

# MUSIC **Q**U **E**NHANCEMENT QUALITY

## Report

**Accreditation of the Bachelor of Music Programme (B.M.)**

**College of Music, Mahidol University, Thailand**



COLLEGE OF MUSIC  
MAHIDOL UNIVERSITY

**Site visit dates: 22-24 November 2018**

# Contents

- Introduction ..... 3
- 1. Programme’s goals and context..... 5
- 2. Educational processes ..... 7
  - 2.1 The curriculum and its methods of delivery ..... 7
  - 2.2 International perspectives ..... 9
  - 2.3 Assessment ..... 11
- 3. Student profiles ..... 13
  - 3.1 Admission/Entrance qualifications ..... 13
  - 3.2 Student progression, achievement and employability ..... 15
- 4. Teaching staff..... 17
  - 4.1 Staff qualifications and professional activity ..... 17
  - 4.2 Size and composition of the teaching staff body..... 18
- 5. Facilities, resources and support ..... 20
  - 5.1 Facilities..... 20
  - 5.2 Financial resources..... 21
  - 5.3 Support staff ..... 22
- 6. Communication, organisation and decision-making..... 23
  - 6.1 Internal communication process ..... 23
  - 6.2 Organisational structure and decision-making processes..... 23
- 7. Internal Quality Culture ..... 25
- 8. Public interaction..... 26
  - 8.1 Cultural, artistic and educational contexts ..... 26
  - 8.2 Interaction with the artistic professions ..... 27
  - 8.3 Information provided to the public..... 28
- 9. Summary of the programme’s compliance with MusiQuE Standards ..... 29
- 10. Summary of strong points and recommendations ..... 30
  - 10.1 Strong points..... 30
  - 10.2 Suggested areas for further development..... 32
- 11. Conclusion ..... 34
- Annexes – List of supporting documents ..... 35

## Introduction

Following the institutional quality enhancement review of the College of Music, Mahidol University (CoM) carried out by MusiQuE in June 2017, the institution requested a quality enhancement programme review of its Bachelor of Music.

The review followed a four-stage process:

### 1. Self-evaluation Report

The College of Music, Mahidol University elaborated a Self-evaluation Report (SER) addressing the MusiQuE programme review standards for their Bachelor of Music (BM) [Annex 1].

### 2. Site visit preparation

Prior to the site visit, the Review Team (RT) received the SER and each member of the team reviewed it alongside the MusiQuE standards, highlighting the programme strengths, points of further development and questions to be raised during the different meetings of the visit. These individual comments were collated by the MusiQuE office to serve as a basis for the site visit [Annex 2].

### 3. Site visit

The RT visited the CoM from the 22<sup>nd</sup> to the 24<sup>th</sup> of November 2018. During the visit the RT had several meetings with different internal and external stakeholders, visited the facilities, observed lessons and rehearsals, reviewed academic documentation and attended a TPO concert [Annex 2].

- **Meeting 1: College of Music Administration Team**  
Eight members of the College of Music Administration Team.
- **Meeting 2: Bachelor of Music students**  
Ten students of the Bachelor of Music Programme: five from 4<sup>th</sup> year, three from 3<sup>rd</sup>, one from 2<sup>nd</sup> and one from 1<sup>st</sup>. All BM majors were represented.
- **Meeting 3: Bachelor of Music Programme Committee**  
Six members of the BM programme committee, including chairs of different departments.
- **Meeting 4: Artistic and academic staff/teachers members of the BM faculty**  
Eight teachers from different departments and subjects, including Brass, Jazz, General and Music Education, Music Technology, Musicology and Musical Theatre.
- **Session 5: Class observations**  
Each member of the RT observed a few classes, ensemble rehearsals and individual lessons: Musical Theatre, Stage Acting, Music Business, Jazz ensembles, Choir, Pop and Jazz Big Bands, Thai Music, Popular drum set (1:1), Cello (1:1), etc.
- **Meeting 6: Meeting with representatives of the profession and former students**  
Nine people representing graduates of the CoM currently working in different music related jobs (mainly performers and educators) and companies or organisations that have links with the CoM.
- **Meeting 7: Meeting with members of the relevant board/academic council**  
Nine people representing the Administration Team of the Mahidol University, the TPO Board and the CoM Board of Directors.

- **Session 8: Academic documentation review – 1**  
Session with two members of the BM Programme Committee to review relevant academic documentation and systems: Curriculum Map and Learning Outcomes, Student files, COMMAS, etc.
- **Session 9: Academic documentation review - 2**  
Review of additional documentation that had been requested: student numbers per each BM major, number of applicants and students admitted in the BM and dropouts, and videos of final recitals and ensemble performances.
- **Facilities tour**  
Guided tour of the College of Music facilities

#### 4. Review Report

The Review Team analysed all the information, qualitative and quantitative data gathered during the site visit, together with the Self-Evaluation Report, to produce a Review Report that was approved by the MusiQuE Board.

#### The Review Team consisted of:

- **Jeffrey Sharkey** (Chair)  
Principal of the Royal Conservatoire of Scotland, Glasgow.
- **Mist Thorkelsdottir** (Review team member)  
Expert/consultant in higher music education. Head of International Programs, University of Southern California.
- **Jan-Gerd Krüger** (Review team member)  
Manager Jazz Department/International Relations Officer, Prince Claus Conservatoire, Groningen, The Netherlands.
- **Wiebke Rademacher** (Review team member as student)  
PhD student in Musicology at the University of Cologne, Germany.
- **Joan-Albert Serra** (Review team member and Secretary)  
Associate Director of Research and Innovation, ESART Campus Barcelona (Spain) / Bath Spa University UK; Music and Arts Consultant, Manager and Educator.

The Review Team would like to thank the CoM and its managing team, heads of department, tutors and staff for supporting and facilitating its work in preparation for and during the site visit.

## 1. Programme's goals and context

### Standard: the programme goals are clearly stated and reflect the institutional mission

Under the new leadership of the Dean, Dr. Narong Prangcharoen, who has held the College's deanship since September 2017, the College of Music of the Mahidol University has developed a new vision that updates the vision and mission that has guided the institution from its establishment in 1994. Working within Mahidol University's framework of vision and mission, the Dean's vision statements are as follows [SER, pp. 11-12]:

- **Vision:** *College of Music, Mahidol University is to be a leader in music education in Southeast Asia and the World; to create a system that is sustainable and efficient, and to contribute to society.*
- **Mission:** *To excel in music education, research and creative works, and academic services.*

The rationale for the Bachelor of Music programme and its unique features are clearly described [SER, pp. 13-15]:

*The Bachelor of Music program aims to produce graduates with music performance, academic, and application skills, with ethics and social responsibility, and good professional attitude. This is achieved by the various methods of program delivery together with extra-curricular activities (project-based learning).*

The RT has been able to verify during the different meetings that have taken place throughout the site visit that the curriculum of the programme and its philosophy and methods of delivery reflect, and are aligned with, the CoM's mission and vision.

Talking with the representatives of the University of Mahidol the RT heard how, back in 1969, the king of Thailand had the vision to create a university dedicated to science and the arts. This coming together of scientific and artistic disciplines to serve the community promotes great initiatives like the MA in Music Therapy, developed by the CoM in collaboration with the Medical Schools of the University, which offer some of the best programmes in SE Asia (Mahidol University is very strong in the health care sector) [Meeting 7].

### COMMAS

The CoM has developed a web-based IT system called "College of Music Mahidol University Academic System" or "COMMAS" [SER, p. 17], which is extensively used in many areas of the CoM's academic management and to collect qualitative and quantitative data from students and alumni. The RT had the chance to see it in operation [Session 8] and was impressed by the possibilities it offers to students, tutors and managers of the programme.

### The future of the College of Music

In the meeting with members of the relevant board/academic council [Meeting 7], the RT was interested to know their vision for the future of the College of Music. The answers gave an excellent picture of the direction and developments that they want for the CoM and the University as a whole. They want the CoM to be relevant to the country and its people, transform Salaya (the municipality where the CoM is located) into a recognised world music centre, improve the quality of music in SE Asia and close the gap between the College and the leading international institutions. The appointment of the new Dean, with his high international profile and Thai connections, is an important step in this direction.

The aim is to develop Mahidol University as a world-class university. The World Bank defines a world-class university as one that has: concentration of talent, abundant resources and favourable governance. The outcomes of an institution like this are competent graduates, high quality research and the creation of knowledge to bring it back to society. To achieve it, teaching and learning have to be aligned with the mission of being a world-class university.

The members of the board are also committed to providing more scholarships to develop research and promote internationalisation and cultural diversity by increasing the number of students from other countries. Human Resources are important for the College, so the board wants to facilitate access to funding for professional development and continue developing management systems to support the people that work at the CoM.

This future vision and the strategies associated with it demonstrated to the RT that the Mahidol University and the Board of the CoM are aligned in the willingness to continue improving the quality of the CoM and its BM programme.

**Strong points:**

- Strong programme goals aligned with the vision and mission of the College and the University, backed by data and seeking to engage a wide cross section of Thai society.

**Suggested areas for further development:**

- Encouragement to continue and deepen the dialogue and collaboration with the University.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 1.**

## 2. Educational processes

### 2.1 The curriculum and its methods of delivery

**Standard: the goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery**

The curriculum is a central feature of the Bachelor of Music and the RT has been able to confirm [Meetings 1-4] that its content, structure and delivery methods, as they are explained in the self-evaluation review [SER, pp. 19-27], clearly reflect the institutional mission [SER, pp. 11-12] and are adequately suited to address the goals of the programme. Throughout these meetings, the RT has asked different internal stakeholders to explain their experience with those aspects of the curriculum and the programme that are relevant to standard 2.1.

#### **New Curriculum**

The CoM has recently reviewed its curriculum for the BM following the requirement of the Office of the Higher Education Commission that all higher education programmes have to be reviewed and revised every five years. The new curriculum has been introduced this academic year (2018) so the programme is currently running under two curriculums [SER, p. 20]. The Undergraduate Student Handbook contains all the necessary information to students about the curriculum and other aspects of the programme [Annex 3].

This new curriculum has maintained a similar structure to the old one, but it addresses the changes that are occurring in the world and Thailand to better prepare students for the future. To achieve this, some subjects have been added, removed, updated or reordered. Students feel that the new curriculum is an improvement [Meeting 2] and the RT was told about some of its new features [Meetings 1, 2 & 3].

More music technology related subjects have been introduced in all nine majors and new technologies are embedded in many classes, facilitated by the fact that there is easy access to them in Thailand. In Popular Music, subjects like stage acting or recording techniques are now incorporated and all students participate in large ensembles during the 4 years – a change for 3<sup>rd</sup> and 4<sup>th</sup> year students that are now required to participate in them (not before). Students who have studied at the pre-college can seek advanced placement based on prior learning and take additional electives.

The new curriculum creates better links between subjects: writing, hearing and playing (or keyboard) and masterclasses continue to be a regular feature of the programme [Meeting 3].

Although one of the majors of the BM is Popular Music, its department is still called “Entertainment”. Prompted by the RT, the BM Committee [Meeting 3] recognised the need to change the name of the department to Popular Music, in line with international practice of music colleges.

#### **Horizontal links between subjects and majors, and with other faculties of the university**

The RT enquired students, teachers and the CoM Administration Team [Meetings, 1, 2 & 4] about horizontal/transversal links between different subjects of the curriculum, the possibilities that students have to follow a more flexible and individualised curriculum by taking subjects from different majors/departments, and the collaborations with other faculties of the university [SER, pp. 23-25]. The answers demonstrate that these links are a positive feature of the programme.

The curriculum incorporates horizontal subjects like technology, business and Thai music and students can take electives from different majors [Meeting 1], as well as subjects offered by other faculties of the university [Meeting 2]. Students that major in western music also learn Thai instruments and vice versa. The collaborations across majors depend on the students themselves, but they happen more and more frequently (students can use the 2<sup>nd</sup>

instrument provision to do that) and are facilitated by the CoM – E.g.: a violin student, after being involved with a Jazz ensemble, is now a jazz major; and another student that took Thai music at pre-college is now a composition major [Meeting 2]. “Asia 7”, a graduate band that fusions different genres (Thai, folk and jazz), is a good example of the outcomes of these collaborations [Meeting 1].

Course coordinators develop horizontal links between subjects, which is more common in the teaching of large ensembles, but the RT believes that they need to work to reach all the individual teachers and make them more aware of the horizontal and cross curricular possibilities [Meeting 4].

The Mahidol University Choir incorporates students from other faculties. Some non-music students take music as an elective, especially in their 1<sup>st</sup> year, but later in their studies is more complicated due to scheduling and commuting constrains [Meeting 1].

Although the different faculties of the university are very autonomous – the structure of the university falls somewhere between a USA and a UK system – the RT was told that, in general, the university and its different faculties want to collaborate more with the CoM [Meeting 1].

### **Project-based learning, student projects and entrepreneurship**

In the meeting with the Programme Committee [Meeting 3], the RT explored in more detail the role of project-based learning in the programme, which was mentioned in the self-evaluation report [SER, pp. 13-14]. A number of chairs in this meeting thought that project-based learning could be better defined. There are a number of events – like the Thailand International Jazz Conference (TIJC) – where students take part and acquire practical knowledge and the CoM organises projects with other partners with the participation of students. Participation in these activities and projects is extracurricular, but students can also get credits for projects as part of their electives. Student performances are also used as a recruitment strategy. The programme committee also acknowledged that it is not always easy to fit in additional projects because the curriculum is already quite heavy loaded with subjects,

During the meeting with artistic and academic teachers of the BM [Meeting 4], the RT also enquired about the place of student projects in the curriculum and their entrepreneurial aspects. They explained that extra-curricular projects are supported and encouraged by tutors, but usually, students do not do more than one per year. Tutors also take students to projects outside the school (E.g. the Asian horn festival in Tokyo), but some of them feel that there are too many social events involving student participation.

The main entrepreneurial projects that performance students do are their recitals and students themselves also create small ensembles. Music business students have organised projects to promote Thai music to a wider audience.

The RT also heard that Thai culture has a strong community spirit, which is reflected in the relationships that BA programme students develop, including the fact that they like to practice together. This was quite obvious during the visit of the campus [Facilities tour].

### **Other aspects of the curriculum**

BM students [Meeting 2] mentioned other aspects of the curriculum and confirmed that the programme is in general well accepted by them. There is enough choice of elective subjects and the two 1:1 instrumental lesson a week (1 h each) is a strength of the programme. The second lesson can be used to study another instrument or genre (e.g. one lesson in classical and the other in jazz). Students like the range of activities that the CoM offers, and they can propose projects and request the tutor that they would like to supervise them. They are also invited to participate in outreach activities organised by the CoM as part of its social responsibility actions.

### **Mental health and well-being**

In relation to the support and personal guidance that students receive [SER, p. 27], the RT enquired about how the CoM supports their well-being and addresses mental-health issues [Meeting 1]. Each student is assigned to an academic advisor, which can also spot and address some non-academic issues, and the in-house music therapy department can also help students.

The CoM Admin Team explained that Thai society has a caring nature, but people rarely admit having mental health problems, including depression or other issues that can be associated with the musical practice. The College devises special learning agreements with BM students having problems and pre-college students receive more psychological support.

### **Future perspectives**

In the meeting with the BM Programme Committee [Meeting 3], their members expressed what aspects of the programme they would like to improve, which the RT believes is a sign that the committee is proactive in working towards the constant development of the curriculum. They would like to have more freedom in designing the curriculum – less constrained by the university and the education authorities – and include more projects in it. They would also like to see students being able to concentrate on their area of interest sooner and incorporate entrepreneurship development in the programme, providing more tools for students to face the challenges of the profession and support their life-long learning. BM graduates tend to teach in private schools, but the BM Committee would want them to be qualified to teach also in public schools. They pointed out as well the need to increase the level of piano students to international competition standard and to develop new teaching methodologies.

The artistic and academic teachers [Meeting 4] also expressed that Liberal Arts education has been lost in Thailand and there are few choices right now. Things seem to be changing and it will be easier in the future to develop more flexible and personalised programmes for students.

The alumni [Meeting 6] were also in favour of bringing more world class musicians to the faculty and one of them added that it would be good to offer a musicology major at the undergraduate level (now starts at the MA).

#### **Strong points:**

- The curriculum review is promising and has been embraced by teachers and students. It answers the learning and professional development requirements of students and the needs of Thai society. It is a good practice to review the curriculum regularly.
- The horizontal links between subjects/disciplines are encouraged.

#### **Suggested areas for further development:**

- Incorporate interdisciplinary work, project work (e.g. Jazz Festival) and outreach activities into the curriculum.
- Change the name of the Entertainment Department to Popular Music in line with international norms.
- Encourage more teachers to engage in cross-departmental and cross-subject academic links with their students.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 2.1.**

## **2.2 International perspectives**

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

Throughout the site visit and the different meetings, the RT has been able to assess that the international profile and commitment of the CoM expressed in the self-evaluation review [SER, pp. 28-30] is reflected in the curriculum and the teaching and learning approach of the BM.

### **International profile**

The international presence of the CoM and its BM [Meeting 1] is clearly demonstrated by the involvement with SEADOM (Southeast Asian Directors of Music), which helps building bridges between the countries of the region. Before SEADOM the priorities were local and international but not regional (SE Asia) and the CoM is now increasingly collaborating with other countries of the region: Laos, Cambodia, Singapore, Malaysia...

The strong presence of international tutors and local staff with international experience reinforces the international profile and projection of the BM programme [Meetings 1, 3 & 4]. At the beginning, there were 60 international teachers at the CoM, which started with a clear commitment to international faculty [Meeting 1], and currently, there are 45 full-time international teachers from 15 different countries teaching at all levels and in all degree programmes [SER, p. 30]. The RT was also told [Meeting 1] that many graduates used to leave the country to develop their careers, but now they go abroad and come back, with some of them becoming part of the CoM's faculty, which is now more balanced.

### **English Language**

The extensive use of English in the teaching approach of the BM supports its international strategy, something which is also acknowledged by students [Meetings 1 & 2]. There's a good collaboration with the university's education department in this area. TOEFL, IELTS and other English standards are used to measure the students' English level when they graduate, and there is an entry English exam, but only for placement purposes. Students commented [Meeting 2] that those with good knowledge of English still join the same classes as everyone else and some complain about it. Most Thai students have learned "theoretical English" at school, but they need to develop a more practical use of the language. English is well supported at the pre-college level, where most of the tutors are bi-lingual.

30% of tutors are international and teach mainly in English, so students get exposed through their lessons to the use English and they agree that English knowledge facilitates the communication with their foreign tutors. Composition and Music Theory classes are taught primarily in English since most of the teachers are international (only 3 are Thai). Students also collaborate with activities like the Jazz Festival or the International Piano Competition, which helps them to improve their English.

There are Thai language courses for non-Thai students and they support each other (it was mentioned the example of a Chinese student who had learned Thai very well and was helping and encouraging other students to improve).

### **International experience**

BM students talked about their international experience through the CoM [Meeting 2]. They believe that the participation in international competitions is a good way of gaining international experience and mentioned that the Mahidol University Choir, which some of them are members of, also takes part in these competitions. Students can also have access to funding for projects outside the school [Meeting 2].

The University provides an "Academic Mobility Program" which funds teachers to visit partner schools, with a focus on the ASEAN +6 region (Association of Southeast Asian Nations). Selected student mobility projects are financially supported each year, also focusing on the ASEAN region [SER, p. 29], but the RT was told by students [Meeting 2] that there are still few students participating in international exchange programmes.

## International position and benchmarking

The teaching staff of the BM [Meeting 4] had some clear ideas and experiences about the international position and benchmarking of the CoM. They see the programme as a leader in Thailand and feel that the only real competitor for them in the region is Singapore (NUS). The CoM takes inspiration from other international music colleges like North Texas or Eastman in the USA, and at the university level [Meeting 7] top USA universities are also their main models. The SEADOM connexion is good for everybody and both teachers and students are involved, which is a great improvement because SE Asian HE music institutions used to be a lot more disconnected.

Tutors are proud of the top musicians that are brought in for masterclasses, but the RT noticed that they are often organised more on the receiving end (depending on the availability or the convenience of the musicians themselves) than as part of a teaching strategy, with the potential disruption of the learning process.

Classical music is still in its infancy in Thailand, but it is getting more and more established and the results obtained by CoM students in competitions (classical and other genres) demonstrate that the level is growing. Now the CoM needs to increase the level of recruitment thanks to this raise of quality. Tutors also expressed their desire to see the programme attracting more international students to strengthen the College's position. Musical Theatre is done in Thai and English and the vision is to bring the best international shows.

### Strong points:

- Internationalisation is embedded in the CoM's DNA. The International composition of faculty is well balanced with Thai tutors.
- Encouragement and funding for international opportunities of tutors, which is strengthened by a leadership position within SEADOM and the ASEAN nations.
- Regular high-quality masterclasses with distinguished international musicians.
- The emphasis on English is a critical strength.

### Suggested areas for further development:

- More strategic approach to masterclasses: less on the receiving end and more aligned with the teaching and learning processes.
- In line with the ambition to grow the number of international students, more documentation in English should be available, including a Diploma Supplement.
- Students with strong English skills to be able to test out of English lessons and use the time for electives.
- Widen benchmarking horizons, including China, Seoul, etc.
- Promote more student placements and interchanges with other international institutions of the region.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 2.2.**

## 2.3 Assessment

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

During the meetings with students, committee and teachers [Meetings 2, 3 & 4], the RT addressed the role of learning outcomes in the BM programme, the assessment methods being used, and the feedback is given to students [SER, p. 31]. At a session with two members of the BM Committee [Session 8], the RT also had the opportunity to review the distribution of learning outcomes across the different modules reflected in the "Curriculum Map" [Annex 6], as well student files and the templates and forms that are used to assess, mark and offer feedback

to students (on paper and through COMMAS). These evidences reinforce what the RT had already discussed with students, the BM Committee and the tutors [Meetings 2, 3 & 4] and confirm that the CoM has a thorough approach to the assessment of academic achievements of BM students, supported by well-planned individual feedback.

### **Learning Outcomes, Curriculum Map, Assessment and Feedback**

*Throughout the past decade Thailand's higher education curriculum development and management has been conducted under the "Thailand Qualification Framework" (TQF), which includes criteria for higher education institutions to meet, including expected learning outcomes. In most cases, the higher education program must be structured to include five domains of learning outcomes, namely knowledge, numerical analysis, communication and IT skills, interpersonal skills and responsibility, cognitive skills, and ethics and morals. In the case of the College of Music, another domain "psychomotor skill" was added to be the sixth domain, due to its performance-oriented nature. [SER, p. 9]*

Different aspects related to this standard were discussed and evidenced [Meetings 2, 3, 4 and Session 8]. The RT was impressed by the Curriculum Map [Annex 6] that has been developed [SER, p. 22] detailing the Learning Outcomes that each module or course of the BM addresses [Session 8]. The TQF3 (colloquially called the "super syllabus") [SER, p. 67] is the document that the tutor of each subject uses to plan his/her teaching strategy (started in 2013) and course coordinators decide the specific learning outcomes that students should achieve, in addition to, or developing the standard ones. Some of them are currently being developed for the new curriculum. LOs are widely used in academic subjects and students have the study plan of each subject/module on the syllabus, but instrumental/vocal teaching is more individualised through 1:1 lessons and tutors determine the student's learning goals [Meeting 4]. Students can also see what tutors write about their lesson each week.

A rubric-like structure is used for assessments and students receive it before their assignments – the RT was able to see rubrics for performance assessments. In certain subjects like General Education students also do classroom presentations as part of their assessment. Students [Meeting 2] receive feedback from the teachers after each assessment and they know why they get a specific mark. A final jury examination for all performance private lessons is done before a jury committee each term [SER, p. 25]. The final mark is the combination of the Jury's (50%) and the tutor's (50%) assessments. Department meetings deal with assessment procedures [Meeting 4].

#### **Strong points:**

- Assessment methods are clearly defined and demonstrate LOs and achievement.
- There are good opportunities for student-teacher feedback, both face-to-face and through the use of COMMAS.
- The "Curriculum Map" clearly describes which LOs of the TQF are achieved in each module or course of the BM programme.

#### **Suggested areas for further development:**

- Consider developing student capacity for constructive feedback and peer-to-peer assessment.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 2.3.**

### 3. Student profiles

#### 3.1 Admission/Entrance qualifications

**Standard: there are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme**

The CoM has a very well established and clear admissions process [SER, pp. 33-34] which now incorporates the use of the “Thailand International Music Exam” (TIME) system. The “Undergraduate Admission Handbook” for Academic year 2019 [Annex 4], which the RT received in English, is a very detailed document that allows students to understand very well the admissions process, content and what they need to prepare, providing at the same time great transparency.

The RT also examined a sample of individual student records [Session 8], which included their application form, the recommendation letter from their tutor and the results and feedback of their entry auditions. This detailed information also helps the CoM to monitor the progress of each student throughout the BM programme.

TIME has been used for the first time in the 2019 auditions, and in Thailand is regarded as an alternative to ABRSM or Trinity exams. The CoM [Meeting 1] doesn't like certain aspects of TIME, but it can help them to expand the number of auditions they offer. In the admissions process, music theory and aural skills are assessed through TIME, but the auditions on specialised subjects take place at the College.

#### Recruitment approach

In the session with the CoM's Administration Team [Meeting 1], the RT addressed the recruitment approach for the programme, as well as their challenges and procedures.

The CoM considers applicants case by case, looking for potential and actively advising them about the steps they can or should take. For instance, in Thailand, many students of wind instruments start their musical training aged 12-13, which needs to be taken into account in the recruitment process. The pre-college provision is clearly helping to raise the level of students admitted in the BM, but it has also caused new issues regarding differences in performance level between students from the pre-college programme (YAMP) and those studying outside [SER, p. 15]. Students enrol in one of the BM's majors, but they can later transfer to another one if they feel that is better suited for their career aspirations.

The YALA Music Camp for Kids (in an area of deprivation) [SER, p. 71] and other similar programmes also help the CoM to spot young talented students with potential – a former YALA student is now running the YALA project. Some BM students are also involved in outreach and social programmes and the Jazz faculty has also offered performances in poor areas of Thailand. The CoM is working towards the creation of a project inspired by “El Sistema”, which in addition to its social and cultural benefits will also help in the recruitment of talented students from disadvantaged backgrounds. Student performances are also used as a recruitment strategy [Meeting 3]

During the entrance interviews, students are accompanied by their parents. This is a cultural thing, but it helps the CoM to know if the families will support the musical careers of their sons and daughters [Session 8].

#### Why students choose to study at the CoM

In the conversations with students [Meeting 2], the RT was interested to know why they had decided to study at the CoM. Some said that Mahidol is the best music college, others mentioned the place and its facilities, its international faculty or, in the case of musical theatre, how close the programme is to Broadway. A former pre-college student also pointed out that teachers insist on the importance of engaging with audiences.

#### Student numbers, admissions and drop-outs

To get a better picture of the BM, the RT asked for more details about student numbers, applications, admissions, enrolments and dropouts (student retention) of students in the different majors [Session 9]. The detailed data is attached [Annex 5].

If we look at the figures for the academic year 2018-19, the total number of students enrolled at the BM was 748, distributed in the different majors as follows: 198 (Popular Music), 191 (Classical Music), 102 (Jazz), 80 (Music Technology), 66 (Music Business), 40 (Musical Theatre); 31 (Music Education); 20 (Music Composition) and 20 (Thai and Oriental Music).

The BM has received in the last three years 537, 417 and 410 student applications (in 2016, 2017 and 2018), of which 206, 184 and 208 have passed and 190, 176 and 188 have finally registered. The ratio between applications and passes varies depending on the major: Popular Music 231/47, 181/46, 146/51; Classical Music 81/60, 61/47, 71/68; Jazz 53/33, 52/25, 42/29; Music Technology 74/16, 38/21, 61/21; Music Business 41/11, 35/17, 35/15; Musical Theatre 31/23, 12/5, 16/11; Music Education 16/7, 27/12, 30/7; Music Composition 6/3, 5/7, 3/2; Thai and Oriental Music 4/6, 6/4, 6/4.

These figures are a good way of knowing how difficult it is to obtain a place depending on the major students apply to, with Popular Music being the hardest, followed, depending on the year, by Music Technology and Music Business. The differences between majors are the result of different factors, including the places that the College offers depending on the needs of each major (instruments, etc.), the appeal that the different musical genres or professions have among young musicians in Thailand and the nature and level of pre-college music education across the country. It is interesting to note the significant difference in applicants for Popular Music (average 186 per year) and Composition and Thai and Oriental Music (both average 5 per year).

The drop-out rate, not considering temporary leavers, has been below 3.5 % in the last two academic years, which tells us that the BM has a very high retention-rate.

The analysis of the detailed statistical information in these areas that the CoM collects will be very useful in the planning of future recruitment strategies.

### **Recruitment challenges**

The recruitment challenges of the programme [SER, p. 15] were discussed by the RT with the BM Committee [Meeting 3]. It continues to be a challenge to get enough students for some instruments: double reeds, violas, etc. The trumpet is popular but there are challenges with other brass instruments and trombone students have to play in both classical orchestras and jazz big bands. The level of piano is quite varied and composition students are now better prepared, but their number is small and remains stable. In Popular Music, there's good recruitment in voice, guitar, drums and keyboard, but bass is more challenging.

### **Gender balance**

Students [Meeting 2] do not feel that there are any gender balance or inclusion issues, and, according to the CoM Administration Team [Meeting 1], there's little gender influence in the choice of instruments (e.g. 40% trumpet students are female).

**Strong points:**

- Clear admissions criteria and feedback. TIME is a potential strength.
- The Pre-college facilities and its nurturing approach is strengthening the quality of the BM.
- The programme has a good student retention rate.

**Suggested areas for further development:**

- Use the data that is been collected about applications and admissions in the different majors to plan future recruitment strategies.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 3.1.**

### 3.2 Student progression, achievement and employability

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

The Self Evaluation Report [SER, pp. 34-37] explains the mechanisms that the CoM uses to monitor and review the programme and its outcomes. The alumni [Meeting 6] also confirmed that many of them keep regular personal connexions with the CoM.

*The latest survey has shown that more than 80% of recent graduates are working in the music, music related, and other areas, or continue their further study in music or other related areas. The employer satisfaction is 4.38 (very good). [SER, p. 37]*

Students [Meeting 2] were unanimous in saying that they believe they will be able to make a living as musicians as a result of their learning experience at the CoM and the attainment of the BM. They also acknowledged that the support they receive from the CoM begins with their teachers.

#### **Future careers**

The RT further discussed with students [Meeting 2] the entrepreneurship elements of the curriculum and how well it supports their future professional aspirations. Students feel they learn a lot about the profession from their own teachers. Music Education and Music Business students do internships, which offers them a very useful first experience in a professional environment. All students get a pedagogy class, which helps them to be prepared for future teaching positions, and some of them are already teaching and performing professionally, and getting paid for it.

For their recitals, students need to organise everything, developing a hands-on approach to the production and management of this kind of events. At the same time, they mentioned that to organise a gig outside is often difficult due to its financial implications.

The RT asked alumni and representatives of the profession [Meeting 6] how the programme prepares BM graduates for their careers. They said that Mahidol's CoM represents quality and high standards and graduates are well prepared for a music career in Thailand, having a big advantage (especially in education) due to the CoM's reputation. The alumni believe it is the best music college in SE Asia and a model for other countries like Taiwan. From a business point of view, students are eager to continue their professional development and companies value

the practical approach to learning of the CoM. The BM is also a model for the curriculums that are offered in other schools or colleges where graduates teach.

With the tutors [Meeting 4], the RT wanted to know more about the goals of the students they teach at the BM. They said that the aim of some BM students after graduation is to go to international institutions to do a master. Some of them are already teaching at international schools, which is facilitated by their level of English and the similarities of the music programmes. Teachers help graduates in finding jobs (E.g.: many shows in Bangkok have BM Musical Theatre alumni) and the CoM has also a mission to promote professional Thai music and raise the level and public awareness of traditional Thai musicians (and get paid!).

### **Case study**

In the meeting with the CoM's Administrative Team [Meeting 1], they mentioned a band formed by BM graduates, "Asia 7", as an example of the kind of artistic projects that are created by bringing together Thai and Western musical influences. The band acknowledges in its Facebook page that they all graduated at the CoM, an excellent selling point for the programme:

*"Asia 7 was founded in 2016 by a group of alumni from the College of Music, Mahidol University, Thailand. Asia 7's uniqueness is to combine Thai, folk and jazz music together. The music genre is folk, fusion, pop, jazz, and groove. Musical instruments include Thai singing style, Saw Duang (Thai fiddle), Phin (Thai lute), saxophone, guitar, keyboard, bass, and drum set."* [Asia 7 Facebook page]

#### **Strong points:**

- Very good and thorough monitoring of students, including support and advice from tutors, advisors and heads of department.
- BM graduates have good employment perspectives, and their CoM background is an advantage point.

#### **Suggested areas for further development:**

- Systematise Alumni surveys after they graduate (e.g. after 3, 5 and 10 years) to inform the development of the curriculum. Obtain both quantitative and qualitative data. It will become even more important as the CoM increases its number of international students.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 3.2.**

## 4. Teaching staff

### 4.1 Staff qualifications and professional activity

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

The CoM has a good system and hiring strategy to ensure that the programme's teaching staff have appropriate qualifications and competences [SER, p. 39]. Processes around recruitment are in compliance with the central university standards. In relation with this standard, the RT wanted to know more about the participation of teachers in research activities, professional development opportunities, the involvement of part-time teachers and gender balance among staff [SER, pp. 40-41].

#### Research

In the meeting with CoM's Administrative Team [Meeting 1] the approach to research is one of the issues that was covered. Mahidol University expects CoM tutors to undertake research activities. Current research projects mainly address subjects related to general education, performance and musicology, but teaching as research or research-informed teaching approaches are not yet on the agenda.

Department chairs mentor faculty members to help them obtaining research grants available for tutors: 20 x 100.000 baht (2700 €) a year.

*The College's own "Music Journal", a monthly academic journal owned and administered by the College, as well as our newly launched bi-annual peer reviewed "Mahidol Music Journal", serves as an outlet for the faculty's academic works [SER, p. 26]. Their plan is to get the MMJ on SCOPUS in 5 years.*

Artistic Research, its role and recognition, was also discussed by the RT [Meetings 1 & 3]. The CoM is working with Thai education authorities in the recognition of the artistic and creative works of tutors as equivalent to research activity, following other international models. There is no solution yet, but it is a work in progress. The former lack of communication does not help, so the CoM is opening lines of communication with the rest of the university and the broader HE sector. The artistic projects of tutors are considered research if they write a paper about it. Tutors are asked to write in peer-reviewed journals and the College's own journal is also supporting the publication of papers.

This issue was also raised with the representatives of Mahidol University [Meeting 7]. There are conversations with colleagues of the university so that they too understand and accept artistic research and their involvement with this MUsiQuE review will certainly help. Dr. Narong Prangcharoen (Dean of the CoM) has been appointed to the National HE commission, the first time that someone with a music background has been elected; this is a good sign and the university supports it.

#### Professional Development

In discussions with the BM Committee and tutors [Meetings 3 & 4] the RT enquired about the different professional development opportunities that are offered to tutors and staff. Full-time tutors can ask for funding to undertake professional development activities (courses, conferences, projects...), 20.000 baht (540 €) a year. Research grants can also be used for academic development or to develop pedagogical methods. Some teacher training activities (e.g. Suzuki) have been offered at the CoM and music tutors can also benefit from workshops organised by the university to improve teaching and evaluation.

Although the university accepts artistic creation as research, also for teacher promotion requirements [Meeting 7], some teachers feel that the required accompanying paper is too academic. Their experience is that many external professors assessing their research mainly want to see the paper, not the artistic work itself (concert, recording, etc.) [Meeting 4].

## Full-time and part-time tutors

The RT Team has noticed that there are more development opportunities available to full-time than part-time teachers, something that was raised with the Administrative Team [Meeting 1]. Each subject has a full-time tutor as course leader and department chairs monitor all the course evaluation of part-time and full-time teachers.

## Gender balance

According to the Administration Team [Meeting 1], no specific action has been taken on gender balance and equality as part of their employment strategy, they just hire the best person for each post. They consider Thai society inclusive in gender terms and this is reflected in the CoM. They also feel students don't have an issue with gender balance, as the RT was able to confirm in the meeting with them [Meeting 2].

### Strong points:

- Mutually supportive Thai and international faculty and good staff communication.
- Teaching staff development fund available and well used.
- The support for research activities is good and growing.

### Suggested areas for further development:

- Warmly encourage mentoring for research purposes.
- To continue to deliver the BM effectively, Mahidol must continuously develop its faculty to help retain them. It will be helpful to achieve a better understanding of artistic research (practice-based research) and to better support faculty applicants in the promotion process.
- Widening benchmarking horizons in Asia [see 2.2] can also help to get a clearer perspective on artistic research.
- Increase funds for teaching staff development by joining 2 or 3 years of funding, offering more international opportunities.
- Improve professional development opportunities for part-time tutors.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 4.1.**

## 4.2 Size and composition of the teaching staff body

**Standard: there is sufficient qualified teaching staff to effectively deliver the programme**

The information given on the Self-Evaluation Report [SER, pp. 43-45] explains the composition of the teaching staff and their employment relationships.

*The College has 137 full-time teaching staff. The faculty to student ratio in the undergraduate level is 1:7. Over 80% of full-time faculty members hold masters or doctoral degrees. There are 42 (counting for 31% of the total number) foreign teaching staffs originally from North America, Europe, Asia, and Australia. [SER, p. 44]*

The variety and composition of the faculty adequately support the delivery of the programme, as the RT team could also testify through the formal and informal meetings they had with a variety of teachers from all disciplines. The gradual increase of Thai tutors, some of them former graduates of the CoM with added international experience, is

well balanced by qualified international tutors (30%) and is a clear sign of the quality of the CoM's graduates and how the College adapts to the staffing demands and changes of the curriculum.

**Strong points:**

- Well balanced and qualified Thai and international teaching staff.
- Good staff growth and re-employment.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, 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 programme**

During the visit to the different spaces of the CoM [Facilities tour] and class observations [Session 5], the RT was able to verify the excellence of the different facilities and resources [SER, pp. 47-52], which are entirely adequate to deliver the BM and facilitate the learning activities of its students (classrooms, performance spaces, recording studios, practice rooms, library, pianos and other western and Thai instruments, etc.). The surroundings of the buildings (gardens, trees, lakes, squares...) create an inspiring environment and the new Prince Mahidol Hall is a world-class addition to the performance spaces of the CoM. Students clearly make use of all the spaces available to practice, rehearse and socialise, creating a lively atmosphere that the RT witnessed first-hand.

Students [Meeting 2] feel that the affordable halls of residency available at the university are an advantage. They also mentioned that, although there are plenty of practice rooms, they need more ensemble rooms to rehearse with their groups and project ensembles. The RT also noticed during the class observations [Session 5] that some of the rooms where large ensembles were rehearsing (e.g. jazz and pop big bands) didn't have adequate soundproofing, with the associated musical and health and safety implications. Musical theatre students said that dance studios with mirrors are more difficult to book and at they need to pay a fee to use those available at the Prince Mahidol Hall after 5:00 pm, this is something that the RT feels the CoM should pay attention to if the musical theatre major continues to grow. Students clearly enjoy the CoM's physical environment, but they also expressed that they miss not being in the centre of Bangkok, closer to the heart of the city's musical and professional life.

### New Technologies

In addition to adequate availability of computers and other technological equipment [SER, p. 50 and Facilities tour], new technologies are increasingly used in the classroom and some tutors have developed imaginative tools for learning purposes (e.g. on-line quizzes). Students can also use digital resources like the Naxos library and have access to research articles from JSTOR and other publishers [Meeting 3].

### Digital Learning

Linking this standard with 2.1 (methods of delivery), the RT was interested in knowing more about the CoM's current use of Digital Learning (on-line teaching) and its future plans. The RT was told [Meeting 3] that the discussion about the creation of an on-line teaching platform is ongoing. The teachers [Meeting 4] also confirmed that the CoM is studying the possibility to offer on-line courses and they believe that the Chinese market offers great potential, which would also be good for recruitment purposes. There's already a project to offer music appreciation on-line courses. The Alumni [Meeting 6] supported the need to develop this digital strategy and consider offering on-line degrees.

**Strong points:**

- The facilities and resources are excellent and surrounded by an inspiring environment. They are totally appropriate to deliver the programme and incorporate a world-class performance space, the Prince Mahidol Hall.

**Suggested areas for further development:**

- Create more dedicated and soundproofed rehearsal rooms for ensembles, which will also support student projects (bands, small orchestras...)
- Due to the success of musical theatre, more large rooms with mirrors will be required.
- Recommend using more resources to provide performance opportunities to students in downtown Bangkok.
- Continue the plans to offer on-line courses.
- Present more concerts of student ensembles (small, mixed, etc.) that are easier to take to Bangkok and further afield.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 5.1.**

## 5.2 Financial resources

**Standard: the institution's financial resources enable successful delivery of the programme**

The Dean and his Administration Team are clearly committed to continuing securing the financial sustainability of the CoM and the BM [SER, pp. 52-54 and Meeting 1]. His decision to make the budget transparent – it wasn't like that before – has been extremely well received by staff [Meetings 1 & 3] and the RT could sense that it is also helping them to be more engaged with the project.

There has been a 50% cut on government's funding for the CoM this year, putting some pressure on its budget. The budget is separate from the University, but still gets some financial support from Mahidol [Meeting 1].

The Administration Team [Meeting 1] also told the RT that there's a difficulty in obtaining private funding (donors or sponsors) because there's no tradition in Thailand of people donating for education or an orchestra. Private donors focus more on religious related issues (temples, etc.). The CoM is working on it and communicating more with Thai society and donors/sponsors, both private and corporate.

Students [Meeting 2] said that tuition fees are expensive, and more scholarships are needed to support those in financial need [SER, pp. 34-37]. At the same time, they would like tuition fees to be more transparent and stable throughout the BM, enabling families to plan ahead their financial commitments.

**Strong points:**

- The CoM has enough financial resources to deliver the programme and a strong commitment by the Dean and the Administrative team to continue securing its sustainability.
- The link with the University is helping to unlock funding streams for the College.
- The new transparency approach to the budget is welcomed by staff and helping them to engage strongly with the project.

**Suggested areas for further development:**

- New funding and more scholarships are needed to increase the support for students from less privileged backgrounds and make the BM accessible to a wider range of students.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 5.2.**

### 5.3 Support staff

**Standard: the programme has sufficient qualified support staff**

Throughout the entire site visit, the RT has experienced the extraordinary professionalism and nurturing nature of the CoM's support staff (technical, administrative, etc.), a confirmation that the CoM has in place excellent recruitment and professional development practices, which are central to its HR policy [SER, pp. 54-55]. The professional development seminars for supporting staff, also outside Thailand (Singapore, Hong Kong...), that have taken place offer them a more global perspective and are further evidence to the willingness of the CoM to engage its supporting staff with its vision and mission.

It is also worth mentioning that the number of supporting staff is much higher than in any equivalent western conservatoire or music college, which can have implications on the CoM's sustainability but also exemplifies the importance that these jobs have for the college.

**Strong points:**

- Thoughtful policies to engage supporting staff. It is refreshing to see all staff integrated into the vision and mission.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE 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 programme**

The Self-Evaluation Report explains the communication mechanisms within the programme [SER, pp. 57-59], which, in view of the conversations the RT had with the different internal stakeholders [Meetings 1, 2, 3 & 4] are well planned and effective. The RT had a special interest in finding out more about the communication with students, including the use of COMMAS, and part-time teachers.

#### Students voice

The RT heard directly from students [Meeting 2] that they use COMMAS evaluation forms as the main way of giving feedback to the CoM and they feel that their voice is heard [SER, p. 57]. This was also confirmed by the Administrative Team [Meeting 1] which said that the feedback students submit through COMMAS is very useful. They're very proud of all the possibilities that COMMAS offers to the entire CoM community. At the same time, the communication between teachers and students is easy and they feel comfortable to go to the heads of department if they have a problem with their tutor.

A friendly and informal approach to communication with students is encouraged and facilitated [Meetings 1, 2, 3 & 4], including the by Dean himself, who often has lunch in the student canteen to make himself available and receive first-hand feedback and comments from students.

#### Communication with part-time tutors

The communication with part-time tutors [SER, p. 58] was addressed with the Programme Committee [Meeting 3], who confirmed that it is still a challenge that the CoM is addressing. Department chairs have the responsibility to communicate with part-time tutors and brief them about all academic matters (examples of this briefing were given about the piano department). There is evidence of some departments having already created excellent relationships with all its tutors (e.g. brass). Part-time tutors are also invited to participate in some meetings.

#### Strong points:

- Effective channels of communication between chairs, full-time, part-time tutors and students.
- Easy access of students to tutors and senior leaders.
- Students feel their voice is heard.

#### Suggested areas for further development:

- Develop a more consistent approach to the communication with part-time tutors.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 6.1.**

### 6.2 Organisational structure and decision-making processes

**Standard: the programme is supported by an appropriate organisational structure and decision-making processes**

The organisational structure of the CoM and its decision-making processes [SER, pp. 59-63] are well planned and are appropriate to support the delivery of the BM programme, as the RT witnessed in the meetings with the

Administration Team and the Programme Committee [Meetings 1 & 3]. In those meetings, it was also obvious that the more decentralised management approach that has been in place during the last few years [SER, p. 63] has been welcomed by everybody and has empowered academic managers regardless of their position.

### **Decision-making processes**

There are in place many different types of boards and committees to support the decision-making processes. At first glance, one could think that there are too many, but this structure also allows academic managers, full-time teachers and other staff to be well informed and participate in these processes.

As it has been mentioned in 6.1, students make good use of COMMAS to share their feedback with the CoM's management, but the main purpose of student councils is to organise activities (e.g. freshers' night) and not to participate in the CoM's decision-making processes [Meetings 1 & 2]. Nevertheless, students, as well as alumni and employers, are consulted in relation to the development of the curriculum. The composition of the boards is mandated by the university and don't include students.

#### **Strong points:**

- Staff responsibilities and decision-making processes are clearly defined.
- During the transition and under the new leadership the College has maintained and strengthened its structure.

#### **Suggested areas for further development:**

- Consider inviting student representatives and/or the president of the student council to appropriate curricular and managerial meetings.
- The programme is substantially compliant with standard 6.2 and would reach full compliance with more systematic and active involvement of students in key committees.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, substantially complies with MusiQuE Standard 6.2.**

## 7. Internal Quality Culture

### **Standard: the programme has in place effective quality assurance and enhancement procedures**

The self-evaluation report describes in detail the quality assurance and enhancement procedures that are in place at the CoM and are used to monitor its BM [SER, pp. 65-69]. Since these procedures are guided by the university and Thailand's education authorities, the RT explored this issue in more detail with the members of the relevant board/academic council [Meeting 7], as well as enquiring them about future plans. They explained that there are currently different methods being used for QA, like TQA (Thailand Quality Award) or ANQA (outcome-based criteria), which adds complexity to these processes and are not always well suited for the specificities of HE music institutions.

The university is having a dialogue with the CoM about the best approach to QA, including the music specific and international approach that MusiQuE offers. After the excellent experience with the previous institutional quality enhancement review, the university has supported the CoM to invite MusiQuE again for the BM programme quality enhancement review.

The programme book made under TQF also includes various key performance indices (KPIs) under which the program is to operate [SER, p. 65]. One of the teachers [Meeting 4] did not seem to agree with some of the KPIs used to measure the programme's quality, which suggests that either this is an isolated opinion, or a revision is needed to make them more relevant.

#### Strong points:

- Getting outside QA reviews like MusiQuE keeps the CoM in line with international subject-specific practices.
- The use of COMMAS is very effective for QA purposes.

#### **Suggested areas for further development:**

- Use the MusiQuE process to substitute for some of the procedures (quite labour intensive) that are not so well suited for artistic programmes.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 7.**

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

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

Reading the self-evaluation report [SER, pp. 71-73] and talking to the people of the College, from the Administrative Team to the students, it is very clear that the mission to support the cultural, educational and artistic development of the region and its people is built into the DNA of the CoM and its BM programme. This mission is shared and supported by Mahidol University [Meeting 7] and is reflected not only in the contents of the BM but also in the many participation activities that are offered to the general public, including opportunities for talented, young and elderly people. The RT also heard [Meeting 6] that the birth rate is dropping in Thailand, so the CoM has to offer musical training for people of all ages.

The Board of Directors [Meeting 7] believes that the CoM also has to preserve Thai's traditional music for society and the alumni and professional representatives [Meeting 6] think that the quality of Thai's traditional music and its musicians have grown thanks to the College. The TPO performs Thai music, both arrangements of traditional pieces or new works [Meeting 4]. Traditional Thai musicians are keen to explore contemporary music and other musical genres and develop projects with classical, jazz or pop musicians. Some music competitions are now open to both Thai and western instruments, with Thai instrumentalists obtaining first prizes.

Thai people tend to think that musicians are "people with long hair", but the College is changing the perception of music in Thai society and influencing the government's decisions, as well as contributing to the creative economy [Meeting 7]. Comparing with 15/20 years ago there has been a huge improvement because, thanks to the CoM, Thai families are valuing music education and more of them are now happy for their sons and daughters to pursue careers in music. This change in direction is also benefiting the music industry and students and alumni also contribute a great deal to the musical life of Bangkok and Thailand [Meeting 6].

The youth camps and other outreach programmes and educational activities for the community that the CoM organises [SER, p. 71] are contributing to the cultural and social development of Thai society, with special attention to young people from poor and conflictive areas [see also standard 3.1]. Young people coming together on the youth music camps not only develop their musical skills, but they learn from each other's problems, which helps them have a wider perspective and understanding of their social environment [Meeting 1].

Alumni [Meeting 6] also suggested that CoM students need to have more contact with the general public, who needs to know more about what's happening at the College. This will also help giving more visibility to classical music and other less well-known genres.

#### **Strong points:**

- Built into the DNA of the programme is the mission to support the cultural, educational and artistic development of the country and its people.
- The CoM and its BM programme is changing the perspective of Thai families and society about music and musical careers. The College is also promoting the idea that all professional musicians need to get paid for their work.

#### **Suggested areas for further development:**

- Continue developing the curriculum to empower entrepreneurial graduates to spread the CoM's mission in Thailand.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 8.1.**

## 8.2 Interaction with the artistic professions

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

The CoM is committed to the development of links with the cultural sector and the music industry [SER, pp. 74-77] and the RT was interested to hear more from the BM Committee, the alumni and the professional sector [Meetings 3 & 6] about the relationships that are being established. There are quite a range of links, but also some difficulties in certain areas, for instance, string players have very few opportunities to experience professional level orchestras, thus the decision of the College to create the Thai Philharmonic Orchestra in 2005 [SER, p. 9], where several alumni and even students play. The Internships of Music Education and Business students are also helping.

The RT was told [Meeting 3] that the pop music faculty is heavily involved with Thai's music industry and currently a professional producer is helping 4<sup>th</sup> year pop music students with their recording projects. In the meeting with the music profession [Meeting 6] there was a Producer/Music Director of a company that works for Film and TV and includes among its collaborators composers and musicians that graduated from the CoM, but there were no representatives of some sectors of the music industry like record companies and producers, managers or commercial venues, so the RT was unable to obtain first-hand impressions of the relationships that the CoM is building with them.

The alumni offered a good perspective of the range of activities that CoM's graduates are developing [Meeting 6]. The RT team heard from guitar, piano, trumpet and conducting graduates who are actively teaching and/or performing in Thailand, thanks to the training and opportunities offered to them by the College.

The representatives of the cultural and music industry sectors [Meeting 6] talked about the positive impact that the College graduates are having and how some companies are beginning to sponsor students in their music development, the TPO and other social programmes. A good example is Yamaha: the CoM is a customer, but Yamaha is also a partner and sponsor of the College and is always lobbying for graduates to work for them. Yamaha, in collaboration with the CoM, is also promoting an Orchestra Academy project.

#### **Strong points:**

- The CoM and its BM have contributed to the development of many professional music roles through its graduates.
- Internships and the participation in competitions and festivals of BM students are supporting their future careers perspectives.

#### **Suggested areas for further development:**

- The CoM is in a very good position to have a stronger impact on the creative economy by strengthening its links, partnerships and collaborations with the music and creative industries in Thailand and SE Asia.
- Expand internships and similar programmes to all disciplines and Develop initiatives to support the professional development and lifelong learning of the CoM's graduates.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 8.2.**

### 8.3 Information provided to the public

#### **Standard: information provided to the public about the programme is clear, consistent and accurate**

There is a clear effort by the CoM to communicate with the public through a Public Relations and Marketing unit that works together with other departments of the College [SER, p. 77]. The weekly performances of the TPO offer a great communication platform, including the excellent videos about the College that are shown before the concerts and the RT was able to see.

In order to reach a wider international audience, the RT team recommends translating to English more material and relevant academic documents, like the Undergraduate Student Handbook and the research articles published in the College's own Music Journal [SER, p. 27].

In the meeting with alumni and professional representatives [Meeting 6], they expressed the view that the CoM should increase its visibility in Thai society in order to maximise its potential impact and better connect with the people of Thailand. Students [Meeting 2] also expressed their willingness to have more direct contact with Bangkok's musical life. The RT believes that the recommendation already expressed in standard 5.1 about the need to expand student performances to more venues in Bangkok – in addition to those already taking place like the River City concert series [Meeting 6] – would also contribute to give more visibility to the CoM and allow its students to engage with wider audiences.

#### **Strong points:**

- Decisive commitment to communicate and engage with the public.
- Creation of the research journal and willingness to develop it.

#### **Suggested areas for further development:**

- Student performances in Bangkok (as recommended in standard 5.1) will increase the visibility and engagement of the CoM and its students with wider audiences.
- Translate more material to English, including academic info and research articles.

**The Review Team concludes that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE Standard 8.3.**

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

<b>MusiQuE Standards</b>	<b>Compliance</b>
<i>Standard 1</i> The programme goals are clearly stated and reflect the institutional mission.	Fully compliant
<i>Standard 2.1</i> The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	Fully compliant
<i>Standard 2.2</i> The programme offers a range of opportunities for students to gain an international perspective.	Fully compliant
<i>Standard 2.3</i> Assessment methods are clearly defined and demonstrate achievement of learning outcomes	Fully compliant
<i>Standard 3.1</i> There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.	Fully compliant
<i>Standard 3.2</i> The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	Fully compliant
<i>Standard 4.1</i> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.	Fully compliant
<i>Standard 4.2</i> There are sufficient qualified teaching staff to effectively deliver the programmes.	Fully compliant
<i>Standard 5.1</i> The institution has appropriate resources to support student learning and delivery of the programme.	Fully compliant
<i>Standard 5.2</i> The institution's financial resources enable successful delivery of the study programmes.	Fully compliant
<i>Standard 5.3</i> The programme has sufficient qualified support staff.	Fully compliant
<i>Standard 6.1</i> Effective mechanisms are in place for internal communication within the programme.	Fully compliant
<i>Standard 6.2</i> The programme is supported by an appropriate organisational structure and clear decision-making processes.	Substantially compliant
<i>Standard 7</i> The programme has in place effective quality assurance and enhancement procedures.	Fully compliant
<i>Standard 8.1</i> The programme engages within wider cultural, artistic and educational contexts.	Fully compliant
<i>Standard 8.2</i> The programme actively promotes links with various sectors of the music and other artistic professions.	Fully compliant
<i>Standard 8.3</i> Information provided to the public about the programme is clear, consistent and accurate.	Fully compliant

## 10. Summary of strong points and recommendations

This section offers a summary of the institutional attributes which stand out as being strong relative to the MusiQuE standards for programme review, as well as an outline of the areas in which potential for further development emerged.

### 10.1 Strong points

#### *Standard 1*

- Strong programme goals aligned with the vision and mission of the College and the University, backed by data and seeking to engage a wide cross section of Thai society.

#### *Standard 2.1*

- The curriculum review is promising and has been embraced by teachers and students. It answers the learning and professional development requirements of students and the needs of Thai society. It is a good practice to review the curriculum regularly.
- The Horizontal links between subjects/disciplines are encouraged.

#### *Standard 2.2*

- Internationalisation is embedded in CoM's DNA. The International composition of faculty is well balanced with Thai tutors.
- Encouragement and funding for international opportunities of tutors, which is strengthened by a leadership position within SEADOM and the ASEAN nations.
- Regular high-quality masterclasses with distinguished international musicians.
- The emphasis on English is a critical strength.

#### *Standard 2.3*

- Assessment methods are clearly defined and demonstrate LOs and achievement.
- There are good opportunities for student-teacher feedback, both face-to-face and through the use of COMMAS.
- The "Curriculum Map" clearly describes which LOs of the TQF are achieved in each module or course of the BM programme.

#### *Standard 3.1*

- Clear admissions criteria and feedback. TIME is a potential strength.
- The Pre-college facilities and its nurturing approach are strengthening the quality of the BM.
- The programme has a good student retention rate.

#### *Standard 3.2*

- Very good and thorough monitoring of students, including support and advice from tutors, advisors and heads of department.
- BM graduates have good employment perspectives, and their CoM background is an advantage point.

#### *Standard 4.1*

- Mutually supportive Thai and international faculty and good staff communication.
- Teaching staff development fund available and well used.
- The support for research activities is good and growing.

#### *Standard 4.2*

- Well balanced and qualified Thai and international teaching staff.
- Good staff growth and re-employment.

#### *Standard 5.1*

- The facilities and resources are excellent and surrounded by an inspiring environment. They are totally appropriate to deliver the programme and incorporate a world-class performance space, the Prince Mahidol Hall.

#### *Standard 5.2*

- The CoM has enough financial resources to deliver the programme and a strong commitment by the Dean and the Administrative team to continue securing its sustainability.
- The link with the University is helping to unlock funding streams for the College.
- The new transparency approach to the budget is welcomed by the staff and helping them to engage strongly with the project.

#### *Standard 5.3*

- Thoughtful policies to engage supporting staff. It is refreshing to see all staff integrated into the vision and mission.

#### *Standard 6.1*

- Effective channels of communication between chairs, full-time, part-time tutors and students.
- Easy access of students to tutors and senior leaders.
- Students feel their voice is heard.

#### *Standard 6.2*

- Staff responsibilities and decision-making processes are clearly defined.
- During the transition and under the new leadership the College has maintained and strengthened its structure.

#### *Standard 7*

- Getting outside QA reviews like MusiQuE keeps the CoM in line with international subject-specific practices.
- The use of COMMAS is very effective for QA purposes.

#### *Standard 8.1*

- Built into the DNA of the programme is the mission to support the cultural, educational and artistic development of the country and its people.
- The CoM and its BM programme are changing the perspective of Thai families and society about music and musical careers. The College is also promoting the idea that all professional musicians need to get paid for their work.

#### *Standard 8.2*

- The CoM and its BM have contributed to the development of many professional music roles through its graduates.
- Internships and the participation in competitions and festivals of BM students are supporting their future careers perspectives.

#### *Standard 8.3*

- Decisive commitment to communicate and engage with the public.
- Creation of the research journal and willingness to develop it.

## 10.2 Suggested areas for further development

### Standard 1

- Encouragement to continue and deepen the dialogue and collaboration with the University.

### Standard 2.1

- Incorporate interdisciplinary work, project work (e.g. Jazz Festival) and outreach activities into the curriculum.
- Change the name of the Entertainment Department to Popular Music in line with international norms.
- Encourage more teachers to engage in cross-departmental and cross-subject academic links with their students.

### Standard 2.2

- A more strategic approach to masterclasses: less on the receiving end and more aligned with the teaching and learning processes.
- In line with the ambition to grow the number of international students, more documentation in English should be available, including a Diploma Supplement.
- Students with strong English skills to be able to test out of English lessons and use the time for electives.
- Widen benchmarking horizons, including China, Seoul, etc.
- Promote more student placements and interchanges with other international institutions of the region.

### Standard 2.3

- Consider developing student capacity for constructive feedback and peer-to-peer assessment.

### Standard 3.1

- Use the data that is been collected about applications and admissions in the different majors to plan future recruitment strategies.

### Standard 3.2

- Systematise Alumni surveys after they graduate (e.g. after 3, 5 and 10 years) to inform the development of the curriculum. Obtain both quantitative and qualitative data. It will become even more important as the CoM increases its number of international students.

### Standard 4.1

- Warmly encourage mentoring for research purposes.
- To continue to deliver the BM effectively, Mahidol must continuously develop its faculty to help retain them. It will be helpful to achieve a better understanding of artistic research (practice-based research) and to better support faculty applicants in the promotion process.
- Widening benchmarking horizons in Asia [see 2.2] can also help to get a clearer perspective on artistic research.
- Increase funds for teaching staff development by joining 2 or 3 years of funding, offering more international opportunities.
- Improve professional development opportunities for part-time tutors.

### Standard 5.1

- Create more dedicated and soundproofed rehearsal rooms for ensembles, which will also support student projects (bands, small orchestras...)
- Due to the success of the musical theatre, more large rooms with mirrors will be required.
- Recommend using more resources to provide performance opportunities to students in downtown Bangkok.
- Continue the plans to offer on-line courses.

- Present more concerts of student ensembles (small, mixed, etc.) that are easier to take to Bangkok and further afield.

*Standard 5.2*

- New funding and more scholarships are needed to increase the support for students from less privileged backgrounds and make the BM accessible to a wider range of students.

*Standard 6.1*

- Develop a more consistent approach to the communication with part-time tutors.

*Standard 6.2*

- Consider inviting student representatives and/or the president of the student council to appropriate curricular and managerial meetings.
- The programme is substantially compliant with standard 6.2 and would reach full compliance with more systematic and active involvement of students in key committees.

*Standard 7*

- Use the MusiQuE process to substitute for some of the procedures (quite labour intensive) that are not so well suited for artistic programmes.

*Standard 8.1*

- Continue developing the curriculum to empower entrepreneurial graduates to spread the CoM's mission in Thailand.

*Standard 8.2*

- The CoM is in a very good position to have a stronger impact on the creative economy by strengthening its links, partnerships and collaborations with the music and creative industries in Thailand and SE Asia.
- Expand internships and similar programmes to all disciplines and Develop initiatives to support the professional development and lifelong learning of the CoM's graduates.

*Standard 8.3*

- Student performances in Bangkok (as recommended in standard 5.1) will increase the visibility and engagement of the CoM and its students with wider audiences.
- Translate more material to English, including academic info and research articles.

## 11. Conclusion

After a careful review of the documentation provided and the site visit, the RT has found clear evidences that the Bachelor of Music programme of the College of Music, Mahidol University, fully complies with MusiQuE's quality standards.

The strong points of the programme described in section 10 of the present review, demonstrate that the CoM has been able to review the programme and respond to the needs of its students and Thai society.

Building upon what the CoM has already achieved, there is great potential for developing the quality of the programme, its international position, the level of its applicants, its impact on the creative industries and its role as a key cultural agent in Thailand. The suggested areas for further development that the RT highlights should be considered by the management of the CoM and the Mahidol University as recommendations that will help in achieving this.

## **Annexes – List of supporting documents**

*Annex 1. Self-Evaluation Report, Program Review Bachelor of Music Program (B.M.)*

*Annex 2. Site-visit schedule*

*Annex 3. Undergraduate Student Handbook – Bachelor of Music Program (Revised Curriculum Academic year 2018)*

*Annex 4. Undergraduate Admission Handbook (For Academic Year 2019)*

*Annex 5. Student numbers, admissions and dropouts*

*Annex 6. Curriculum Map*

## Annex 2 – Site-visit schedule

Thursday, November 22, 2018 - Day 1

Time	Session	Names and functions of participants from the visited institution	Venue
In advance of the first meeting	Arrival of Review Team members (in the evening, the day before)		
08:50-09:00	Transfer to College of Music (Pick up at 08:40 from hotel lobby, depart by 08:50)		College van
09:00-11:00	<b>Preparatory meeting of the Review Team</b>		A205
11:00-11.30	Break		A205
11:30-13:00	<b>Meeting 1</b> <b>College of Music Administration Team</b>	Lect. Dr. Narong Prangcharoen, Dean Lect. Darin Pantoomkomol, Assoc. Dean for Educational, Academic Affairs and Research Lect. Krit Buranavitayawut, Assoc. Dean for Administration Assits. Prof. Dr. Joseph Bowman, Assoc. Dean for International Affairs, Marketing and Communications Lect. Noppadol Tirataradol, Assoc. Dean for Professional Services Lect. Richard Ralphs, Assoc. Dean for Venue Management and Principal, Pre-College Lect. Prattana Dasananda, Assoc. Dean for Finance Lect. Dr. Thanapol Setabrahmana, Bachelor Degree Program Chair, Chair of Conducting Department	A205
13:00-14:00	Lunch		Music Square Restaurant
14:00-15:00	<b>Meeting 2</b>	Ms. Pimyanant Kantayaporn, 4th, Music Technology Ms. Areeya Nakarat, 4th, Education	A205

	<b>Meeting with BM students</b>	Ms. Piranpach Watthanamane, 4th, Thai and Eastern Music Mr. Chawin Temsittichok, 4th, Composition Mr. Pakpoom Koopimai, 4th, Music Business Mr. Yoshio Khunwathanaphakdee, 3rd, Classical Music Performance Ms. Jaijam Wannapat, 3rd, Musical Theatre Mr. Tzu – chuan Wang, 3rd, Popular Music Mr. Patis Intaramaha, 2nd, Classical Music Performance Mr. Petchpoom Petchkaew, 1st, Jazz	
15:00-16:00	<b>Class observations</b>		
16:00-16:15	<b>Review Team meeting: Review Team members share conclusions with Secretary</b>		A205
16:15-16:30	Break		A205
16:30-18:00	<b>Guided tour of the College of Music</b>	Lect. Krit Buranavitayuwut, Assoc. Dean for Administration	
18:00-19:00	<b>Meeting 3</b> <b>Meeting with Bachelor's Degree Programme Committee</b>	Lect. Dr. Thanapol Setabrahmana, Bachelor's Degree Program Chair, Chair of Conducting Department Asst. Prof. Dr. Joseph Bowman, Trumpet, Assoc. Dean for International Affairs, Marketing and Communications Lect. Dr. Paris Parashoudis, Violin and Chamber Music Lect. Dr. Onpavee Nitsingkarin, Piano, Chair of Piano Department Lect. Dr. Preeyanun Promsukkul, Music Education, Chair of Music Education Department Lect. Valeriy Rizayev, Composition and Theory	A205
19:00-19:45	<b>Review Team meeting</b>		A205
19:45-20:00	Travel to Anya Restaurant (Pick up from MACM)		College van

20:00-21:30	Dinner	Lect. Dr. Narong Prangcharoen, Dean Lect. Darin Pantoomkomol, Assoc. Dean for Educational, Academic Affairs and Research Lect. Dr. Thanapol Setabrahmana, Bachelor's Degree Program Chair, Chair of Conducting Department	Anya Restaurant
After Dinner	Review Team return to the hotel		College van

Friday, November 23, 2018 - Day 2

Time	Session	Names and functions of participants from the visited institution	Venue
08:50-09:00	Transfer to College of Music (Pick up at 08:40 from hotel lobby, depart by 08:50)		College van
09:00-10:00	<b>Review Team meeting</b>		A205
10:00–11:00	<b>Meeting 4</b> <i>Meeting with artistic and academic staff/ teachers members teaching in BM program</i>	Dr. Daren Robbins, Brass & Percussion, Assist. Dean for Professional Services Assist. Prof. Dr. Christopher Schaub, Woodwind, Assist. Dean for International Recruitment Lect. Kom Wongsawat, Jazz Lect. Nathan John Lynch, General Education Lect. Chayut Jessadawaranon, Music Technology Lect. Dr. Kyle Fyr, Musicology Lect. Wipawan Jumneanpan, Music Education Lect. Napisi Reyes, Classical Voice Music Theatre	A205
11:00-11.15	<b>Review Team meeting: Review Team members share conclusions with Secretary</b>		A205
11:15-11:30	Break		A205
11.30-12.30	<b>Meeting 5</b> <i>Class Observations</i>		
12:30–13.30	Lunch - Review Team Only		Music Square Restaurant
13.30-14:00	<b>Review Team meeting</b>		A205
14:00-15:00	<b>Meeting 6</b>	Mr. Viskamol Chaiwanichsiri Mr. Alongkorn Laosaichua	A205

	<b><i>Meeting with representatives of the profession and former students</i></b>	Dr. Perawat Chookhiatti, MD, Siam Music Yamaha Co Ltd. Mrs. Linda Cheng, MD, River City Bangkok Amornbhong Methakunvudh; Producer / Music Director, Wild at Heart Co. Ltd. Pawatchai Suwankangka, SWU Piano Lecturer, SWU Piano Festival Artistic Director Ms. Ladawan Kantawong (Stock Exchange of Thailand) Mr. Ekachai Jearakul Mr. Christopher Janwong	
15:00-15:15	<b>Review Team meeting: Review Team members share conclusions with Secretary</b>		A205
15:15-15:30	Break		A205
15:30-16:30	<b>Meeting 7</b> <b><i>Meeting with members of the relevant board/academic council</i></b>	Prof. Banchong Mahaisavariya, M.D. Acting President of Mahidol University Assoc. Prof. Sompop Prathanturarug, Ph.D. Acting Vice President for Quality Development Clin. Prof. Suwat Benjaponpitak, M.D. Acting Vice President for Academic Affairs Khunying Patama Leeswadtrakul, Chairman of TPO BoD Yaovaneer Nirandara (Board Member, TPO) Mr. Kreingkrai Kanjanapokin (Board Member, TPO) Mr. Surapong Sangarun (Member of College of Music's Board of Directors) Mr. Kirati Kosicharoen (Member of College of Music's Board of Directors) Assoc. Prof. Dr. Wisanu Waranyoo (Member of College of Music's Board of Directors)	A205
16:30-17:30	<b>Review Team meeting</b>		A205

17:30–18:30	Dinner - Review Team Only	Performance by Classical Guitar Student	Music Square Restaurant
19:00-21:00	Thailand Philharmonic Orchestra Concert	<p>“Alpine Adventure”  Conductor: Johannes Klumpp  Soloist: Rolf-Deiter Arens  Program:  Thai Traditional Music  Ludwig van Beethoven: Piano Concerto No. 1 in C Major, Op. 15  Richard Strauss: Eine Alpensinfonie, Op. 64</p>	Prince Mahidol Hall
After Concert	Review Team return to the hotel		College van

Saturday, November 24, 2018 - Day 3

Time	Session	Names and functions of participants from the visited institution	Venue
08:50-09:00	Transfer to College of Music (Pick up at 08:40 from hotel lobby, depart by 08:50)		College van
09:00-09:30	<b>Review Team meeting - Preparation for the feedback meeting</b>		A205
09:30-10:30	<b>Meeting 8</b>  <i>Extra session if required by the Review Team (members of the team may explore more thoroughly specific area, meet other representatives of their choice)</i>	As notified by the Review Team	A205
10:30-10:45	Break		A205
10:45-12:00	<b>Review Team meeting - Preparation for the feedback meeting</b>		A205
12:00–13:00	Lunch		Music Square Restaurant
13:00-14:00	<b>Feedback to the institution</b>	Lect. Dr. Narong Prangcharoen, Dean Lect. Darin Pantoomkomol, Assoc. Dean for Educational, Academic Affairs and Research Lect. Krit Buranavitayawut, Assoc. Dean for Administration Assit. Prof. Dr. Joseph Bowman, Assoc. Dean for International Affairs, Marketing and Communications Lect. Noppadol Tirataradol, Assoc. Dean for Professional Services Lect. Richard Ralphs, Assoc. Dean for Venue Management and Principal, Pre-College Lect. Prattana Dasananda, Assoc. Dean for Finance	A205

		Lect. Dr. Thanapol Setabrahmana, Bachelor Degree Program Chair, Chair of Conducting Department	
<b>End of the site-visit</b>			
18:00-18:30	Travel to Oriental Hotel		College van
18:30-21:00	Dinner at Sala Rim Naam Restaurant		Oriental Hotel
21:00-22:30	Bamboo Bar Jazz Club	Mahidol University Jazz Faculty	Oriental Hotel
After Dinner	Review Team return to the hotel		College van