an international institution.

**The Review Team concludes that CoM fully complies with Standard 5.3.**

## 6. Communication, organisation and decision-making

### 6.1 Internal communication process

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

The CoM defines its communication mechanisms as organically grown [SER, p. 58]. The communication with students and staff happens on several levels. There are several regular formal meetings with teaching and administrative staff established some of them weekly [Meetings with Teachers and Senior Administrative Assistant Officers]. Beside these face to face channels of communication, communication on study matters is also operated through COMMAS, email, social media and more online channels [idem].

Full-time teaching staff reports that direct communication is very easy at the CoM. Teachers and students alike mentioned that the dean and the senior management are available for direct requests [Meeting with Students, Meeting with Teachers]. Part-time teaching staff is informed through online media and is called to campus regularly as well. How much personal contact is needed, is up to the discretion of the program chair [Meetings with Teachers and Senior Administrative Assistant Officers]. The Piano department e.g. calls its part-time staff every second month to a meeting where goals of the classes are discussed. The guitar department being much smaller has irregular personal meetings as they regularly see each other informally on campus and handle communication often electronically [idem]. Overall, it was reported that communication via electronic devices is every day routine [Meeting with Teachers and SER, p. 57].

The main online communication tool with students for formal study matters is COMMAS [SER, p.57]. However, social media, email and other means play an important role here as well [idem]. Off-line communication is relevant as well and contact to teachers and administrative units through regular office hours possible. Students confirmed that they prefer personal contact with the teachers and staff members in case of questions [Meeting with Students].

“Program Chairs have a dedicated committee that meets monthly to discuss issues related to program curriculum and operations. In addition, program chairs attend monthly academic committee meetings with Department heads and administrators, and monthly administration meetings with the full Administration team. The Curriculum Office has a central location with a dedicated staff officer for each program. These officers coordinate communication between programs.” [SER, p.57]

Although the institution according to its SER has no communication strategy, it was visible during the site visit that communication runs smoothly in the CoM. The internal communication mechanisms work well, with many regular meetings enabling the different stakeholders to share information and discuss matters on a regular basis.

Communication is direct – human-to-human and it utilizes at the same time all available online sources to fit the needs of the respective group.

It is remarkable how all members of the institution, as well as external stakeholders the review team spoke to, share the mission and vision of the institution.

**The Review Team concludes that CoM fully complies with Standard 6.1.**

## **6.2 Organisational structure and decision-making processes**

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

The organisational structure of the CoM is multidimensional. Accordingly, the organisational charts offer several ways of looking at it [SER, Fig. 6.2-1, p. 59 and Fig. 6.2-1, p.60]. In fact, one dimension is the organisational and legally required one and the other the operational one. In addition, the inclusion of the autonomous college into the University of Mahidol's structure has to be taken into consideration. All this leads to the following organisational structure and decision-making processes:

The President of Mahidol University is the highest authority responsible for the University management. The University Council is in charge of the University's general affairs. The CoM is levelled equivalent to a university faculty. The CoM is therefore allowed to shape its own internal organisation according to the University's main strategy [SER, p. 60].

The highest units in the organisation of CoM are the Board of Directors and the Administrative Board [SER, p. 61]. The Board of Directors consists of the President as Chairman, up to 15 internal and external experts appointed by the President with approval from the University Council and the Dean of the CoM [idem]. The Board of Directors formally authorizes operations of the CoM regarding policies and goals and human resource management as well as the opening and closing of educational projects and programs, considers, and approves the College's annual budget, annual report and the appointment of the College's auditor [idem].

The Administrative Board consists of the Dean as Chairman, the associate deans, department chairs or program chairs and four faculty representatives elected by faculty members [idem]. The Administrative Board is responsible for aligning CoM's operational plan with the policies of the University and the College [idem]. It presents the College's annual budget, annual report and financial report to the Board of Directors and proposes the opening and closure of educational projects and programs to the Board of Directors [idem]. It "operates the measurement and assessment of the College's educational results, issues the College's announcements and order under the University's and College's regulations", and performs other duties laid out in the CoM's or University regulations [idem].

Key strategic decisions are made in a team consisting of the Dean, the associate Deans (7), the Principal of the pre-college department, the assistant dean for human resources and the head of the Dean's office as secretary [SER, p. 62].

From an operational perspective, the institution functions in three layers:

The leadership level (senior management) includes the Dean, the Associate Deans, Assistant Deans and Program Chairs. The management level includes department chairs, managers and supervisors. The operational level includes academic and support staff. [idem]

The review team could meet representatives of all decision-making units and it was evident that the members of the institution were aware of duties and responsibilities of each of the units. E.g. in the meeting with Senior Administrative Assistant Officers (Administration) some questions the review team posed were answered by pointing out the person in the following meeting with the Senior Administrative Assistant Officers (Academic) being responsible for the area in question.

By perception of the teachers, the organisational structure is not complex. They argue that the many regular meetings bring people together and they all know not only the function of one another but, more importantly, the face. "Even if it is a big school, in a sense it is a small school" [Meeting with Teachers].

Students are represented in the Student Club and Council, which can influence the College administration with a project plan, above this, their opinion is also explicitly sought out in student or curricula related questions the management might have [Meetings with Senior Administrative Assistant Officers (Administration) and with Students].

Although the organisation judged by the provided charts seemed very complex to the Review Team, it is very clear to the members of the institution. The Review Team evidenced that it works well as the leadership of the Dean and the management team are definitely well articulated and clear. The institutional culture and structures all reflect this leadership. Therefore, the Review Team finds the organisational structure and decision-making processes effective.

It is also remarkable how many members of the institution manage the CoM together having truly formed a team based approach. Clear evidence of the effectiveness is also the output of the CoM, the extraordinary facilities, the international faculty, the effects on Thai and South East Asian society and their perception of music, the development of the music profession in the country and the successful students.

Consideration:

The Review Team emphasizes the way of working and the culture of the administration as an existing strength. As a change in leadership is imminent, the Review Team strongly recommends that the College recognizes this strength and does everything to maintain it.

**The Review Team concludes that CoM fully complies with Standard 6.2.**

## 7. Internal Quality Culture

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

The CoM must adhere to a quality assurance procedure under the Mahidol University Quality Development (MUQD) policies. This requests reports of internal and external quality assurance audits 4 times a year. [SER, p. 65]

The following sets of standards or qualification frameworks have to be met:

- National Education Standards (ONESQA - National Education Standards and Quality Assessment),
- Higher Education Standards (CHE),
- Standards for Programs in Higher Education Levels (including AUNQA – ASEAN University Network Quality Assurance criteria)
- Thailand Qualification Framework for Higher Education (TQF). [idem]

On an institutional level the CoM must meet the EdPEX – Education Criteria for Performance Excellence that allows for institutions to decide their key performance indicators. [idem]

Information on the institution's quality assurance has also to be entered in a central database. [idem]

Internally, the CoM reviews its programs and procedures regularly. The several meetings between management and staff, the student evaluation of courses through COMMAS, the five-year cycle reviews of curricula and the general reflective culture assist the CoM in keeping up the quality of the institution [Meeting with Senior Administrative Officers (Academic)]. External assessment of quality is embedded in the procedures as well [Annex 7-2 (ASEAN UNIVERSITY NETWORK QUALITY ASSURANCE 2015) and Annex 7-3.2 (The Internal Quality Assurance ENG)].

Minor revisions of programs can be done at any time. Major revisions in a five-year cycle [Meeting with Teachers].

Quality assurance procedures and following measurements are communicated to staff via regular meetings such as the College's Administrative Meeting (weekly), the Academic Committee Meeting (bi-monthly), the Curriculum Committee Meeting (monthly), the Full-Time Faculty Meeting (quarterly), the Staff meeting (weekly) and the Meeting in each working unit (weekly) [SER, p. 68].

Students are informed of changes resulting from quality assurance measurements via COMMAS [SER, p. 69].

The students and teachers the Review Team met were well aware of the possibilities they have to influence curriculum development. The students reported that they have evidence of their feedback being taken seriously

[Meeting with Students]. Nevertheless, teachers are of the opinion that students could contribute more to the evaluation measurements. Therefore, if needed, they approach students directly to get their view on planned changes or projects [Meeting with Teachers].

“The College’s vision under the Dean is to work for quality in all programs, so the culture of quality is high from a teaching and learning perspective. But the College also works within several different paperwork-intensive internal and external quality assurance and development programs. These programs require faculty and staff to devote considerable time and energy to their completion (the College even has a full-time staff unit assigned to work in this area). However, these many programs all lack a music focus, so the College was actively seeking an external program with a music-centred approach.” [SER, p. 69]

The College of Music along with the pre-college has an exceptional internal quality culture. Data on all relevant processes in the institution, including alumni careers and student progression, is readily available and the strategies are designed in line with quality assurance processes results. The reflective and open approach in designing the SER for the MusiQuE review is a true evidence of this culture.

Consideration:

The Quality Assurance procedures imposed by the University do not always seem to fit in the best possible ways for the means of the College. Being part of the University there is nothing much to do about it, however, reaching out and going through a quality enhancement process such as MusiQuE can strengthen the resolve and self-image, also in the eyes of the University.

**The Review Team concludes that CoM fully complies with Standard 7.**

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

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

The CoM engages in the public discourse on music and music education in several ways. Open seminars and performances are held. It hosts the SEADOM network and its annual conference, where policy is discussed regionally [SER, p. 71]. The Dean of the CoM and his vision is regarded a major influencer in the development of music in the region [Meeting with Members of the Board of Directors and Meeting with Representatives of the Profession, Former Students and Regional Partners].

The CoM prioritizes musical education of the youngest. It runs the MCGP in the area of Bangkok and a pre-college boarding school on campus [Tour of facilities]. The simple explanation to the question why to place music schools in shopping malls was given by the Dean of the CoM. It is good for the parents as they can do shopping at the same time as their children learn music [Meeting with the Administrative Team]. The CoM also installed a special outreach program called “Bloom Flowers in Your Heart” “for disadvantaged youth to learn to sing and collaborate peacefully” [SER, p. 71]. Thousands of students are invited yearly to the CoM to concerts and are offered pre-concert talks with College teachers [idem]. The College with several projects actively approaches underprivileged youth or children in regions that are remote from the cultural center of the country [idem]. A program to enhance professional skills of rural music teachers is run at the College several times a year [SER, p. 72].

The CoM is creating the musical profession in Thailand. It has funded the TPO, which also honors the Thai musical culture as it always includes in its concerts music with a relationship to Thailand [Information given in connection to concert on site visit]. It is a cultural center offering numerous performances, musical events, seminars, conferences, competitions, workshops and festivals a year [Annex 8.3 - 1 (Program Handbooks)].

The South East Asia Music Museum that is partially still under construction works to promote and enhance the music traditions of South East Asia [SER, p. 73 and Tour of facilities]. The whole campus, including the Music Arborium and statues of people involved in the enhancement of music in Thailand, is dedicated to fostering music as a meaningful asset to the country [Tour of facilities].

“The College has sponsored and supported many cultural and musical projects led by the College or its individual units at all levels of engagement. As examples - Locally – The “Music for Funerals” project seeks to revitalize the ancient tradition of performing traditional music at funeral services, a practice [...that] has begun to fade over the past half century. Regionally – The SEADOM {Southeast Asian Directors of Music} Association plays a critical role in helping to network cultural institutions together on a regional level. It just received endorsement by the ASEAN (Association of Southeast Asian Nations) as the first music related NGO to be recognized. SEADOM has resulted in many collaborations between regional music institutions for exchange, research and musical performances.” [SER, p. 73] This statement was confirmed in the meeting with representatives of the profession, former students and regional partners.

The Review Team finds it truly exceptional how the institution has the vision of developing culture and life in general in the country and the region.

- The campuses for the general public, which are ingenious and remarkable,
- The ability to acknowledge the value of partnerships amongst competitors and
- The creation of TPO are but a few manifestations of this.

The CoM could be used as a benchmark concerning engagement within the wider cultural, artistic and educational context.

**The Review Team concludes that CoM fully complies with Standard 8.1.**

## **8.2 Interaction with the artistic professions**

**Standard: the institution actively promotes links with various sectors of the music and other artistic professions.**

“The College of Music is aware of the leading role it plays in the music education and training sector of Thailand.” [SER, p. 75] As the CoM is shaping the music profession and mainly developing it in Thailand, there is no big need to establish additional links to the profession. Nevertheless, the CoM is aware of opportunities and inventive [Meeting with Representatives of the Profession, Former Students and Regional Partners]. The curricula have integrated internships, practice and public performance requirements that bring students in contact with the profession and vice versa [idem and Meeting with Teachers]. The link to the TPO, the only professional orchestra in Thailand is evident [Meeting with Representatives of the Profession, Former Students and Regional Partners].

The CoM also stays closely in contact with its graduates that now represent the music profession in Thailand [idem].

The programs at the CoM monitor the needs of the specific Thai music market situation through their strong ties with the profession and act accordingly [idem].

The CoM actively promotes lifelong learning and interest in music as a subject of personal development. It offers courses to the general public in the MCGP and welcomes all graduates and music teachers back in College if they feel the need to further engage in music education [Meeting with Senior Administrative Assistant Officers (Administration)].

From the evidence throughout the site visit, that included a concert of the TPO and a visit to a MCGP, the Review team can only confirm the institution's own statement, that the CoM is a true leader in music education in the country and the South East Asian Region. The College and its graduates develop the profession, Thai society's understanding of music and performing arts and operates, therefore, closely linked to the needs of the profession and the region.

**The Review Team concludes that CoM fully complies with Standard 8.2.**

### 8.3 Information provided to the public

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

“The College maintains a full Public Relations and Marketing unit that delivers information to the public. Avenues for this information to be disseminated include [...] the College website, social media channels, public media, radio/tv and print media, the weekly PR newsletter and mailing lists, and the monthly College music journal. The College’s concert events are published and tickets sold through Thai Ticket Major, the large ticket seller in the country.” [SER, p. 77 and several leaflets, brochures and issues of the College’s Music Journal]

Marketing and public relations actions are strategically planned at the CoM [Annex 8.3-2.1 MS Marketing and PR Plan 2016]. Events are planned for a 3-year time span. Regular updates of information provided online assures accuracy and actuality [SER, p. 77]. Regular communication with all CoM units offering public services ensures accuracy as well [idem]. Curricula and Program Handbooks are available online as well as admission requirements to the CoM [Website of the CoM]. The College has also a media coverage tracking system [SER, p. 77].

The Review Team commends the CoM on its ability to have strong partners and working closely together.

The website and the material accessible to the Review Team all provided clear, consistent and accurate information. The layout of the material is up to date and professional. It is visible in all printed or online products that the College engages professionals in these matters.

Also, in the communication to the public the vision of the institution is visible and makes this another strength of the CoM.

**The Review Team concludes that CoM fully complies with Standard 8.3.**

## 9. Summary of the institution's compliance with MusiQuE Standards

<b>1. Institutional mission, vision and context</b>	
<b>Standard 1.</b> The institutional mission and vision are clearly stated.	<b>Fully compliant</b>
<b>2. Educational processes</b>	
<b>Standard 2.1.</b> The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery	<b>Fully compliant</b>
<b>Standard 2.2.</b> The institution offers a range of opportunities for students to gain an international perspective.	<b>Fully compliant</b>
<b>Standard 2.3.</b> The assessment methods are clearly defined and demonstrate achievement of learning outcomes.	<b>Fully compliant</b>
<b>3. Student profiles</b>	
<b>Standard 3.1.</b> Clear admission criteria exist, which establish artistic/academic suitability of students.	<b>Fully compliant</b>
<b>Standard 3.2.</b> The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	<b>Fully compliant</b>
<b>4. Teaching staff</b>	
<b>Standard 4.1.</b> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	<b>Fully compliant</b>
<b>Standard 4.2.</b> There are sufficient qualified teaching staff to effectively deliver the programmes.	<b>Fully compliant</b>
<b>5. Facilities, resources and support</b>	
<b>Standard 5.1.</b> The institution has appropriate resources to support student learning and delivery of the programmes.	<b>Fully compliant</b>
<b>Standard 5.2.</b> The institution's financial resources enable successful delivery of the study programmes.	<b>Fully compliant</b>
<b>Standard 5.3.</b> The institution has sufficient qualified support staff.	<b>Fully compliant</b>
<b>6. Communication, organisation and decision-making</b>	
<b>Standard 6.1.</b> Effective mechanisms are in place for internal communication within the institution.	<b>Fully compliant</b>
<b>Standard 6.2.</b> The institution has an appropriate organisational structure and clear decision-making processes.	<b>Fully compliant</b>

<b>7. Internal quality culture</b>	
<b>Standard 7.1.</b> The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.	<b>Fully compliant</b>
<b>8. Public interaction</b>	
<b>Standard 8.1.</b> The institution engages within wider cultural, artistic and educational contexts.	<b>Fully compliant</b>
<b>Standard 8.2.</b> The institution actively promotes links with various sectors of the music and other artistic professions.	<b>Fully compliant</b>
<b>Standard 8.3.</b> Information provided to the public about the institution is clear, consistent and accurate.	<b>Fully compliant</b>

## Annex 1 - Site-visit Schedule

Thursday, 15 June, 2017 - Day 1

Time	Session	Names and functions of participants from the visited institution
In advance of the first meeting	Arrival of Review Team members	N/A
10:00-10:30	Travel to MCGP at Seacon Bangkhae Shopping Mall	College van
10:30-11:30	Tour of the MCGP at Seacon Bangkhae	<i>Mr. Sommit Panyakul, Assist. Dean for Music Campus for General Public Dr. Joseph Bowman, Assoc. Dean for International Relations</i>
11:30-12:00	Return to College of Music, Mahidol University	College van
12:00-13:00	Lunch – Music Square Restaurant	
13:00-15:00	<b>Preparatory meeting of the Review Team – A205</b>	N/A
15:00-15.30	Break	
15:30-17:00	<b>Meeting 1 – A205</b>	<i>College of Music Administration Team Dean (1), PC Principal (1), Associate (9), Assistant Deans (12), Assistant Principal (1) and Program Chairs (6) until 16:15 Dean and Associate Deans until 17:00</i>
17:00-18:30	<b>Guided Tour of the College of Music</b>	<i>Dr. Sugree Charoensook, Dean Dr. Joseph Bowman, Assoc. Dean for International Relations</i>

18:30-19:15	<b>Review Team meeting (optional) – A205</b>	N/A
19:15-21:00	Dinner – Music Square Restaurant (With College Representatives)	Performance of Thai Traditional Music

**Friday, 16 June, 2017 - Day 2**

<b>Time</b>	<b>Session</b>	<b>Names and functions of participants from the visited institution</b>
09:00-09:30	<b>Review Team meeting – A205</b>	N/A
09:30–10:30	<b>Meeting 2 – A205</b>  Meeting with students	<i>To Be Selected</i>  <i>PreCollege (2): Mr.Auttakorn Deachmak, Ms.Ornjira Udomchanya</i> <i>Undergraduate (2): Ms. Pijarin Wiriyasakdakul, Mr.Aloun Ladsahody</i> <i>Master of Music (1): Mr. Anant Changwaiwit</i> <i>Master of Arts (1): Ms. Praewwanit Gongmongkon</i> <i>Doctor of Music (1): Mr. Aiywin Yonathan</i> <i>Doctor of Philosophy (Music) (1): Mr. Yongsit Yongkamol</i>
10:30-11.00	Break and Review Team members share conclusions with Secretary	
11.00-12.00	<b>Meeting 3 – A205</b>  <i>Visits to observe classes</i>	Select Courses Available for Review
12:30–13.30	<b>Review Team meeting – A205</b>	N/A

13.30-14:30	Lunch – Music Square Restaurant (Review Team Only)	Student Jazz Combo Performance
14:30-15:30	<b>Meeting 4 – A205</b>  <i>Meeting with Teachers (6)</i>	<i>Dr. Paul Cesarczyk, Chair, Classical Guitar Department, Program Chair for Doctor of Music Program</i> <i>Dr. Kyle R. Fyr, Chair, Musicology Department, Program Chair for Master of Arts Program</i> <i>Dr. Onpavee Nitisingkarin, Chair, Piano Department</i> <i>Dr. Thanapol Setabrahmana, Chair, Conducting Department, Program Chair for Bachelor of Music Program</i> <i>Dr. Chris Schaub, Bassoon, Chair, Woodwind Department</i> <i>Ajarn Kritchpol Inthanin, Lecturer, Music Entertainment Department</i>
14:30-15:30	<b>Meeting 4 – A205</b>  <i>Meeting with members of the Board of Directors</i>	<i>Prof. Dr. Sriprasit Boonvisut, Board Member</i> <i>Dr. Tarisa Watanagase, TPO Board Member</i> <i>Prof. Piyamitr Sritara, Dean of Faculty of Medicine Ramathibodi Hospital</i>
15:30-16:00	Break and Review Team members share conclusions with Secretary	
16:00-17:30	<b>Meeting 5-1 (16:00-16:45) – A205</b>  <i>Meeting with Senior Administrative Officers (Administration)</i>	<i>Mrs. Paveena Phongsantichai, Associate Dean for Finance</i> <i>Dr. Pawat Ouppathumchua, Associate Dean for Administration, and Music Business Lecturer</i> <i>Dr. Duangruthai Pokaratsiri, Assistant Dean for Academic Affairs (Library), and Musicology Lecturer</i> <i>Ajarn Krit Buranavitayawut, Associate Dean for Construction Development and Quality Assurance, and Jazz Saxophone Lecturer</i> <i>Asst. Prof. Dr. Joseph Bowman, Associate Dean for International Relations, and</i>

		<i>Classical Trumpet Professor</i>
	<b>Meeting 5-2 (16:45-17:30) – A205</b>  <i>Meeting with Senior Administrative Officers (Academic)</i>	<i>Asst. Prof. Dr. Joseph Bowman, Associate Dean for International Relations, and Classical Trumpet Professor</i> <i>Ajarn Ariya Charoensook, Associate Dean for Educational Services, and Music Business Lecturer</i> <i>Ajarn Darin Pantoomkomol, Associate Dean for Academic and Research, Program Chair, Jazz Department</i> <i>Ajarn Richard Ralphs, PreCollege Principal, Program Chair for PreCollege, and Director of Venue Management</i> <i>Dr. Phuttaraksa Kamnirdratana, Assistant Dean for Academic Affairs (Faculty Affairs), and Harp Lecturer</i> <i>Ajarn Noppadol Tirataradol, Associate Dean for Professional Services, and Jazz Bass Lecturer</i>
17:30-18:30	<b>Dinner – Music Square Restaurant (Review Team Only)</b>	Student Classical Guitar Performance
19:00 – 21:00	Thailand Philharmonic Orchestra Concert – Prince Mahidol Hall	Program: American Frontiers and Soviet Fireworks Conductor: Jeffery Meyer Soloist: Paul Vaillancourt, Percussion Program: Thai Traditional Music John Adams: Chairman Dances; Foxtrot for Orchestra (1985) Jennifer Higdon: Percussion Concerto (2005) Sergei Prokofiev: Symphony No. 5 in B-flat Major, Op. 100

Saturday, 17 June, 2017 - Day 3

Time	Session	Names and functions of participants from the visited institution
08:30-09:30	<b>Review Team meeting – A205</b>	N/A
09:00-10:30	<p><b>Meeting 6 – A205</b></p> <p><i>Meeting with representatives of the profession, former students, and regional partners</i></p>	<p><i>Aj. Alongkorn Laosaichua, (PC, UG, MA Alumni), Lecturer, Young Artist Music Program, College of Music</i></p> <p><i>Lt. Col. Prateep Suphanroj (MA, DM Candidate Alumni), Conductor, Royal Thai Army Symphony Orchestra</i></p> <p><i>Mr. Jeffery Meyer, Guest Conductor, Thailand Philharmonic Orchestra</i></p> <p><i>Mr. Patrawut Punputhaphong, Conductor, Thailand National Symphony Orchestra</i></p> <p><i>Prof. Bernard Lanskey, President, Southeast Asian Directors of Music Association and Director, Yong Siew Toh Conservatory of Music, National University of Singapore</i></p> <p><i>Dr. Perawat Chookhiatti, Managing Director, Siam Music Yamaha Thailand</i></p> <p><i>Mr. Chanakorn Panmuan, Managing Director, Marcato Music Co., Ltd.</i></p> <p><i>Mr. Sarawut Sonamit, Managing Director, Maple Integration Co., Ltd.</i></p>
10:30-11:00	Break and Review Team members share conclusions with Secretary	
11:00-12:00	<p><b>Meeting 7 – A205</b></p> <p><i>Meeting with Teachers (6)</i></p>	<p><i>Dr. Paul Cesarczyk, Chair, Classical Guitar Department, Program Chair for Doctor of Music Program</i></p> <p><i>Dr. Kyle R. Fyr, Chair, Musicology Department, Program Chair for Master of Arts Program</i></p> <p><i>Dr. Onpavee Nitisingkarin, Chair, Piano Department</i></p>

		<i>Dr. Thanapol Setabrahmana, Chair, Conducting Department, Program Chair for Bachelor of Music Program</i> <i>Dr. Chris Schaub, Bassoon, Chair, Woodwind Department</i> <i>Ajarn Kritchpol Inthanin, Lecturer, Music Entertainment Department</i>
12:00–13:00	Lunch – Music Square Restaurant (Review Team with Board Members)	Performance of Piano Students
13:00-14:30	<b>Review Team meeting - Preparation for the feedback meeting – A205</b>	N/A
14:30-15:30	<b>Feedback to the institution – A205</b>	College of Music Administration Team (Dean, Associate, Assistant Deans and Program Chairs)
16:00-18:30	<b>Review Team meeting – Preparation of the review report – A205</b>	N/A
18:45-19:00	Travel to D' Eiffel Restaurant	College Vans
19:00-21:00	Dinner – D' Eiffel Restaurant	Dinner with Review Team and College Administration Members

## Annex 2 - Supporting documents

- Self-evaluation report (SER) (84 pages)
- Annexes to the SER

### 1. Institutional mission, vision and context

- Annex 1-1 College of Music Mahidol University Strategy Plan 2017-2019
- Annex 1-2 Mahidol University Strategy Plan 2016-2019
- Annex 1-3 Educational and Legal Framework
  - Annex 1-3.1 National Education Act
  - Annex 1-3.2 Ministry of Education Higher Education
  - Annex 1-3.3 Thailand Qualification Framework
  - Annex 1-3.4 Mahidol University Regulations on Diploma
  - Annex 1-3.5 Office of the National Research Council
  - Annex 1-3.6 Mahidol University regulations on research
  - Annex 1-3.7 Mahidol University Regulations, including
    - ~ Annex 1-3.7.1 Mahidol University Regulation on Dean Searching
    - ~ Annex 1-3.7.2 Regulation procurement
    - ~ Annex 1-3.7.3 Regulation Budget & Finance
    - ~ Annex 1-3.7.4 Regulation on Car Usage
    - ~ Annex 1-3.7.5 University's Regulation environment and the National Environmental Act
    - ~ Annex 1-3.8 Mahidol University Occupational Health and Safety Guidelines
- Annex 1-4 Disabled Student Statistic
- Annex 1-5 Student's statistical data
- Annex 1-6 EdPEX

### 2. Educational processes

- Annex 2.1-1 Program meeting minutes/Program chair meeting minutes
  - Annex 2.1-1.1 BM Program Minutes 2016
  - Annex 2.1-1.2 MM Program Minutes 2016
  - Annex 2.1-1.3 MA Program Minutes 2016
  - Annex 2.1-1.4 MA Special Program Minutes 2016
  - Annex 2.1-1.5 DM Program Minutes 2016
  - Annex 2.1-1.6 Ph. D Program Minutes 2016
  - Annex 2.1-1.7 Program Chair Minutes Meeting 2016
- Annex 2.1-2 Program Books (TQF2s, which include information on program details, course descriptions, credit structure, program expected outcomes and curriculum mapping, study plan, etc.)
  - Annex 2.1-2.1 TQF2 BM[2556]
  - Annex 2.1-2.2 TQF2 MM[2556]
  - Annex 2.1-2.3 TQF2 MA[2556]
  - Annex 2.1-2.4 TQF.2 MA. Special
  - Annex 2.1-2.5 TQF2 DM[2556]
  - Annex 2.1-2.6 TQF2 Ph D[2556]
- Annex 2.1-3 Students' recital poster examples
- Annex 2.1-4 Link to College of Music Event Calendar
  - Annex 2.1-4.1 PC Handbook 2015
  - Annex 2.1-4.2 Undergraduate Handbook
  - Annex 2.1-4.3 Graduate Student Handbook, 2015
- Annex 2.2-1 University Globalization Strategy

- Annex 2.2-2 College of Music IR Office Strategy
- Annex 2.2-3 Language Policy
  - Annex 2.2-3.1 English Competence Standards 2016 Bachelor degree
  - Annex 2.2-3.2 English Competence Standards 2016 Master degree
  - Annex 2.2-3.3 English Competence Standards 2016 Doctoral degree
- Annex 2.2-4 MoU Summary
- Annex 2.2-5 List of Recent International Activities –Events
- Annex 2.2-6 List of Current International Students
- Annex 2.3-1 Jury Adjudication Form
- Annex 2.3-2 Example of Course Syllabus for Theoretical Subjects
  - Annex 2.3-2.1 Syllabus B.M. (MSCG 441)
  - Annex 2.3-2.2 Syllabus M.M. (MSJA 501)
  - Annex 2.3-2.3 Syllabus MA. Special (MSED 755)
  - Annex 2.3-2.4 Syllabus M.A. (MSBU 505)
  - Annex 2.3-2.5 Syllabus D.M. (MSCY 614)
  - Annex 2.3-2.6 Syllabus Ph.D. (MAMS 701)
- Annex 2.3-3 Example of Course Evaluation by Student in COMMAS System

### **3. Student profiles**

- Annex 3.1-1.1 College of Music Admission Handbooks
  - Annex 3.1-1.1 A Link to College of Music Admission Handbooks
  - Annex 3.1-1.2 Handbook Pre College 2560
  - Annex 3.1-1.3 Admission Handbook Bachelor of Music 2560
  - Annex 3.1-1.4 Admission Graduate Handbook 2560
- Annex 3.1-2 Example of Student's General Request Form
- Annex 3.1-3 Examples of reports of evaluations of the admission requirements and procedures
- Annex 3.1-4 Meeting Minutes of Admission Administrative Committee
- Annex 3.1-5 Example of Meeting Minutes of Admission Administrative Committee (to be available on site)
- Annex 3.1-6 Example of the student request form in COMMAS System
- Annex 3.2-1 Statistical data on student progression and achievement
- Annex 3.2-2 Example of evaluative reports on student progression in COMMAS System
- Annex 3.2-3 Example of the Letter of Completion
- Annex 3.2-4 Example of Student's Transcription
- Annex 3.2-5 Data on alumni career activities
- Annex 3.2-6 Result of employer satisfaction towards the College's graduate
- Annex 3.2-7 Records of the graduate's participation in the College's activities

### **4. Teaching Staff**

- Annex 4.1-1 Hiring Process and Timeline Flowchart
- Annex 4.1-2 HR Committee Members/Appointment
- Annex 4.1-3 Faculty's CV (available at the site visit.)
- Annex 4.1-4 Mahidol University Faculty Handbook Handbook
- Annex 4.1-5 Annual Evaluation Form
  - Annex 4.1-5.1 Faculty Performance Evaluation
  - Annex 4.1-5.2 Staff Evaluation Report 2016
- Annex 4.1-6 Records of Staff Participating in Professional Development
- Annex 4.1-7 Professional Development Fund for Full-Time Instructors and Staff College of Music, Mahidol University

- Annex 4.2-1 Teacher's Workload
  - Annex 4.2-1.1 Teacher's Workload Form
  - Annex 4.2-1.2 Workload Information
- Annex 4.2-2 Faculty Member Information

## **5. Facilities, resources and support**

- Annex 5.1-1 Building Facilities
  - Annex 5.1-1.1 College of Music Map & Plan
    - ~ Annex 5.1-1.1.1 College of Music Map (Final Version)
    - ~ Annex 5.1-1.1.2 Building A Plan
    - ~ Annex 5.1-1.1.3 Building B Plan
    - ~ Annex 5.1-1.1.4 Building C Plan
    - ~ Annex 5.1-1.1.5 Building D Plan
    - ~ Annex 5.1-1.1.6 SEAM Museum Plan
    - ~ Annex 5.1-1.1.7 SEAM-Artist Residency Plan
    - ~ Annex 5.1-1.1.8 SEAM Music Square Plan
    - ~ Annex 5.1-1.1.9 Pre College Boarding School Plan
    - ~ Annex 5.1-1.1.10 Prince Mahidol Hall Plan
  - Annex 5.1-1.2 Building Facilities Area Summary
  - Annex 5.1-1.3 Building Facilities Room Type
- Annex 5.1-2 Class Schedule and Room Usage
  - Annex 5.1-2.1 Timetable 2557.1
  - Annex 5.1-2.2 Timetable 2557.2
  - Annex 5.1-2.3 Timetable 2558.1
  - Annex 5.1-2.4 Timetable 2558.2
  - Annex 5.1-2.5 Timetable 2559.1
  - Annex 5.1-2.6 Timetable 2559.2
- Annex 5.1-3 Music Activities Schedule
  - Annex 5.1-3.1 Music Activity Schedule
    - ~ Annex 5.1-3.1.1 Music Activity Schedule Jun2013-May2014
    - ~ Annex 5.1-3.1.2 Music Activity Schedule Jun2014-May2015
    - ~ Annex 5.1-3.1.3 Music Activity Schedule Jun2015-May2016
  - Annex 5.1-3.2 Music Activity Schedule List of Concert
  - Annex 5.1-3.2 List of Concerts
- Annex 5.1-4 Examples of room reservation
- Annex 5.1-5 Off-Campus Building Facilities
  - 5.1-5.1 Off-Campus Building Facilities Plan
    - ~ 5.1-5.1.1 MCGP Seacon Square Plan
    - ~ 5.1-5.1.2 MCGP Paragon Plan
    - ~ 5.1-5.1.3 MCGP Seacon Bangkai Plan
    - ~ 5.1-5.1.4 Orchestra Academy Plan
  - ~ 5.1-5.2 Area and Room
- Annex 5.1-6 List of musical instrument and equipment
- Annex 5.1-7 Musical instrument services and maintenance
  - 5.1-7.1 Music Instrument Services and Maintenance Expense 2014-2016
  - 5.1-7.2 Piano Servicing Form
  - 5.1-7.3 Example of Music Instrument Maintenance
- Annex 5.1-8 IT and Computing facilities

- 5.1-8.1 IT and Computing Facilities Summary
- 5.1-8.2 List of IT and Computing Facilities
- Annex 5.1-9 Music Technological facilities
  - 5.1-9.1 Recording Studio
  - 5.1-9.2 Music Technology Lab
  - 5.1-9.3 Piano Class Lab
- Annex 5.1-10 Library resources
- Annex 5.2-1 Important Financial Information/Report (Information is available on site.)
- Annex 5.2-2 Example of Internal decision making policies dealing with financial resources (Information is available on site.)
- Annex 5.3-1 Statistical data on support staff
- Annex 5.3-2 Policies on continuing professional development
- Annex 5.3-3 Evaluative documents/reports (Available on Site Visit)
- Annex 5.3-4 Student Satisfaction Survey Result

## **6. Communication, organization and decision-making**

- Annex 6.1-1 Communication Tools for the Publication of information to student-staff
- Annex 6.1-2 Policies - procedures on communication process
- Annex 6.2-1 Mahidol University Administrative Structure
- Annex 6.2-2 Mahidol University Regulation regarding Operation and Management of International College, College of Management, and College of Music B.E. 2553
- Annex 6.2-3 Mahidol University Council Order No. 32/2558 Appointment of the College of Music's Board of Director
- Annex 6.2-4 Appointment of College of Music's Administrative Committee
- Annex 6.2-5 College of Music's Main Line of Command and Communication
- Annex 6.2-6 Examples of Team Structure Administrative Arrangement
- Annex 6.2-7 Examples of Minute of Administrative Team

## **7. Internal Quality Culture**

- Annex 7-1 National Qualifications Framework for Higher Education in Thailand
- Annex 7-2 ASEAN University Network Quality Assurance 2015
  - Annex 7-3.1 The Internal Quality Assurance THAI
  - Annex 7-3.2 The Internal Quality Assurance ENG
  - Annex 7-4.1 Education Criteria for Performance Excellence THAI
  - Annex 7-4.2 Education Criteria for Performance Excellence ENG
- Annex 7-5 OFFICE FOR NATIONAL EDUCATION STANDARDS AND QUALITY ASSESSMENT
- Annex 7-6 Agendas and minutes of Administrative Committee meetings (Available on Site Visit)

## **8. Public interaction**

- Annex 8.1-1 Example of Supporting evidence of external activities
- Annex 8.2-1 Involvement in Cultural, Artistic, Educational Project and Lifelong Learning
- Annex 8.2-2 Feedback from External Survey regarding educational and cultural services
- Annex 8.3-1 Program book TPO and MS
- Annex 8.3-2 Marketing and/or Publicity Office policy statements or equivalent documents
  - Annex 8.3-2.1 MS Marketing and PR Plan 2016
  - Annex 8.3-2.2 Marketing and PR Organizational Structure 2016
- Annex 8.3-3 College of Music's Newsletters, website updates, emails
  - Annex 8.3-3.2 College of Music's Music Journal
    - ~ Annex 8.3-3.1.01 music-journal-jan-2016

- ~ Annex 8.3-3.1.02 music-journal-feb-2016
- ~ Annex 8.3-3.1.03 music-journal-mar-2016
- ~ Annex 8.3-3.1.04 music-journal-apr-2016
- ~ Annex 8.3-3.1.05 music-journal-may-2016
- ~ Annex 8.3-3.1.06 music-journal-jun-2016
- ~ Annex 8.3-3.1.07 music-journal-jul-2016
- ~ Annex 8.3-3.1.08 music-journal-aug-2016
- ~ Annex 8.3-3.1.09 music-journal-sep-2016
- ~ Annex 8.3-3.1.10 music-journal-oct-2016
- ~ Annex 8.3-3.1.11 music-journal-nov-2016
- ~ Annex 8.3-3.1.12 music-journal-dec-2016
- ~ Annex 8.3-3.1.13 music-journal-jan-2017
- ~ Annex 8.3-3.1.14 music-journal-feb-2017
- ~ Annex 8.3-3.1.15 music-journal-mar-2017
- Annex 8.3-3.2 College of Music Website/COMMAS System
- Annex 8.3-4 Summarized Information On International Relationship
  - Annex 8.3-4.1 List of MoU
  - Annex 8.3-4.2 Members of SEADOM
  - Annex 8.3-4.3 Number of College of Music's student granted scholarship to study abroad
  - Annex 8.3-4.4 Number of scholarships granted to foreign students
  - Annex 8.3-4.5 Number of Exchange Professor through MoU