

**THE IDEAL THAILAND MUSIC INSTITUTE IN HIGHER  
EDUCATION IN THE 21ST CENTURY**

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**A THESIS SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR  
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FACULTY OF GRADUATE STUDIES  
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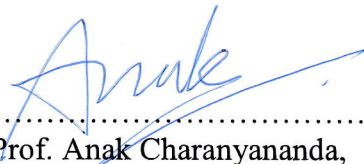
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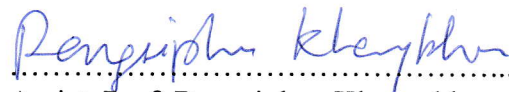
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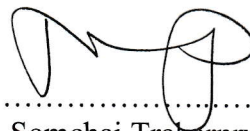
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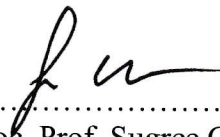
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ABSTRACT

This research study aimed to explore the aspirations of the ideal higher education music institute in 21st century Thailand based on philosophy perspectives. This was a qualitative approach design study whose instruments used to collect data were a documentary cataloguing form and a semi-structured interview schedule. The participants were 11 administrators from higher education music institutes in Thailand who were selected through purposive sampling. The results showed that the ideal music institute in Thailand in the 21st century could be explained into two main sections as follows: 1. The elements of the ideal music institute contain three parts; 1) Administration and Management: This section deals with four major issues including philosophy of the institute, styles of the institute, administration strategies, and finances 2) Curriculum and Instruction: This section is concerned with levels of the study, purposes of the programs, contents, teaching styles, evaluation and assessment, music activities and services 3) Resources including buildings and Environment (well-prepared equipment, auditorium and performance stages, practice rooms, and recording studio), library and databases (textbooks, music scores and manuscripts, recordings, and online databases), human Resources (faculties, staff, students, and alumni). 2. The factors of changes: These are three major issues which transform the institute to succeed and to survive in the changing world; 1) social needs include diversity and equity, rapid changes, population structure, economics, technology and innovations 2) world excellences include ASEAN and world competition, world rankings, and labor markets 3) Policies include government policies, educational qualification assurances, and cooperation policies. These three factors affected the institution in the following ways: changes, lifelong learning, preservation, creativity, innovations, local wisdom-based knowledge, and diversity.

KEY WORDS: MUSIC INSTITUTE / IDEAL / HIGHER EDUCATION

165 pages

สถาบันดนตรีระดับอุดมศึกษาในอุดมคติสำหรับประเทศไทยในศตวรรษที่ 21

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#### บทคัดย่อ

งานวิจัยนี้มีจุดมุ่งหมายเพื่อสำรวจลักษณะที่พึงประสงค์ของสถาบันดนตรีระดับอุดมศึกษาในอุดมคติของประเทศไทยในศตวรรษที่ 21 ตามมุมมองทางปรัชญา โดยงานวิจัยนี้เป็นงานวิจัยเชิงคุณภาพ (Qualitative Approach) เครื่องมือที่ใช้ในการเก็บข้อมูล ได้แก่ แบบบันทึกเอกสาร และแบบสัมภาษณ์ โดยประชากรในงานวิจัยด้านเอกสาร ได้แก่ สถาบันการศึกษาในประเทศไทยที่เปิดสอนหลักสูตรดนตรีในระดับอุดมศึกษา และกลุ่มตัวอย่างสำหรับการสัมภาษณ์ ได้แก่ผู้บริหารสถาบันดนตรีระดับอุดมศึกษาที่ได้จากการสุ่มตัวอย่างแบบเจาะจง จำนวน 11 คน โดยผลวิจัยที่ได้ พบว่าสถาบันดนตรีในอุดมคติประกอบด้วยองค์ประกอบดังต่อไปนี้

1. องค์ประกอบของสถาบันดนตรีที่พึงประสงค์ ประกอบด้วยสามประเด็นหลัก ได้แก่ 1) การบริหารจัดการประกอบด้วยปรัชญาของสถาบัน รูปแบบของสถาบัน ยุทธศาสตร์ในการบริหารจัดการ และงบประมาณ 2) หลักสูตรและการจัดการเรียนการสอน ประกอบด้วย ระดับชั้นที่เปิดสอน เนื้อหาที่สอน รูปแบบการสอน การวัดและประเมินผล กิจกรรมทางดนตรีและการบริการวิชาการ 3) ทรัพยากรต่าง ๆ ประกอบด้วย อาคารเรียนและสภาพแวดล้อม (ความพร้อมของอุปกรณ์ต่าง ๆ ห้องประชุมและสถานที่จัดแสดงดนตรี ห้องซ้อมดนตรี และห้องอัดเสียง) ห้องสมุดและฐานข้อมูลสำหรับการเรียนรู้ (ตำราและหนังสือเรียน นวัตกรรมและหลักฐานต่าง ๆ สื่อบันทึกเสียง และฐานข้อมูลออนไลน์) และทรัพยากรบุคคล (คณาจารย์ เจ้าหน้าที่ นักศึกษา และศิษย์เก่า)

2. ปัจจัยที่ส่งผลต่อการเปลี่ยนแปลงของสถาบันดนตรีที่ส่งผลให้สถาบันสามารถดำรงอยู่ได้ภายใต้ความเปลี่ยนแปลงของโลก ได้แก่ 1) ความต้องการสังคม ประกอบด้วย ความหลากหลายและความเท่าเทียม การเปลี่ยนแปลงอย่างรวดเร็ว โครงสร้างของประชากร สภาพเศรษฐกิจ เทคโนโลยีและนวัตกรรม 2) ความเป็นเลิศระดับโลก ประกอบด้วย การแข่งขันในระดับอาเซียนและนานาชาติ การจัดอันดับโลก และตลาดแรงงาน 3) นโยบายต่าง ๆ ประกอบด้วย นโยบายของรัฐบาล การประกันคุณภาพทางการศึกษา และนโยบายความร่วมมือ ซึ่งปัจจัยต่าง ๆ นี้ส่งผลต่อสถาบันในฐานะประเด็นที่ควรคำนึงถึง ได้แก่ ความเปลี่ยนแปลง การเรียนรู้ตลอดชีวิต การอนุรักษ์ ความคิดสร้างสรรค์และนวัตกรรม องค์ความรู้จากท้องถิ่น และความหลากหลายที่เกิดขึ้น

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Significance and Background**

Music has been valued for a variety of reasons by every culture and society throughout history since the Ancient Greek time. It has served as a tool to elevate moral senses and value of the society, which brought along the concept of music education. A number of political writings by famous Greek and Roman philosophers, including Plato, Aristotle, and Quintilian defined music as a tool for shaping the civilization. Its purpose was not only for personal entertainment, but also served as a tool to identify class in the society. Until the present time, music has always been a necessary component of education. Philosophers who had roles in changing perspectives of the world in religion, politics and education paid regards to music for its priceless values to spread to the next generations.

At present, music appears in higher education from club activities – such as bands and choruses – to degree programs throughout the world, from Western countries to other regions. Organizations in music education were established to collect data and set up standards according to the government's policy. The first organization was the National Association of Schools of Music (NASM), founded in 1924 as an association of post-secondary music schools in the United States and the principal U.S. accreditor for higher education in music. Afterward, the College Music Society (CMS) was founded in 1958 as the merger of two organizations, The College Music Association and the Society for Music in Liberal Arts Colleges, to serve as an alliance of college, conservatory, university, and independent musicians and scholars interested in all disciplines in music. CMS has published *the Directory of Music Faculties in Colleges and Universities, U.S. and Canada* to collect information of faculty, programs, institutes, and rankings. In the 2015-2016 Edition, it listed over 1,800 schools or departments of music in higher education with over 37,000 music faculties in the U.S. and Canada (CMS, 2015). In Europe, the European Association of

Conservatoires (AEC), the main association of colleges and university's schools of music in Europe, was established in 1953. In 2008, Assoc. Prof. Dr. Sugree Charoensook, Dean of the College of Music, Mahidol University initiated the Southeast Asian Director of Music (SEADOM), an association of music institutions for professional music training, in order to hold a conference of Asian music administrators.

In Thailand, music in higher education has been a part of the Thai educational system for more than 80 years since Luang Vichitvathakarn, the first director of the Fine Arts Department, Ministry of Public Instruction. He initiated the formal music education in 1934 to preserve and promote of Thai cultural heritages. As the result, the Natta-Duriyang School (School of Fine Arts) was founded, and its Department of Fine Arts offered a bachelor degree program in music (Chandrasu, 2010) in order to train artists. In 1970, based on a music teacher training program, Bansomdejchaopraya Teachers College launched a Certificate of Higher Education in Music, aimed at developing music teachers in Thailand. After the launch the program, a lot of public and private universities awarded music-related degrees in the fields of education, liberal arts, and fine arts. In 1989, the first Master of Arts in Ethnomusicology was awarded by the Institute of Language and Culture for Rural Development, Mahidol University. Later in 2005, the College of Music, Mahidol University awarded Doctoral of Philosophy (Ph.D.) in musicology and music education, as the first Ph.D. in music in Thailand. In 2013, Doctor of Music Program (D.M.) was established as the first doctoral degree in musical arts in three fields of study: performance and pedagogy, composition and theory, and conducting.

In 2016, according to the 157 universities under the supervisions of the Office of the Higher Education Commission, there are 113 music degree programs provided by 57 both public and private universities. Moreover, Buditpatanasilpa Institute, under the supervision of the Ministry of Culture, awards four music bachelor degree programs in performance and education, and a master's degree in Thai music performance; offered by 11 network colleges under the institute's own supervision.

A number of researchers have written articles about music in higher education, especially in the United States. *The Musical Times* published a series of articles called *The Study of Music at University* in 1973-1974, written by nine music

professors who taught in Europe and the U.S., about various viewpoints on the nature of music education in universities. The major issue of the article was how development in the music curriculum in a university was neglected. Looking back in 1946 when Valentine wrote *The Place of Music in Higher Education* in Music Educator Journal to report status of music in higher education, he claimed that the way to the true place of music in higher education was to increase musicians who have made themselves beloved educators, similar to Housewright's article on the topic *Music in Higher Education* (1967), where he also claimed that the future of music in his nation depended specifically on the quality of undergraduate professional music educators. Moreover, he stated that the university became the chief symbol of the states' cultural aspirations and logical place to develop comprehensive schools of music that combined the functions of both conservatory and university. However, undergraduate years in the university do not fully prepare professional musicians. The goal was rather set on training students to be music teachers. In addition, financial support for music curriculum development in the university was inadequate, partly due to the nature of musicians or artists who often do not realize themselves as the part of faculty curricular committees. Also, most music instructors were only part-time members of the faculties, with limited influence on curricular administration. Chandrasu (2010) also discovered similar issues in developing music in higher education in Thailand, including the qualification of the music graduates in Thailand, which are of various qualities.

Ozmon and Craver (2003) explained that the word *philosophy* means "love of wisdom" – a dedicated inquiry into ideas, traditions, innovations, and ways of thinking. Therefore, the philosophy of education is the application of the fundamental principles of philosophy to the theory and practice of education, and the problems and issues of education in turn help inform philosophical thought. Ozmon and Craver stated that educational philosophy began when people became conscious of education as a distinct human activity. Humankind has the philosophy of education before the formal study of philosophy began and before people understood what that study could intend in educational development. It becomes meaningful when educators realize the need to think clearly about what they are doing, and to see what they are doing in the larger context of individual and social development. It is a way not only of looking at

ideas but also of learning how to use ideas in better ways. They also explained that humans are tool-making beings, but they are also education-making beings because education always has been closely connected with the development of civilization. Thinking about life in general has often been related to thinking about education in particular, and education has been viewed as a way of improving life.

The research on the ideal music university is limited. Related research studied shows that there are two types of studies. The first one is the historical study of the well-known institutions or music programs in the countries (Orlando, 1946; Connor, 1955; Chay, 1981; Alberici, 2004; Chow, 2005; Mangan, 2005; Choi, 2013; Archer, 2014; Powell, 2014) and another type is the study of music education in Thailand focusing on developing of the music programs and the history of music in higher education (Khongkhakul, 1971; Charoensook, 1985; Chandransu, 2010).

To spread the knowledge of music in higher education in Thailand, this study will be concerned primarily with investigating the model of the ideal of music conservatory in Thailand through philosophical perspectives, with attention also given to the historical background and to the philosophy and tradition of music education in both Western and Thai cultures.

## **1.2 Objective of the Study**

To explore aspirations of the ideal Thailand music institute in higher education in the 21st century based on philosophical perspectives

## **1.3 Research Question**

Following the aim of the study which explores aspirations of the ideal music institute in Thailand, it thus leads to a research question of the study:

What are the aspirations of the ideal Thailand music institute in higher education in 21st Century and what approaches should be used?

## **1.4 Contribution of the Study**

The study will be useful to music administrators as a guideline to develop their music institutions. The study will also be an advantage to institutions in adjusting music programs in the future.

## **1.5 Delimitations of the Study**

This research study will recognize the delimitations as follows:

1. The results of the study are based on music academic viewpoints, which may not be inclusive of other issues.
2. This study will be limited to the philosophical perspectives of Thai music institutes in higher education only. The results may not be relevant to other contexts and disciplines.

## **1.6 Definition of Terms**

*Music Institute/ Music Conservatory:* the institutes, schools or conservatories which provide music programs in higher education directly, including faculties of music. The institutes which providing any of music division or department are excluded.

*Philosophical Perspectives:* the ideas, missions, and visions including strategies to lead music institutions to achieve their goals.

## **1.7 Organization of the Dissertation**

This study is separated into five chapters. The first chapter, introduction, contains the significance and background of this study, as well as its objective. Literature review is appeared in the chapter II, the significant areas related to the study are included. Chapter III is referred to research methodology. Qualitative research approach is used as the principle methodology. The documentary research and in-depth interview were mentioned to solve the research question. The research results

include in chapter IV. In this chapter, results from the documentary research and the interview are appeared leading to the answer of the ideal music institute in the 21st century Thailand. Finally, the last chapter, chapter V, the summary of the study as well as discussions and recommendations for further research are explained.

## **CHAPTER II**

### **LITERATURE REVIEW**

In the study “*The Ideal Thailand Music Institute in Higher Education in 21st Century*”, the researcher reviewed documents and research that is related with music studies in higher education, selections of music conservatories in Thailand and worldwide, current status of Thai higher education, and educational philosophy and related philosophical issues. The review can separate into six sections;

#### 2.1 Concepts of Idealism

##### 2.1.1 Definitions of Idealism

##### 2.1.2 The development of Idealism

#### 2.2 Higher Education for the 21st Century

#### 2.3 Historical background of Western music studies in higher education

##### 2.3.1 Musica Practica

###### 1) Monastic and cathedral Schools

###### 2) Conservatories

###### 3) Private instructions

##### 2.3.2 Musica Speculativa

###### 1) Monastic and cathedral Schools

###### 2) Medieval universities

###### 3) Renaissance universities

###### 4) Music studies in universities after the seventeenth century

#### 2.4 Music studies in higher education in Thailand

##### 2.4.1 Historical background of music studies in Thailand

##### 2.4.2 Current status of music studies in higher education

###### 1) Music departments and faculties in universities

###### 2) Music colleges in universities

### 3) Buditpatanasilpa Institute and the College of Dramatic Arts

2.5 The ideas of music studies in higher education

2.6 Higher music education curriculum design and development

2.7 Related research Studied

## 2.1 Concepts of Idealism

### 2.1.1 Definitions of Idealism

Idealism is the belief that the world is mind-dependent and consequently either there is no external world existing independently of our ability to think and perceive it, or if there is an external world we have no way of knowing what it is like (McQueen and McQueen, 2010).

Idealism is rooted from the word *Idea* which has been used by philosophers in the different ways over the centuries (Vesey, 1982). The change in its use follows with fundamental changes in views about the objects of perception and knowledge, and how they are related with most of the central topics in philosophy such as mathematics, space, God and man, thought, language and reality, etc. Generally, idealists believe that ideas are the only true reality (Ozmon and Craver, 2003).

Mastin (2008) defined the word 'idealism' and 'ideal' follows;

In general parlance, '*idealism*' is also used to describe a person's high ideals (principles or values actively pursued as a goal), sometimes with the connotation that those ideals are unrealizable or impractical. The word '*ideal*' is also commonly used as an adjective to designate qualities of perfection, desirability and excellence, which is totally foreign to the epistemological use of the word '*idealism*', which pertains to internal mental representations.

Jackson (2014) defined the word 'idealism' in his book *Philosophy: an Illustrated History of Thought*, follows;

This school of philosophy purports that the truth about the world resides in the mind. Any empirical evidence of the true

and possible reality you might think you collect all has to be done using the mind and, therefore, is as much a mental construction as imagining something impossible and unreal. As it stands, the most radical modern philosophy – that the Universe is an artificial model in some huge computer – is a form of idealism. It is just in someone, or something, else's mind, not yours.

McQueen and McQueen (2010) also explained that idealism is often defended on the grounds that our only access to the world is through our minds, and our analysis of the world depends upon having concepts with which to analysis it.

### **2.1.2 Development of Idealism**

Ozmon and Craver (2003) wrote about the development of Idealism which can divide into three stages follows;

- 1) Platonic Idealism
- 2) Religious Idealism
- 3) Modern Idealism

#### **1) Platonic Idealism**

Development of Idealism began from Socrates (469-399 B.C.), one leading thinker of Ancient Greek time, challenged the material concerns of his period. Socrates' ideas were only transmitted orally through a dialectical question-and-answer approach.

The first philosopher to advance theory of idea was Plato (427-347 B.C.). Platonic Idealism used 'ideas' unlike other people's mind, he used in terms of 'Forms'. Plato's theory of Forms has traditionally been as a theory of universals (Vesey, 1982). Plato wrote the ideas down and illustrated both the Socratic methods and Socrates' thought. His famous works are *The Republic* and *Laws*. Also, Plato opened his own school, The Academy, where students and professors tied up in a dialectical approach to problems.

In Plato's thought, people should concern themselves principally with the search of truth. The truth cannot be found in the world of matter which is imperfect and constantly changing because the truth is perfect and eternal. Plato believed that we must search for other universal truth in such areas as politics, society, and education;

thus, the search for absolute truth should be the quest of the true philosopher (Ozmon and Craver, 2003).

Plato wrote in *The Republic* about the separation of the world of ideas from the world of matter. The world of ideas has the Good as its highest point as the source of all true knowledge. Unlike the world of matter which is the changing world of sensory data, is not to be trust. People need to be free themselves from a concern with matter so that they can advance toward to the Good which can be done by transcending matter through the use of dialectic in that one moves from plain opinion to true knowledge.

The philosophy of arts in Western culture began with Plato that also discussed about painting, sculpture, architecture, poetry, dance, and music. Even though Plato critiqued art as imitation and not true knowledge, he believed that the art needed to be organized and even expurgated so that it represented things in a more righteous light. Therefore, art could become a valuable part of the educational process.

## **2) Religious Idealism**

The idea of one God as pure spirit and the Universal Good in Judaism and Christianity can be companionable with idealism as well as Muhammad and Islamic thought replicate idealistic implication in Greek ideas (Ozmon and Craver, 2003).

The founders of the Roman Catholic Church were greatly influenced by idealism. Augustine (354-430 A.D.), Bishop of Hippo, connected the philosophy of Platonists and Neoplatonists with Christian beliefs. In Plato's philosophy, the soul has knowledge that is abstruse by being incarcerated in the body, while Augustine's interpretation that the soul was begrimed by the resulted in human doubt and uncertainly as the sin of Adam.

Many comparable thoughts between Plato and Augustine; the divided line between forms and matter referred to the World of God and the World of Man, both of them strongly supported the dialectical method of learning, and Augustine also believed as Plato's thought that people do not create knowledge which the God already has created it, they can discover it through trying to find God. Christianity promotes the idea of God as transcendent and pure spirit or Idea, resembling the

Platonic concept that true reality is basically Idea. Hence, both idealism and religion have been closely interwoven.

### 3) Modern Idealism

The idealism in the modern period began in the fifteenth and sixteenth centuries which had come to be largely identified with systematic and subjective. The identification was promoted by the writings of many philosophers such as René Descartes, George Berkeley, Immanuel Kant, Georg Wilhelm Friedrich Hegel, and Josiah Royce.

René Descartes (1596-1650) was French philosopher, mathematician, and scientist who wrote *Discourse on Method and Meditations on First Philosophy*. In his work, he explored his methodical doubt whereby he sought to doubt all things including his own existence. He was searching for definite ideas that he thought if he could discover ideas that are clear and distinct. Therefore, he reached at the Cartesian first principle: *Cogito, ergo sum, 'I think, therefore I am'*. Moreover, he found it impossible to arrive at any idea, even the indubitable cogito that not refer to something other than itself, except the idea of Perfect Being.

Descartes arrived at the two principles based on his system; the cogito and the Deity. He had the indubitable of human thought in the cogito and the foundation for all the objects of thought in the Deity. The method of his analysis which he arrived at his principles brought a new way into inquiry branches of philosophy including the natural sciences.

George Berkeley (1685-1753), known as Bishop Berkeley (Bishop of Cloyne), was an Anglo-Irish philosopher whose primary achievement was the advancement of a theory he called immaterialism or later referred to subjective idealism which called by others. He developed his ideas in his writing on philosophy including *Principles of Human Knowledge*. A central doctrine of realism that a material world exists independent of mind, was argued by his believe that all existence depends on some mind to know it; if no mind exists, then for all intents and purposes nothing exists unless it is perceived by the mind of God. His philosophical views were heavily conditioned by his religious views which he held that immaterial substance has been profaned by science.

Immanuel Kant (1724-1804) was a German philosopher who is considered the central figure of modern philosophy. His work's was about critiqued past systems which two of the important works were *Critique of Pure Reason* and *Critique of Practical Reason* that he sought to bring order to the conflicting and fighting rationalism and empiricism. In contrast of rationalism that sought universal truths by which a coherent system and structure of knowledge could be deducted, linked to abstract and disconnect to the practical, empiricism held to the immediate perceptions of experiences which linked to the practical and connected to daily life. Kant accepted the validity and reliability of modern science and believed in the conflict between two positions. He developed his idealism from his concentration on human thought processes. He thought that he founded a new system that we could have valid knowledge of human experience established on the scientific laws of nature. He rejected Berkley's thought that things are completely depend on mind because of the lack of scientific law. He believed that nature or objective reality is a casual continuum, a world connected in space and time within its own internal order.

Kant's idealism based on his concentration on thought processes and the nature of the relation between mind and its objects on the one hand and universal moral ideal on the other (Ozmon and Craver, 2003).

Georg Wilhelm Friedrich Hegel (1770-1831) was a prominent German philosopher whose thought was inspired later philosophers. The three element aspects of his system; logic, nature, and spirit, can found in Marxism, existentialism, and American pragmatism. Hegel maintained that his logical system would arrive at Absolute Idea if applied rigorously and accurately. The opposite side of logical system is nature which is the otherness idea while spirit is the final stage of idea. Spirit is where the final absolute is encountered. One major feature of Hegelian system is movement toward richer, more complex, and more complete syntheses. In Hegel's system, when we examine nay one thing, then we are always referred to something and connected it with something else as well as the development of civilization, history moved in a dialectical, rational process.

One of the most influential American exponents of Hegelian Idealism in the twentieth century was Josiah Royce (1855-1916). He believed that ideas are essential purposes or plans of action and the fulfillment of ideas is found when they

put it into action. Therefore, purposes are incomplete without an external world that they are realized, and the external world is worthless unless it is completion of such purposes.

Subsequent Kant and Hegel, the thought about idealism spread into several countries and extended in many branches based on the concentrations of the thought.

## **2.2 Higher Education for the 21st Century**

Higher education has been and will continue to be greatly affected by the changes in the society and the world. The education is looked for the new hope for better future, the key to the good careers and to meaningful and fulfilling our lives. Duderstadt (2000) explained that several challenges affected to higher education as follows:

- The cost, price, and value of a college education
- The rising costs of academic excellence and the limits on resources
- The changing relationship with diverse constituencies
- The changing social contract
- The challenge of intellectual change
- The increasing relevance of the university

Due to the rapid changing the society and the world, Duderstadt explained that university should look beyond the specific goals, but rather to build the capacity to move forward to the future. The real objectives of the university are to remove limitations that prevent the institute responding to the changing world; to take off unnecessary processes and administrative structure; to question existing assumptions and arrangements; and to challenge, to excite, and to encourage the institute members viewing institutional transformation as a terrific adventure. He also suggested that university transformation process must include every aspect of the institution, as well as:

- The mission of the university
- Financial restructuring

- Organization and governance
- General characteristics of the university
- Intellectual information
- Relations with external communities
- Cultural change

Rostan and Vaira (2011) explained about the issues of excellence in higher education for the 21st century that the international higher educational policy was increasingly shifted from quality to excellence. It becomes an identity mark for higher educational institutions across the world. Three concerning indicators are shown in the topic. The first indicator is many literatures related in the topic of excellence in higher education which display either a critical stance on it, or an apologetic one. A second indicator is ranking movement which is both a manifestation of the new global competitive environment and a driver of change in the field of higher education. A third indicator is detectable in national policy-making. Mostly developed and developing countries has been more engaged in promoting policies aiming at making respective systems and institutions to attain or to maintain top level or world class quality. This policy issue reflects the institutional and competitive pressures exerted by the global ranking movement on national systems and institutions.

UNESCO (2014) published *UNESCO Education Strategy 2014-2021* that articulates the vision and strategies priorities. In higher education issue, UNESCO will have three areas focusing during the period: distance and open higher education; internationalization of higher education; and governance of higher education systems and institutions, including quality assurance and recognition of qualifications. Moreover, in May 2015, The World Education Forum 2015 at Inchoen, Republic of Korea was organized by UNESCO together with UNICEF, the World Bank, and many the world organizations, adopted the Inchoen Declation for Education 2030, which sets out a new vision for education for the next 15 years. The new vision captured “*Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all*”. It is inspired by a humanistic vision of education and development based on human rights and dignity; social justice; inclusion; protection; cultural, linguistic, and ethnic diversity; and shared responsibility and accountability.

It is essential for peace, tolerance, human fulfillment and sustainable development (UNESCO, 2015).

In Thailand, there are several trends affected to educational policies. “Thailand 4.0”, economic development trend, is the main idea to develop educational quality. Gen. Dapong Ratanasuwan, Ministry of Education mentioned to the tertiary education that university should be strength in academic and research, relate with producing labors and craftsmen who complement with the ways of developing economic and new the industries in the country such as medical and food industries, etc. (Janthem, 2016).

Dr. Prasarn Trairatvorakul, former Governor of Bank of Thailand gave his speech in the topic “*Different University in the World*” on August 19, 2016, that the changing world leads universities to change their roles in three aspects.

#### 1) Creating people

We must accept that people are diverse in the society, and everybody needs one another to fulfill the gap. This is a challenge of the university to develop different types of people to reach their highest potentials. The university must modify the learning process to encourage students to become lifelong learners by letting them discover themselves and promoting study skills. The institute must educate students necessary skills and working behaviors in the borderless world. Teachers should be coordinators for students and support them to reach their best capabilities. The classroom atmosphere should stimulate interactions between teachers and students and the assessment should be flexible. The university should create supporting environment for students to freely exchange their ideas, as this is an important process to develop students’ conceptual thoughts, and to extend their perspectives about their lives and the world.

#### 2) Creating knowledge and innovations

We must admit that knowledge is growing and many problems cannot be solved solely by one country or one subject. Finding collaboration and knowledge integration is a way of solving the problems and creating new innovations to serve the society. We must use the benefits from the borderless world and form international collaboration. Cooperating research with foreign universities will be essential to the world. It is not westernization, but it will be a chance to

integrate the world's intelligence and solve critical problems together. The university should offer multi-disciplinary programs to prepare students for the changes. Moreover, we should not neglect the arts of understanding humanity. In the past, scientific development was referred in the discussions regarding the future, but humanity survives through these changes; therefore, the importance of humanity, social science, culture, and ethics, should not be ignored. History teaches us about the past mistakes and gives us advice. Creating effective graduates depends on how well the organizations understand the past and the present.

We must develop research to be innovative, so that it would be practical in real life. We must adapt our perspective on the definition of innovation. It is not limited to establishing new technological inventions, but it includes thoughts and new practical ways that lead to social advantages. Any subject can become new innovation that is beneficial for the country.

### 3) Using knowledge to benefit the society

The university does not only aim to create people, but its key mission is to lead people and existing knowledge to serve the society. University must be the combination of human resources and knowledge, that is able to publicly present the policies that will be beneficial to the country without bias. The university should be a pioneer in new ideologies, and a shelter for innovators, leading them to the desired society.

The changes affected to Thai education as well. Luankaew (2016) suggested to Thai educational transformation that the succession of the transformation depends on reducing the gap between labor competencies when the economic is changed but the labors cannot adapt their skills to follow the economic needs. There are three highest lacking competencies in 1) the third languages skills; 2) English language skill; and 3) internet and computer using competencies. Also, there are gaps in the working competencies. The top three problems in lacking working skills are 1) specific skills for the job position; 2) problem solving related in the job; and 3) learning competencies. Furthermore, he suggested that the suitable educational system for driven the country to Economic 4.0 must focus on reducing the method to make students learn from memorization only. In the same time, teachers must change the instruction to let students building learning skills and adapting themselves to

become lifelong learners. These mean the learning assessments must be different from the present style which focusing on examination only.

### **2.3 Historical background of Western music studies in higher education**

The idea of studying music in higher education appeared in the ancient Greek time in many writings of Plato for Greek citizens to prepare their roles in the community. He founded the *Academy* as his philosophical school to teach moral and preparation for statesmanship based on his writings (Barnett, 1990). His educational system includes music and gymnastic to help children understanding the ideal of the ancient Greek community life and to prepare them to be active participants in it. Music was a vital component of Plato's plan for citizenship education (Mark, 2008). Not only Plato, Aristotle believed that young people should study music with the aim to judge it and to use their relaxation time wisely. He claimed that students should to better learn music by listening to professionals than amateurs for the reason that music had ethical power to shape people's minds. Nevertheless, he thought mature people should abandon music because of professional skill in musical performance is crude (Chay, 1981).

From the ancient Greek, the western world came into a culture involving two different types of music studies; *musica speculativa* and *musica practica*. The *musica speculativa* is related to mathematics and becoming the one of the major mathematical subjects for Greek philosophers following Aristotle's thought; '*The real musician for the Greeks was the philosopher, not the professional singers or instrumentalist*'. The *musica practica* contains poetry, music and dance, is originated from religious practices. This idea existed in music education at the universities in the Middle Ages and the Renaissance, additionally into the eighteenth century (Chay, 1981).

Boethius (480–524), Roman statesman and scholar, summarized ancient Greek thought on music in his five volumes of *De Institutione Musica* (The Principles of Music). In these books, he wrote the Pythagorean unity of mathematic and music and the Platonic concept of the relationship between music and society. It was used as

a text at Oxford University as late as the eighteenth century (Mark, 2008). Higher education in the Boethius' time and during the Middle Ages and the Renaissance consisted principally of two bodies of studies, the trivium (grammar, rhetoric, and logic) and the quadrivium (arithmetic, geometry, astronomy, and music) (Seaton, 2015; Mark, 2008). Music was noted as a primary subject in the quadrivium, the advanced liberal arts or the preparatory work for the serious study of philosophy and roles of music was notable as an essential component of proper education and civilized world. However it was considered as a mathematic and philosophy discipline, not a practical one as appeared in the ancient Greek thought (Seaton, 2015). Moreover, Boethius defined music into three levels (Chay, 1981; Bray, 1995; Grout, Burkholder, Palisca, 2010); *musica instrumentalis* (composed music) at the lowest level as practical music sounded by voice and instruments, *musica humana* (human music) at the second level as being both physically and spiritually interpreted by music founded on mathematics laws, and *musica mundana* or *musica caelestis* (cosmic music) at the highest level as the music of spheres interpreted from the planet and the universe and the each other relationships. He specially linked *musica mundana* to Plato's idea and *musica humana* to Plato and Pythagorean doctrine regarding music as a part of universal harmony (Chay, 1981). Based on Boethius' theory, the vocalist or instrumentalist was substandard to philosopher. Consequently, there was clearly difference between music which philosophical and mathematics approached with and the performance of the religious chants.

### **2.3.1 Musica Practica**

#### 1) Monastic and Cathedral Schools

Before university was founded in the medieval era, the purpose of education was the advantage of theology. As a result, the center of education was the cathedral church or the monastery. Music was parts of the religious ceremonies. Leading to the study of theology proper, music instruction was of importance. Church schools trained singers to serve the musical part of the sacrament. Studied music in the cathedral schools mostly focused on the liturgical chants.

The earliest practical music instruction was given to the Roman choir that sang during solemn papal ceremonies in the Middle Ages, *Schola*

*Cantorum* (Sadie, 2001). It has been existed since the eighth century, with providing the music for papal ceremonies and service, before Pope Gregory the Great (540 - 604) developed and completed its organization in the ninth century. It became the model for similar institutions in cathedral schools and monasteries throughout Europe. These schools were associated with an orphanage to serve as a training institute for musically talented young boys, who might also be preparing for religious careers (Chay, 1981; Sadie, 2001). The Schola Cantorum took a leading role in the transmission of Roman chant to the Frankish kingdom during the reign of Charlemagne or Charles the Great (747? - 814) by some members of the Schola travelled from Rome to instruct Frankish singers (Lingas, 2002). The Franks adopted the term 'schola cantorum' for institutions established after the Roman model, and the nineteenth century later the name has been revived by educational institutions, as well as by choirs specializing in the performance of Renaissance and earlier periods music (Sadie, 2001).

The monastic schools also rose during the reign of Charlemagne (Chay, 1981). Students in the monastic schools studied the same subjects taught in the schola. The study of music in the schools more concentrated on practicing chants and psalms than studying in theoretical as a musical part of the quadrivium.

The cathedral schools included two systems of education, prolongation of the Gregorian schola cantorum and training in arts and theory of monks and noble laity as episcopal institutions. Both monastic and cathedral schools provided education in Latin grammar, elementary arithmetic, and the elements of music. Students were required to participate in the religious activities. The transmission of chants was generally by oral tradition until Guido d'Arezzo invented notation system by adapting syllables in the chant lyric to name the notes.

The tradition of teaching *musica practica* at the cathedral schools remained through history because churches had demands of singers in their choirs. The organists, choirmasters or cantors of cathedral churches had the responsibility to train choristers. As the result, cathedral schools produced well-known musicians through the history and many schools still remain to train their children to sing in cathedral choirs in the present time (Chay, 1981).

## 2) Conservatories

*Conservatory; Conservatoire; Conservatorio; Conservatium; Konsevatorium* or *Hochschule für Musik* is a school for the practical and theoretical training of musicians of all types and grades (Samuel, 2003). Specialist schools, where students could receive a through professional training in several branches of music, originated in the late sixteenth century at orphanages and other institutions of medieval foundation which cared of needed children in Naples and Venice to train children to sing at wedding and in the public performances as raising money for their institutions (Weber, 2001; Scholes, Nagley, & Spencer, 2002). The earliest institution was the Conservatorio Santa Maria di Loreto, founded in 1537 in Naples (Samuel, 2003). The word '*conservatorio*' was used to explain a type of orphanage to refuge orphans and illegitimate children (Chay, 1981). Each institution had a maestro in control specific parts of the music curriculum, and there were specialist teachers for singing and instrumental tuition (Scholes, Nagley, & Spencer, 2002). Musical instruction in conservatories became as important as the charitable aim. They took on paying students as well. Their students made musical careers and spread Italian opera and instrumental music through Europe (Grout, Burkholder, Palisca, 2010).

In the later eighteenth century the idea of music conservatories began to widen whereas Italy was slow to develop new schools of music because of Napoleonic wars and the decline of the charitable institutions. Most Italian conservatories closed in the eighteenth century, whereas the ideas of the institution were spread to other countries in Europe (Samuel, 2003). In 1783, the first modern form of music conservatory founded was the *École Royale de Chant* in France, teaching singing, theoretical subjects, and performance. In 1795, *Conservatoire national de musique et de declamation* (the Paris Conservatoire) was established by Bernard Sarretts in Paris, conducted by the government instead of the church. The aim of the conservatoire was to train musicians to take part in public concerts, fêtes, and celebrations organized by the republic. Other nations followed the conservatoire as an example of the state conservatory or a network of them (Chay, 1981; Samuel, 2003).

Countries in central and northern Europe have many notable conservatories were established in the period. The oldest of which are Prague in 1811 and Vienna in 1817 (Weber, 2001). The Leipzig conservatory, founded by

Mendelssohn in 1843, attracted students from Europe and the U.S., with its broadly based curriculum in all theoretical and practical area of music. The first British academy was founded in 1822 in London. It granted a royal charter and became the Royal Academy of Music. Other London schools of music include the Church Choral Society and College of Church Music, which specialized in sacred music, founded in 1872 and was renamed Trinity College of Music in 1875. The Guildhall School of Music was established by the City of London in 1880 as a civic institution for training musicians.

In the present, students in conservatories can receive training in composition, individual instruments and voices, conducting, music education, and church music including various courses of music history, music theory, and non-music courses. Special classes and training are also offered to children. Most conservatories have own orchestra or an opera house, whose members are employed to teach the students. In Europe, conservatories are supported by the government and only certificates or diplomas are awarded. In USA, conservatories are private institutions and compete with both private and public universities that have school of music or music departments providing the similar music programs with conservatories. A lot of conservatories in the US award baccalaureate and master's degrees, some award the Doctor of Musical Arts (Samuel, 2003).

### 3) Private Instructions

Before the appearance of the music schools, musicians were educated by family members and through apprenticeships or guilds, as well as cathedral schools. Many music composers and performers went to the individual masters for their training under their private instructions. These guild members tended to specialize in one instruments. The teacher served as a mentor and an agent for the students. These instructions appeared in many well known music composers' educational backgrounds such as Mozart studied playing violin and keyboard from his father, or Beethoven took a short private composition course from Haydn.

Private instruction and the studies in conservatories may not be clearly different because private instructors also teach courses in the conservatories in applied music, performance, and composition. Moreover, music institutions invite many famous virtuosos to teach in their students including master classes and

workshops, they give their private instructions in the institutional system and their pedagogies quite different depending on the instructors (Fay, 1886).

### **2.3.2 Musica Speculativa**

#### **1) Monastic and Cathedral Schools**

Music speculative gained an important position in liberal arts studies. It highly launched its status since Aristotle degraded instruction in practical music and musical virtuosity. The study of music speculativa was a music study as a pure mathematics and philosophy which was a part of quadrivium in Greek education and its inspirations.

In the medieval, the Greek education in the liberal arts tradition was taught in cathedral and monastic schools. Music speculativa was taught to monks and noble laities in the schools as much as music practica. These systems were constantly taught by theorist to give a rationalistic basis to discussions on practical music. Many great teachers who were distinct in theoretical music also were distinct in practical music as composers, singers, and poets. After the universities developed from the cathedral schools in end of the eleventh century, many scholars at the schools moved to work in the universities. The ideas of study in the liberal arts continued to the universities as well (Chay, 1981).

#### **2) Medieval universities**

Modern higher education is recognized as medieval origins since the first university was established at Bologna in 1088 and many universities were founded in the late eleventh century (Barnett, 1990). Musical studies in the European universities continued the Greek tradition, Romans and the monastic and cathedral schools of the early medieval era. The only Western traditional musical development of relative of the rise of university time was a rise of Notre Dame polyphony, limited revealed about the formal study of music at Paris (Page, 2001). The study of music as a liberal subject was supplemented by university activities such as informal singing, dancing and instrumental performance. Private music instruction was accessible to interested persons, and instruction was regularly given in choir schools connected with university foundations.

Through the Medieval era, music in the universities closely integrated with philosophy and theology and became an independent art with its own dichotomy of theory and practice (Chay, 1981).

### 3) Renaissance universities

During the early Renaissance, music instruction continued to follow medieval pattern. Practical music skills were trained in collegiate foundations. While music taught as science was gradually related to physics, it continued to be marked as a separated art. The linking of music to humanistic studies, particularly with classical literature was characteristic of the Renaissance period. In the mid-fifteenth century, English universities were unique in awarding degrees in music, even though they did not claim staff, and students learnt music privately. Through the century, many important English musicians received degrees from one or both of Cambridge and Oxford. Unlike Italy, the main centers of music education remained the cathedrals and courts throughout the fifteenth to sixteenth centuries (Page, 2001). Society demanded the qualification of the musicians on both practical and theoretical. The royal chapel or cathedral churches employed organists or choirmasters who received bachelor or doctoral degrees in music.

During the renaissance period, private instructors taught practical music either outside universities or with college musicians.

### 4) Music studies in universities after the seventeenth century

Through the seventeenth to nineteenth centuries, music studies in universities were rising. The anniversary of university's founding was usually celebrated with musical performance. The head of university choirs tended to be high-level musicians who connected academic, civic, religious and musical institutions. The rapid growth of public musical life gave a strong motivation to university musical activities and its curriculum. After 1750, concerts and ceremonies at many universities came to part of the larger musical world. Oxford had participated centrally in the rise of public concerts (Weber, 2001). The degree awarding changed their meaning in the middle of the nineteenth century which formalized teaching and expanding research activities within universities. The universities contributed meaningfully to new movements in musical world. Many musical societies were founded and created musical activities as well as brought renowned musicians and composers to visit

universities. In Britain and German-speaking countries, universities were closely related to the new musical press. Music directors in German universities took on especially high status in the academic hierarchy, both conducting ensembles and lecturing on music theory and history.

During the first half of the twentieth century, music history dominated most music school in universities, and the study of performance increasingly shifted into conservatories. The training of musicians and teachers expanded to Scandinavian and America. After 1945, universities in Europe and America were unique and difference from academic administration and subjects.

## **2.4 Music studies in higher education in Thailand**

### **2.4.1 Historical background of music studies in Thailand**

Music education in Thailand existed in Thai history before added in the standard curriculum for the formal education. Teaching music in artists' residences, the courts, and the temples were the principles music instruction systems since Sukhothai period. Each system had different educational aims and pedagogical methods depending on the places where music was taught. (Suttachitt, 2012; Laovanich, 2013)

Thai music educational system can be separated into two systems, the royal court system and the commoner system. In the royal court, music was transmitted from one to the next generation, and new practical skills of music were developed, with its purpose to accompany the royal ceremonies. Because the royal court is accepted to be the highest class in the society, the innovations, including music, under the system are developed to be official. Talented musicians and teachers can raise their positions to the upper levels by working under patronages of aristocrats. Moreover, musicians and their music can be used as an indicator of their patron's wealth (Laovanich, 2013).

At the same time, people studied with artists at their residences. The masters, after granting their studentship, would allow them to stay with at their homes during their apprenticeship. Students learned by observing and absorbing the

knowledge while living with their masters through oral transmission. This master-apprentice method was found within the artist families and their villages. The musical contents were conducted by the master and based on practical skills. As well as the western tradition, religious institutions were the center of music community because musicians performed for entertainment in feasts and ceremonies. Moreover, temples were educational centers for people living in communities. Monks taught people not only moral and theology, but also literacy, martial arts and music. Sometimes, they also provided teachers to teach in the temples. In the present, both the artists' residences and the temples still known to be some sorts of music institutions, providing lessons and music activities, even though the importance of their roles in educational institutions has decreased because of civilization (Suttachitt, 2012; Laovanich, 2013).

The western civilization came to Thailand through foreign affairs with many countries for trading, military, and religion supports since the reign of King Narai the Great in Ayutthaya Era. The musical evidences found western fanfare musical instruments and Christian masses (Natchanawakul, 2012). In the reign of King Rama V of Rattanakosin Era, the king had royal foreign affair policies to civilize the country. The western tradition was accepted in Siamese culture especially in the courts and aristocracies. Aristocrats' descendants were sent to study abroad. In musical culture, western music was transmitted through Thais by missionaries and military. Missionaries opened Christian schools in Thailand to educate and to spread the religious beliefs to Thai children. Music was adapted to use especially in preschool lessons. Military bands were established and western music grew in Thai culture even more; however, by that time, it was limited only in the armies. Afterwards, in the reign of King Rama VI, the schooling system was developed and people in the period had easier access to formal education. Public and private schools were founded, including Chulalongkorn University, the first university in Thailand, which was established in 1917. Music in formal education then became standard in school curricula and in the higher education.

In the reign of King Rama VII, music education grew and became more systematic. The first music school, Narthaduriyangsart School, was established under the government in 1934, teaching Thai and western music, similar to an educational

sector in the Department of Theatre Arts (Mahorasop). The school taught both general and specialized music education courses and developed to The College of Dramatic Arts in the present. The school is a public music college that everyone can study both Thai and western music (Sutthachitt, 2012).

In 1957, the first music subject in higher education was Music Appreciation module as a general subject, taught by Assist. Prof. Dr. Kamtorn Snidvongs na Ayudhya at Faculty of Education, Chulalongkorn University. During that period to the present time, many music programs were established in many universities providing from pre-college to doctoral degrees in music (Sutthachitt, 2012).

In 1969, the Teacher Training Department initiated the music training for the full-time teacher. As the result, the first music curriculum in higher education appeared in the curriculum for the high vocational education (majoring music education) in 1970 provided by Bansomdejchaopraya Teacher College. Universities provided bachelor degree programs for music teacher training until the present. The first recognized music performance program degree in Thailand was the Bachelor of Fine and Applied Arts for Thai and western music at Chulalongkorn University in 1983, giving alternative choices to students to further their study and achieve a high level of their performance artistry.

In 1989, the first master degree in music opened at the Institute of Language and Culture for Rural Development, Mahidol University as the Master Degree of Arts in Cultural Studies (Ethnomusicology) to increase the numbers of music scholars who were able to use their knowledge for further study under the guidance of Prof. Poonpit Amattayakul, the director of the institute. In 2005, the first doctorate degree in philosophy offering musicology and music education program opened at College of Music, Mahidol University.

Throughout the history of music studies in Thailand, Chandransu wrote her doctoral dissertation titled *The Development of Music Education in Thailand's Higher Education* in 2010 to study the development of music education in Thailand, scoping on the higher education. The results found that the development of music in higher education in Thailand can be classified into five periods from 1934 to the present following:

- 1) The initial artist training
- 2) Music teacher education by the teacher training department
- 3) Production of university graduates
- 4) Production of music scholars
- 5) Production of professional musicians.

### **1) The initial artist training (1934-1970)**

This period is the preliminary period of music education in formal educational setting for musical profession. Because the national reformation policy and modernization focused on being as civilized as the Western countries, performing artist became one of the ideal government national agenda. The College of Dramatic Arts was established, taught by local music teachers who were qualified as expertise in music profession but did not receive any musical or educational degrees. In 1952, the college awarded high school and diploma certificates combined between music and teacher training program under the administration of the Fine Arts Department.

### **2) Music teacher education by the teacher training department (1970-1976)**

In this period, the government educational policy based on increasing numbers of students and teachers. Teacher training schools produced music teachers through the higher vocational degree programs. Later, the demands of degrees increased in the educational management, and curricula in music education degree were created.

### **3) Production of university graduates (1976-1989)**

Following the previous period, the bachelor degree programs in music education expanded into the regional parts in Thailand in terms of quantitative increasing of institutes and programs.

#### **4) Production of music scholars (1989-1998)**

In this period, the first music master degree program in the field of ethnomusicology was introduced to enhance the research qualification of music related professions. Following the program, various music studies such as music education and musicology were taught in the master degree programs in many institutes.

#### **5) Production of professional musicians (1998- the present)**

Music programs during the period split into specific branches, and multidisciplinary courses in music were established to response the needs of labor markets. Music major programs expanded from pre-higher education to doctoral degree programs.

Chandransu also stated in her dissertation that even though music education was growing, there are problems in quality of educational managements. Her suggestions to music education in Thailand should concerns in the management topics to create diverse environment in the education by ages, genders, genres. Moreover, strategies of educational should be changed and the government should be a part of the development.

#### **2.4.2 Current status of music studies in higher education**

Office of the Civil Service Commission (2016) accredited over 300 music degrees in Thailand including the vocational diplomas and bachelor to doctoral degrees from private and public institutions from the initial of the first music program was launched. From the gathered information (2016), it is found that there are over a hundred music degree programs in 57 from 156 institutions under the supervision of the Office of Higher Education Commission (OHEC), 15 institutes under public universities with 10 autonomous institutes, 34 institutes under Rajabhat University group, one institute under Rajamangala University of Technology group, and seven institutes under private institutions. Moreover, Banditpatanasilpa Institute and 11 network institutes, which under the supervision of Ministry of Culture, provides music programs for the vocational diplomas to master degrees.

The information of music programs in higher education can be described into these figures follows:

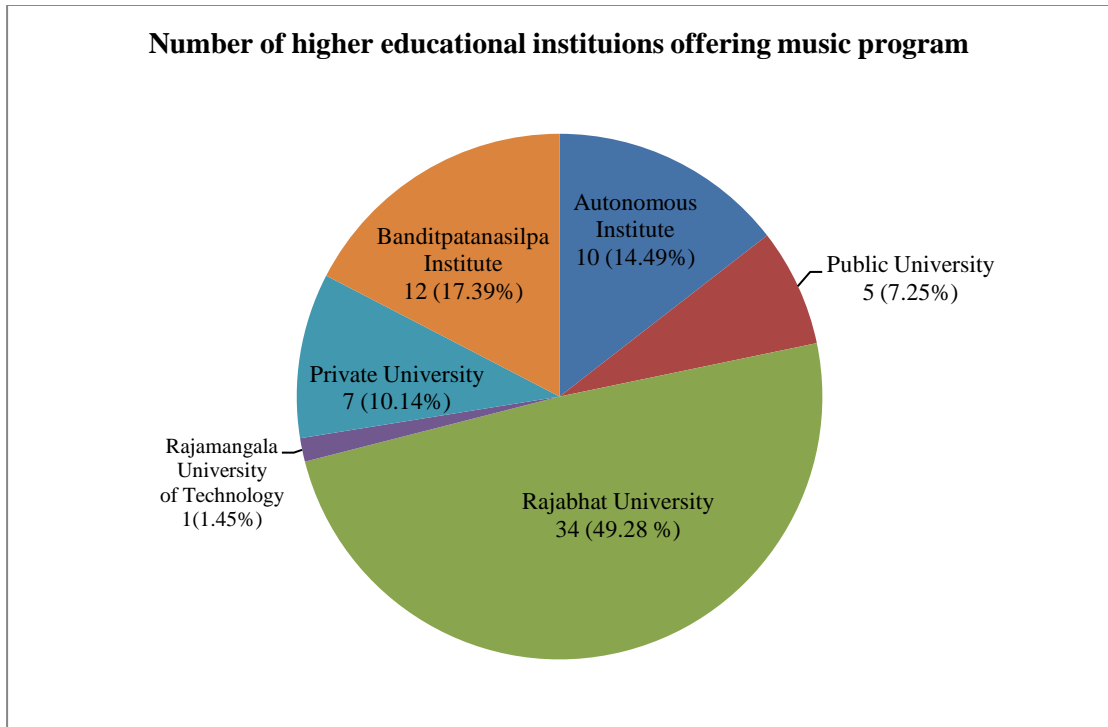


Figure 2.1 Number of higher educational institutions offering music program

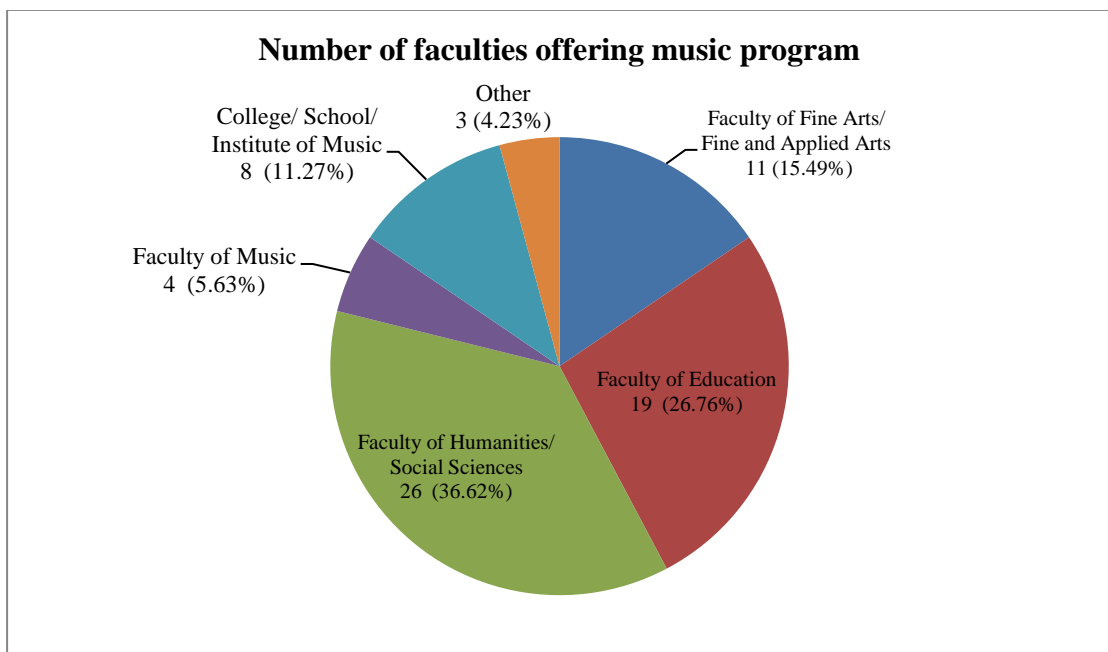


Figure 2.2 Number of faculties offering music program

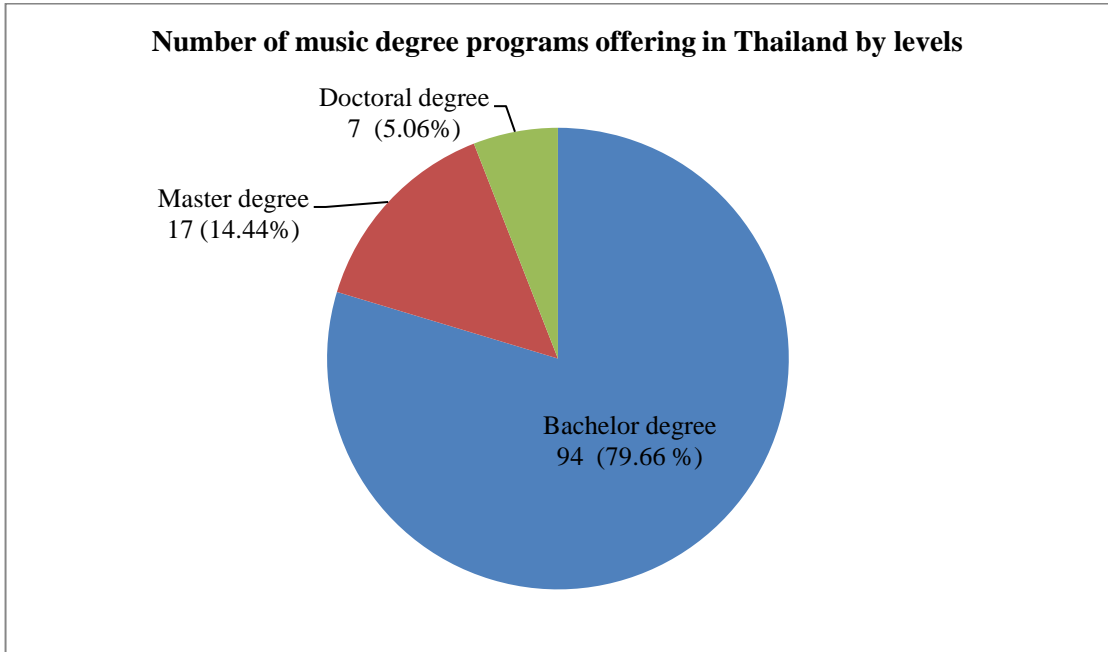


Figure 2.3 Number of music degree programs offering in Thailand by levels

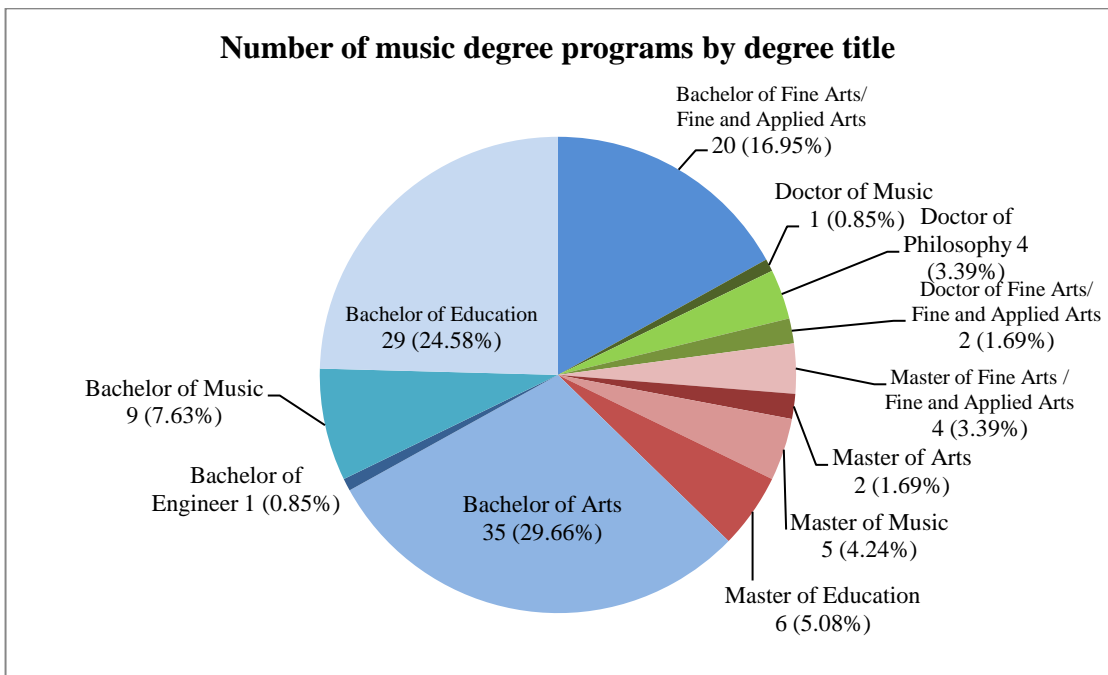


Figure 2.4 Number of music degree programs in Thailand by degree title

Music studies in higher education in Thailand can be separated into three groups:

1) Music departments and faculties in universities

Based on historical background of music education in Thailand, music studies, in the earlier times, can be broken up into two sections: music education and music performance. Later, music programs offered specific majors such as music productions, music business, and music entertainment, etc. to produce more specialized graduates to response the needs from the labor market. Most of music programs in Thailand, which are taught as liberal arts, conducted under faculty of fine and applied arts and faculty of humanities while many music programs using bachelor of music as their degree's names conducted under faculty of music, which aim to train professional musicians. Music teacher training programs are popular. They are taught in many leading universities in Bangkok and over 30 Rajabhat universities around the country. One of universities under supervision of OHEC teaching music merely is Princess Galyani Vadhana Institute of Music. The institute started the program to the first student groups in 2014.

2) Music colleges in universities

In the present time, many faculties and departments of music reorganized their status to become the college under the university. Seven colleges were founded:

- College of Music, Mahidol University (1995)
- Conservatory of Music, Rangsit University (2002)
- Duriyasilp College of Music, Payap University (2008)
- College of Music, Mahasarakam University (2008)
- College of Music, Bansomdejchaopraya Rajabhat University (2015)
- School of Music, Assumption University
- Superstar College of Asia, Siam University

3) Buditpatanasilpa Institute and the College of Dramatic Arts

The College of Dramatic Arts was founded in 1934 as the first national education institute which providing general and specialized subjects in music under the supervision of Fine Arts Department, Ministry of Education. The aim of the

college is to provide teachers and professionals in traditional dance and music. In 1998, Bunditpatanasilpa Institute was founded in order to offer bachelor programs in Thai and western dance, vocal and instrumental music, and fine arts, which expanded programs from the college. In 2008, Bunditpatanasilpa Institute merged with the College of Dramatic Arts, the College of Fine Arts and their branches into parts of the institute. In 2010, two master degree programs in Thai traditional dance and Thai traditional music opened for further studies in the careers.

Following the information of 52 from 66 music institutes in Thailand, there are total 662 music faculties which 602 are Thais and 57 are foreigners. There are 123 faculties who received a doctoral degree and 539 are received a master degree or a bachelor degree. 214 of 662 faculties received academic positions which there are a Professor Emeritus, 4 professors, 13 associate professors, 95 assistant professors, and 101 doctors. There are 448 faculties that have no any academic position.

The information of music faculties in higher education institutes can be described into these figures follows:

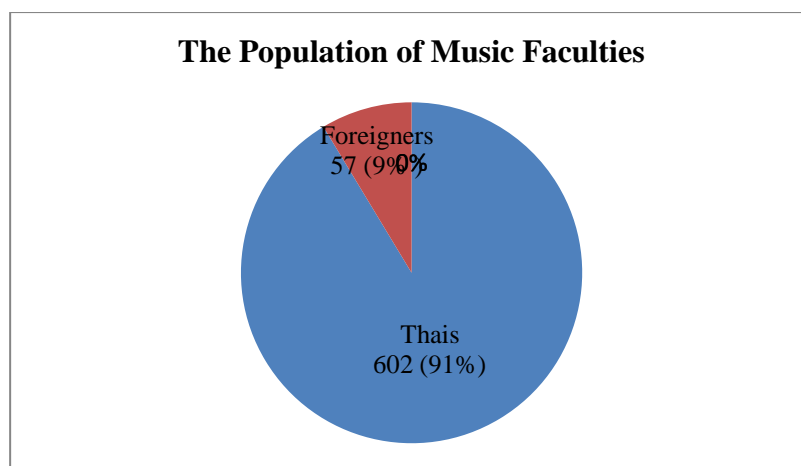


Figure 2.5 Number of music faculties classified by nationality

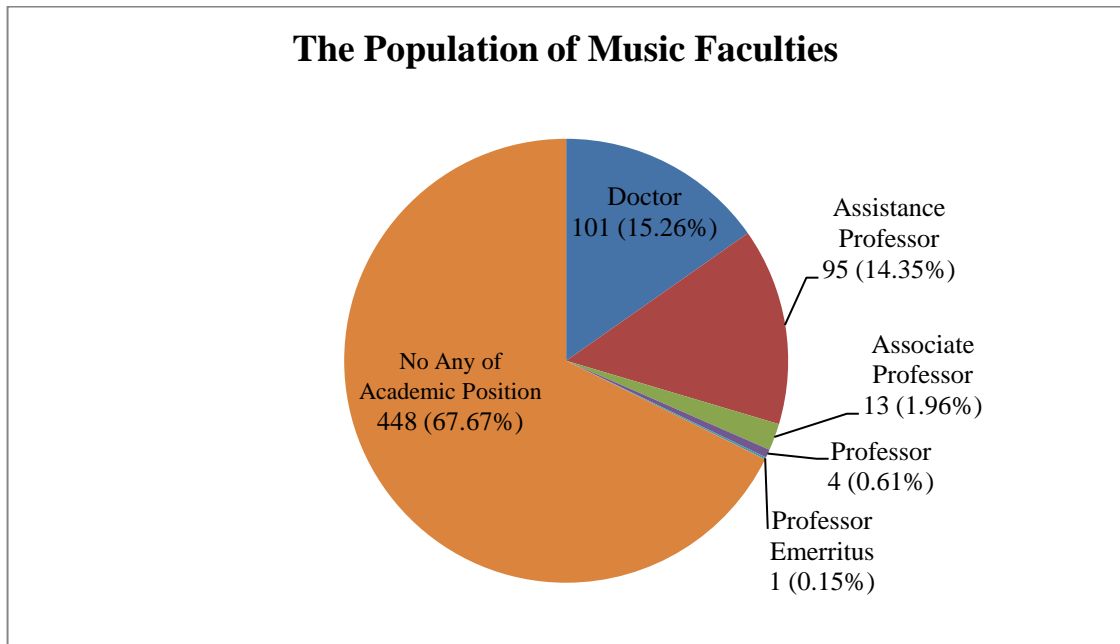


Figure 2.6 Number of music faculties classified by academic position

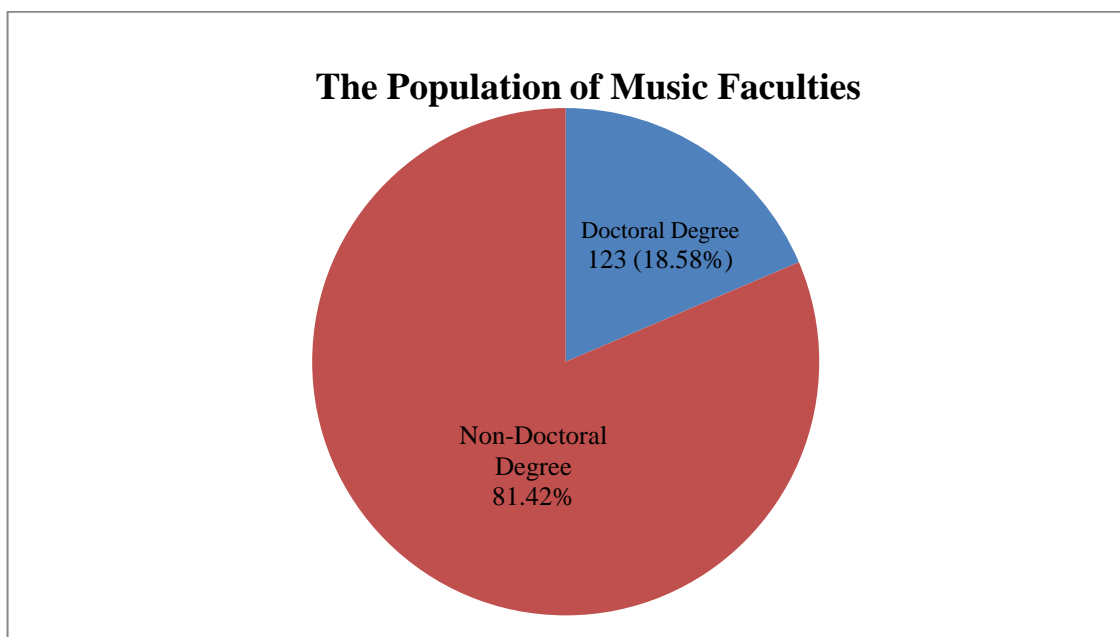


Figure 2.7 Number of music faculties classified by educational background

## 2.5 The ideas of music studies in higher education

The idea of higher education through a historical development has changed following the demands of the society: politics, cultures, and economics, etc. to respond to its desired manpower. Mainly, the general submission to the university, with its dominant idea of a community of individuals collaborating in a particular of life, is an inquiry of knowledge and truth (Barnett, 1990).

Barnett (1990) wrote the connections between ideology and higher education in the book titled, *The Idea of Higher Education*, that there are at least three folds as follows:

1) Ideology is to be found in theories and beliefs about higher education.

2) Ideology enters the processes of human action and interaction within institutions of higher education.

3) Ideology forms an element of the knowledge made available to the student in a program of studies.

He also wrote criteria of higher education that there are the minimal conditions to justify the higher education through six educational processes:

1) A deep understanding, by the student, of some knowing claims.

2) A radical critique, by the same student, of those knowledge claims.

3) A developing competence to conduct that critique in the company of others.

4) The student's involvement in determining the shape and direction of that critique.

5) The student's self-reflection, with the student developing the capacity critically to evaluate his/her own achievements, knowledge claims and performance.

6) The opportunity for the student to engage in that inquiry in a process of open dialogue and cooperation.

Based on the historical development of music institutions, the idea of music in higher education began with two branches, *musica practica* and *musica*

*speculativa*, which grew into two main institutions in higher education, *conservatory* and *university*. Both of institutions have different ideas and purposes of building their students.

Conservatories aimed to train students to be professional musicians, initiated from training music careers to orphans in Italian orphanages in the late sixteenth century, which the form of the conservatory is different from medieval church choir schools that usually taught reading and writing, and sometimes rhetoric and literature as well. Weber (2001) stated the concept of the conservatory in three topics. Firstly, students in many early conservatories were not only expected to play music, but also take part in church rituals. Secondly, conservatories trained their students for the music profession in general, rather than for solely church music. Thirdly, conservatories responded to the state or municipal authorities in creating the desired musicians. The founding of conservatories was the rise of new ideas about how musicians should best be trained. Conservatories responded to the growing professional of musical life during the later part of the 19th century by drawing a sharper distinction between the training of professional and amateur musicians. Increasingly their resources were directed towards meeting the demand for highly skilled orchestral musicians, instrumental soloists and opera singers. However, there was also a need for teachers to serve the expanding middle class, especially in piano and voice training. Many conservatories made special provisions for teaching preparatory divisions alongside their central course of study.

Throughout the nineteenth and twentieth century, conservatories took place and developed in the context of general educational reforms that resulted in an increasing diversity of learners and curricular offerings. The large number of women studied in conservatories, such as Clara Schumann in Frankfurt, and the violinist Nobu Koda in the Tokyo Conservatory since its start in the 1880s (Weber, 2001). One of notable woman in the period was Amelia Muller or Amy Fay (1844-1928), an American concert pianist. She wrote letters to her sister, Melusina Peirce, after she left America to study music in the conservatory in Germany in the late 1800's for six years. Later, her letters published as *Music Study in Germany* in 1880 which she described musical life in Germany and music study with great masters as Tausig, Kullak, and Liszt (McCarthy, 1985).

Plenty of remarkable music conservatories were established throughout the previous centuries. Examples of the notable music conservatories in the world are as followed:

Paris Conservatory, a college of music and dance and the oldest music conservatories in the world, was founded in 1795 by the government, in collaboration of the Ecole Royale with the Institut National de Musique, establishing the Conservatoire de Musique under the direction of Bernard Sarrette. In 1946, it split into two institutes: one part for acting, theatre and drama; and the other for music and dance, known as the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP). Today, the conservatory operates under the support of the Ministry of Culture and Communication. The conservatory mission is to be a highly competitive school, offering specialized tuition and professional training at the highest level in music, dance, and sound technologies. Students at the conservatory study integrate theoretical knowledge, research and practical mastery in classical and contemporary instrumental music, early music, jazz and improvised music, vocal music, compositional aesthetics, composition, conducting, musicology and analysis, pedagogy and teacher training, sound engineering and, for dance, classical and contemporary dance, and dance notation for intimate aligned with artistic professions through the bachelor to doctoral degrees.

In England, the Royal Academy of Music, Britain's oldest conservatoire was established in 1822, to train versatile and resourceful musicians with the skills they needed in the ever-changing profession. In 1999, the academy became the only conservatoire to be admitted as a full college of the University of London. The academy's mission is to provide pre-professional, undergraduate and postgraduate musical training of the highest national and international standards, and aims to enrich musical culture by training and educating the most talented musicians. Most Academy students are classical performers: strings, piano, vocal studies including opera, brass, woodwind, conducting and choral conducting, composition, percussion, harp, organ, accordion, and guitar. There are also departments for musical theatre performance and jazz. The academy offers trainings from junior academy to doctoral degree programs.

Some of music conservatories were founded by the famous composers. The University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig

(Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig) is a public university in Leipzig, founded in 1843 by Felix Mendelssohn as the Conservatory of Music, that it is the oldest university school of music in Germany. The mission is dedicated to the professional training of musicians, music teachers, and actors at the highest international level. At present, the institute still uses the Mendelssohn's principle concept from 1840 addressing the dangers of narrow technical drill and emphasizes the importance of comprehensive artistic education in forming thinking musicians, as central to the ideals and values of the institutes.

Another music conservatory that was founded by the famous composer and pianist, Anton Rubinstein is The Rimsky-Korsakov St. Petersburg State Conservatory in 1862 following the initiative and through the active organizational skills of the founder. The conservatory aims to revive and expand the tradition of the predecessors. Many graduates of the conservatory became eminent of prestigious international competitions, holding outstanding places in the musical world. Currently, the conservatory has 6 departments; composition and conducting, piano, orchestral instruments, voice and stage directing, musicology, and folk instruments which offers programs from bachelor to doctoral degrees.

In America, the most famous music conservatory is The Juilliard School, founded in 1905 as the Institute of Musical Art by Dr. Frank Damrosch, the godson of Franz Liszt and the head of music education for New York City's public schools. The School was named for Augustus Juilliard, a wealthy textile merchant whose bequest was used to establish the Juilliard Graduate School in 1924. In 1926, it merged with the Institute for Musical Art to become the Juilliard School of Music. With the additions of a Dance Division in 1951 and Drama Division in 1968, the name was shortened to The Juilliard School. The initial purpose of the school was to create the institute as an American music academy that would provide an educational experience comparable to that of the established European conservatories that people should not have to go abroad for advanced study. Today, the mission of the school is to provide the highest caliber of artistic education for gifted musicians, dancers, and actors from around the world, so that they may achieve their fullest potential as artists, leaders, and global citizens. The school offers undergraduate and graduate degrees in dance, drama, and music (classical, jazz, historical performance, and vocal arts).

According to the quantity number of the music conservatories in America, there are organizations related to music in higher education and music conservatories.

National Association of Schools of Music (NASM) founded in 1924, is an organization of schools, conservatories, colleges and universities, to establish national standards for undergraduate and graduate degrees and other credentials and provides information to potential students and parents, consultations, statistical information, professional development; and policy analysis. The organization publishes *NASM handbook* to include current NASM standards and guidelines for accredited institutional membership for degree and non-degree granting institutions in music, as well as the association's regulations and procedure.

College Music Society (CMS) is American organization established in 1957 to provide a forum for addressing interdisciplinary issues within music in higher education and for examining broader educational concerns. The society sponsors annual meetings with symposia and concerts and publishes a newsletter, a biannual journal the *College Music Symposium*, and publications which has addressed such issues as the status of women in music in higher education, racial and ethnic directions in American music, music in general studies and the undergraduate music curriculum (Mead, 2001).

At the present time, due to educational accreditation and qualification systems, music conservatories started to change their educational management to match the systems in their countries. One of the effects of the trend is Bologna Declaration 1999, a group of European Ministers of Education met in Bologna, Italy, to make an agreement on "European Higher Education Area," based on principles of academic independence and autonomy. Their major goal was to produce a more transparent system, which the different national systems would all be structured on three cycles: Bachelor, Master and Doctorate. The result of the declaration has been central to educational reforms among all of the EU countries.

In terms of management the music higher education institutes, NASM (2015) was declared basic criteria for the membership institute as a standard for accreditation as follows:

1) The institution shall offer regular classes in such areas as theory, history, and appropriate repertoires of music, as well as instruction on performance.

2) The institution shall maintain a curricular program in musicianship skills at various levels appropriate to the needs of its students.

3) The institution shall offer instruction in and opportunities for ensemble performance.

4) The institution shall offer at least one complete curriculum, e.g. Bachelor of Music Education, Bachelor of Music with a major in performance, Bachelor of Arts with a major in Music, et al that meets all applicable standards.

5) Baccalaureate degree-granting institution shall have graduated from at least one curricular program that meets all applicable standards at least one senior class with a minimum of three students, and another class shall be in readiness subject to examination.

6) Institutions offering one or more graduate programs as their only degree programs shall have graduated at least two students from at least one graduate program that meets all applicable standards, and shows evidence of continuing enrollment. If institutions offer undergraduate and graduate programs, graduate program must have graduate student matriculated or in residence, or have received Plan Approval from the Commission on Accreditation.

7) The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.

8) All policies regarding the admission and retention of students, as well as those pertaining to the school's evaluation of progress through its education program, shall be clearly defined in literature published by the institution.

9) All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.

10) Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.

11) The institution shall have facilities and equipment adequate to the needs of its educational program.

12) The institution shall have library space and holding adequate to the needs of its educational program.

13) The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in music and in other disciplines shall be accredited by the appropriate regional or institution accrediting agency.

14) The institution shall provide (or, in case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs, or demonstrate that any cooperative or contracted coursework or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accredited agency.

15) The institution shall demonstrate a commitment to a program of continuous self-evaluation.

Moreover, NASM also stated overall purposes for music and music study must:

1) Indicate that fundamental purposes are educational.  
2) Encompass and be appropriate to the level of curricular offering.

3) Reflect and remain consistent with specific institutional and programmatic responsibilities and aspirations for music and music study.

4) Be compatible with NASM standards.

5) Be published and made available in one or more texts appropriate for various constituencies, including the general public.

6) Guide and influence decision-making, analysis, and planning, including each of these as they shape and fulfill relationship among curricular offering, operational matters, and resources.

7) Be fundamental in determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated expectations for music and music study.

In Thailand, Assoc. Prof. Dr. Sugree Charoensook, Dean of College of Music, Mahidol University, lectured in the topic “Music and the human development” at the OHEC Steering committee meeting for planning the higher educational long-term development framework in 2007, that in the present time, universities only teach academic contents aimed for creating intellects. However, their graduates lack of professional skills especially skills for business and enterprise, as well as creativity. He suggested that the institutions should push their students to achieve both academic knowledge and professional skills, as well as to be a self-motivated person. Talented children in Thailand should have chances to study according to their specialized skills and interest by establishing vocational training institutions and supporting them financially. Moreover, negative attitudes about musical professions should to be changed.

He also concerned that the music institutions should contain four elements: hardware, software, people, and money. These elements would affect quality and spirit of the institution, which was related to the quality of the graduates that would be the resource of the society. In addition, the music educational institutions should be parts of the cultural preservation and distribution by establishing music museum and producing documentaries about Thai music and culture.

## **2.6 Higher music education curriculum design and development**

National Association of Schools of Music stated in *NASM Handbook 2015-16* that music in higher education degree programs should meet the criteria as followed:

### 1) Undergraduate Programs

Undergraduate program in music, consisting of general academic practices, should consider two types of designations. These programs includes liberal arts degrees, which focus on music in the context of a broad program of general studies; and professional degrees which focus on intensive works in music supported by a program in general studies. These two types of degrees are different in weight of required music contents in the programs. Standards of curricular structure, content, and time requirement depend on the various majors of the programs, which must be logical and functional relationships among purposes, structure, and content, including requirements in general musicianship, areas of music specialization, and studies in other disciplines.

### 2) Postgraduate Programs

Both master and doctoral degrees in music can be separated into three types of the degree programs, which their titles of the degrees reflect level of study and content, which consisted of the character and requirement as specified:

- Practice-Oriented Degrees focus on the preparation of artists, pedagogues, therapists, or other music professionals.
- Research-Oriented Degrees focus on the preparation of scholars and researchers.
- Combining Research and Practice Orientations Degrees focus on the synchronous development of the ability to produce advanced research finding, combining of goals and objectives practice in music which can be the combination of music with the other fields such as the humanities, sciences, or social sciences.

Conway and Hodgman (2009) explained about music curriculum design for higher education that there are many decisions regarding course design related to one another, and the professor understands of whom the students are and what will help the student learn. The choice of textbook selection is related to the goals and objectives outlined for the course. If the instructor is interested in teaching the students, and not just concentrate only the content, then the instructor should focus on development of pedagogical content knowledge.

Cox (2007) suggested for curriculum design and development in higher music education in general terms. An effectively designed curriculum will tend to have the following features:

- Well-balanced: the various components are each given their different weight, as appropriate, but no element is given more than its fair share.

- Full, but not overloaded: deliverable within the resources available an over-full curriculum will, in any case, lead to students choosing which elements they will attend and which they will miss, since they cannot attend everything. The waste in such a situation is obvious.

- Flexible: adaptable to the different needs of different students; responsive to changing priorities and alert to likely future requirements of the profession.

- Progressive: encouraging students to grow and develop as they pass through the program, often by starting with a structured and largely compulsory pattern of studies and moving to one in which choice plays a greater part.

- Student-centered: recognizing that, for each student, the curriculum is more than simply the pattern of lessons and classes that the institution offers – it is the sum total of everything the student is learning and absorbing during his or her time at the conservatoire.

- Focused on learning: selecting teaching methods and methods of assessment on the basis of how well they encourage learning and then demonstrate that it has been achieved.

Based on learning outcomes which are successes of the curriculum, Cox explained that learning outcomes are a common way to describing the objectives of a course or whole program; also they can describe what the successful student should be able to do at the end of their studies. He mentioned that the outcomes are where students should reach at the end of their studies but not how they should get there.

Gosper and Ifenthaler (2014) explained about curriculum design for the 21st century that a necessary foundation to exploring curriculum designs for the 21st century is to highlight which there is not shared understanding of the notion of curriculum by either theorists or practitioners in higher education. The curriculum can be conceived of as a blueprint of actions which includes the purpose, the content,

learner needs, learning activities, instructional processes, and resources, assessment and evaluations methods.

Toohy (1999 cited in Gosper and Ifenthaler 2014) identified five approaches to curriculum design in universities, each underscored by particular philosophical and epistemological perspectives. A traditional discipline-based approach is the most common which is giving to a structured approach to the development of discipline-based knowledge and skills. The other four are a performance- or systems-based approach, a cognitive approach which focusing on the development of intellectual abilities, an experiential or personal relevance approach which giving learners a chance to acquire skills and knowledge, and a socially critical approach which seeking to develop a critical consciousness in students and motivation for change.

## **2.7 Related Research Studies**

Research in the related field of the study can be divided into two types. The first type is the historical study of the well-known institutions or music programs or the development of music in higher education (Orlando, 1946; Connor, 1955; Chay, 1981; Hays, 1999; Alberici, 2004; Chow, 2005; Archer, 2014; Powell, 2014).

The first type, in the case of the study in Thai institution, Boonjae (2014) studied the changing process and music teaching trends using Bansomdejchaopraya Rajabhat University as a case study. The history of the university can be classified into three eras based on the status of the institution: the teacher college period, the Rajabhat institute period, and the Rajabhat university period. Five factors were identified as the administration supporter: human resources, equipments, budgets and funding, management, and curriculum. Finally, the researcher suggested that the music department should organize as the college in order to operate more efficiently in administration.

The other type is the study of training music careers in higher educational system (Khongkhakul, 1976; Charoensook, 1985; Plourde, 2000; Mangan, 2005; Choi, 2013; Ivy, 2013).

Khongkhakul (1976) researched about curriculum for music teacher training in Thailand. She explored that music education in Thailand, at the time, lacked of concentration from the society by inadequate training programs, instructional materials, and qualified teacher. The researcher suggested two types of music programs: the liberal arts program and the music educational program. Administration issue was an essential concern for the implementation in the future.

Charoensook (1985) compared undergraduate music curricula in Thai and United States universities and suggested music curriculum for Thai universities. The National Association of Schools of Music (NASM) standards were used as the criteria in the study. He found that the degree programs varied in offerings and course requirements and that Thai degree programs did not meet the NASM standards. Therefore, the researcher recommended that the standards should be used as a basis for developing the curriculum.

## **CHAPTER III RESEARCH METHODOLOGY**

This study aims to explore aspirations of the ideal music institute in Thailand in higher education in the 21st century based on philosophical perspectives. The main research question addressed in the study is “what are aspirations of the ideal Thailand music institute in higher education in the 21st century and how to approach?” The qualitative design is employed to investigate this research question.

### **3.1 Qualitative Design**

Qualitative research is a mean of exploring and understanding the meaning of individuals or groups attribute to a social or human problem (Creswell, 2014). The researcher tends to collect data in the field at the site where participants experience the issue or problem under study. The information was gathered by talking directly to people and seeing them taking actions within their context is a main characteristic of qualitative research (p.185).

In this study, the research is separated into two parts. The first is a documentary research, collecting information from the curriculum of music institutes in Thailand. The result shows the current perspective, philosophy, vision, mission, and objective of higher music education in Thailand, including the characteristics of desired music graduates. The in-depth interview is conducted in the second part of the research to gather the information about aspirations of the ideal music conservatory suitable for the country’s context.

#### **3.1.1 Documentary Research**

A document defined as a record of an event or process, may be produced by individuals or groups, and take many different forms (McCulloch, 2011). It is a rich source of information, contextually relevant, and grounded in the contexts it present (Love, 2003). Love pointed out that document can suggest a particular focus to

research related observations, serve to stimulate interview questions, and assist in triangulating or problem other data being collect.

McCulloch (2011) mentioned that there are preliminary issues around determining the authenticity of the document which are verifying the author, and place and date of its production. There are three aspects of the document analysis that should be concerned: the authorship, the audience, and the outcome, which the latter includes an assessment of their impact on debates, ideas, policies, and the long-term consequences. Moreover, the theorization of the document also required attention. There are three traditional in document analysis; positivist, interpretive, and critical (Jupp and Norris, 1993 cited in McCulloch, 2011). A positivist approach affirms the objective, systematic, rational and quantitative nature of the study. An interpretive approach discusses social phenomena. A critical approach emphasizes for social conflict, power control, and ideology.

Cataloguing document involves assigning alpha or numeric code to the document that can be used to track the document, its contents, and any analytic statements associated with it throughout the study process (Love, 2003). The part of the process of cataloguing should include creating a document form that indicates the source of document, the date acquired, from whom and where the document was acquired, the name of the document, any event or contact associated with the document, a note about the significance or importance of document, and a brief summary of contents (Miles and Huberman, 1994 cited in Love, 2003).

In documentary research, ethical and legal issues are concerned. Legal questions should be in the researcher's mind. The law of copyright, freedom of information, and data protection are highly relevant to the documentary research (McCulloch, 2011).

### **3.1.2 Interviewing**

The aim of interviewing is to allow the researcher to enter into the participant's perspective which beginning with assumption that the perspective of others is meaningful, knowable, and able to be made explicit (Patton, 2002). In qualitative research, interviewing was described as obtaining qualitative descriptions of the life world of the participants with the respect to interpretation their meaning. A

semi-structure interview was used in the study. It has a sequence of theme to be covered, as well as suggested questions. There is an openness to change of sequence and forms of questions in order to follow up the given answer and the participant's told stories (Kvale, 1996).

The quality of data obtained during an interviewing is largely dependent on the interviewer. A deep and genuine interest in learning about people is inadequate without disciplined and rigorous inquiry based on skill and technique (p.341).

There are various basic approaches to collecting qualitative data through open-ended interviews which involving different types of preparation, conceptualization, and instrumentation. This study used the general interview guide approach which Patton (2002) explained the process that the researcher lists the questions or issues that were to be explored in the course of an interview. An interview guide is prepared to certify that the same basic lines of inquiry are processed with each participant interviewed. The interview guide provides topics or subjects areas within which the interviewer is boundless to explore, probe, and ask questions that would clarify that particular subject. Therefore, the interviewer keeps on free to build a conversation within a specific subject area; to word questions instinctively, and to establish a conversational style but with the focus on a specific subject that has been planned. The approach's strength is the outline increases the comprehensiveness of the data and makes data collection systematic for each participant. Logical gaps in data can be expected and closed. Interviews remain fairly conversational and situational. Whereas, its weakness is the prominent topics may be unintentionally omitted. Interviewer flexibility in sequencing and wording questions can result in considerably different responses from different perspectives, thus reducing the comparability of responses (p.349).

The issue about interviewing with elites, Brinkmann and Kvale (2015) explained that elites are persons who are leaders or experts in a community, usually in powerful position. They are used to being asked about their opinion and thought, and an interviewer with some expertise regarding the interview topic may contribute for an interesting conversation partner. The interviewer should be knowledgeable about the topic of concern and master the technical language, as well as be acquainted with the social situation and biography of the interviewee. An interviewer proves a good

knowledge of the interview topic would gain respect and be able to achieve an extent of evenness in the interview relationship.

### **3.2 Research Instrument**

The research instrument in the first part of the study consists of a document cataloguing form. The form contains brief information of the music institutes, including their programs, philosophy, visions, missions, purposes, and desired graduate characteristics, introducing the standpoint of the each music program in Thailand.

The instrument of the second part is an in-depth interview form, consisting of 39 questions in 11 themes below:

- 1) General and context-related comments of Thai society in the 21<sup>st</sup> century
- 2) Educational philosophy
- 3) The established identity of the institute
- 4) The institute's management and administration
- 5) Educational products and characteristics of the desired graduates
- 6) Educational purposes and objectives
- 7) Teaching methods
- 8) Curricular content
- 9) Faculties and staffs
- 10) Environment, atmosphere, and premises
- 11) Interviewing summary

Each topic is separated into two sections: the current situation and the aspirations of the music institute. The first section aims to collect data of the present states of each institute, using knowledge questions that inquire about the participant's factual information. The second part shows aspirations of the ideal music institute in higher education in Thailand from collected information and commentaries in specific areas of ideal music institute in higher education in Thailand (see Appendix H). The interview form consists of opinionated questions that aims to understand the cognitive

and interpretive processes of the participant about opinions, judgments, and values (Patton, 2002).

Interview protocol was used to asking questions and recording answers during a qualitative interview. The questions in the form are flexible, depending on the contents in the conversations between the interviewee and availability of time. Additional questions could be asked to gather the information from participants. All of the interview questions are in Thai.

Pilot study is employed to test the effectiveness of the protocol. Creswell (2014) mentioned that the testing is important to establish the content validity of interview questions on the instrument and to improve questions. In the study, three participants were asked to attend the pilot study. One of them was a former head of music business department, and two were heads of music education department. All worked as full-time university instructors for 10 years and over. Before the pilot study, the project information was briefed and interview questions were provided. After the pilot interviews, some questions in the protocol were adjusted to make clear interpretations, defining unclear wordings, and eliminating unnecessary questions.

### **3.3 Participants**

The participants of the document were information about higher music education programs in Thailand which were published online on the institutions' website. There are 66 music institutes providing 118 music programs, 94 are bachelor degree, 17 are master degree, and 7 are doctoral degree programs. Due to online data accessibility, there were only 57 music institutes published their information on the websites.

The participants of the interviewing section were administrators of 12 music faculties/ conservatories/ colleges/ institutes in higher education in Thailand as follow:

- Bunditpatanasilpa Institute
- College of Music, Bansomdejchaopraya Rajabhat University
- College of Music, Mahasarakham University
- College of Music, Mahidol University

- Conservatory of Music, Rangsit University
- Duriyasilp College of Music, Payap University
- Faculty of Music and Performing Arts Activities, Burapha University
- Faculty of Music, Bangkokthonburi University
- Faculty of Music, Silpakorn University
- Princess Galyani Vadhana Institute of Music
- School of Music, Assumption University
- Superstar College of Asia, Siam University

One of the participants was absent due to his prior engagements during the gathering data period; therefore, only 11 administrators participated in this research.

Recruitment of the interviewees took place during April 2016 by various forms of contacts, including sending formal letters to respective institutes, emailing, messaging, telephoning, and private meetings. Most of the participants responded positively in participating in the study.

Participants' information would be kept restricted. They had been informed before the interview began and signed "*Participant Information Sheet*" (see Appendix F) to agree to the protocol. The participants' curriculum vitae and education background are appeared in the music institute's websites as follow:

**Participant 1** is an assistant professor, jazz pianist, composer, conductor, and producer. He received Bachelor, Master, and Doctoral degrees in Jazz Studies from USA. He was allocated a number of musical awards in Thailand and abroad including the "Silapatorn" National Award for Performing Artist.

**Participant 2** is an associate professor who established a variety of music researches and projects: music competitions, music camps, music schools, bands and orchestras. He initiated a musical institute which inspired several Thai music administrators. He received Bachelor of Education from Thailand. Later, he graduated a master degree in music education, and a doctorate in woodwind performance and Pedagogy from USA.

**Participant 3** is a music instructor, arranger, conductor, and oboist in an orchestra. He graduated a bachelor degree in Music performance from Thailand, receiving a professional diploma in oboe performance from Hong Kong and finished his master degree in instrumental performance from USA.

**Participant 4** is a music composer and curator who received her master and doctoral degrees in music composition from UK. She graduated bachelor of education with the first-class honor (gold medal) from Thailand. She appeared as a musical jury and a special guest instructor in several institutions. Her works include music compositions, creative works, music curatorial works and sound installations.

**Participant 5** is a Thai classical music assistant professor. He graduated Bachelor in Music Education. Later, he received his master and recently graduated his doctoral degree in ethnomusicology from Thailand.

**Participant 6** is a classical pianist who received LTCL Diploma in Piano Performance from the Trinity College of Music, London as the youngest candidate in Southeast Asia who obtained this level in 1995. She received her bachelor degree in music performance with the first-class honor from Thailand. After she finished her master degree in music performance from USA, she graduated doctoral of fine arts in music. She appears in numerous performances in Thailand.

**Participant 7** is a Thai traditional music instructor who was awarded the National Artist in 2014. He was a former president of Fine Arts Department. After he received his high vocational certificate in musical arts, he worked as music instructor at the College of Dramatic Arts for over 20 years. During the time, he participated in a sixth-month course in musicology in USA. He received his bachelor degree in education, master degree in educational administration, and doctoral degree in educational development from Thailand.

**Participant 8** is an ethnomusicologist, music instructor, conductor, and writer. He received his doctoral degree in musicology from USA. His writings appear in the field of ethnomusicology focusing on Thai and world music. He worked as music instructor at Kasetsart University and was a former head department of ethnomusicology before appointed a dean in the present institute.

**Participant 9** graduated Bachelor of Fine Arts (Music) from his workplace institute. He initiated the institute's project of music for youth. At present, he is the leader of the music for youth project and a music instructor who teaches music education, keyboard, and hand bells choir.

**Participant 10** is a music Lecturer who specializes in Thai music and performing arts. He graduated his bachelor and master degrees in ethnomusicology

from Thailand. Currently, he is pursuing his doctoral degree in fine and applied arts in Bangkok.

**Participant 11** is a full-time music instructor in Bangkok who participates in music community for over 20 years. He graduated his bachelor degree from a teacher college. Later, he received his master degree in cultural studies, and recently, doctoral degree in music education. He was a music teacher in a private school. He specializes in military band especially low brass instrument, which he later founded a symphonic band and several successful concert projects.

### **3.4 Data Collection**

Gathering information in the first part of the study, I catalogued the data by assigning numeric codes to the document so that they can be tracked and prepared them for analyzing process.

The data in the second part collected by using in-depth and the face-to-face interview methods. Thai language was used for the convenience and clarification in communication between the researcher and participants. The interview period was between the months of April and July 2016. I contacted the participants for the interview by formal appointments, meeting individually, telephoning, and sending e-mails. The interview protocols were sent to the participants around 3-7 days before each appointment. The interviews took place at the participant's institutes or other location of their choices. The duration of each interview ranged from one to two hours, depending on the researcher and participants' availability. Each interview was recorded by recording equipment and note taking during the interview.

After each interview, I transcribed the dialogue in Thai and sent to the participant for proofing for accuracy via emails. If the participants did not response within a week, it was assumed that the information had been approved. Then, the transcription is translated into English.

### 3.5 Data Analysis

Qualitative data analysis methodology is selected to analyze data in the study. Rose, Spinks and Canhoto (2015) mentioned that this methodology referred to a family of procedures for the systematic, duplicable analysis of text which provided a structured way of analyzing data that were typically open-ended and relatively unstructured. It can be applied to all kinds of written text.

Creswell (2014) suggested that there were six steps to analyze data in qualitative research as the figure below:

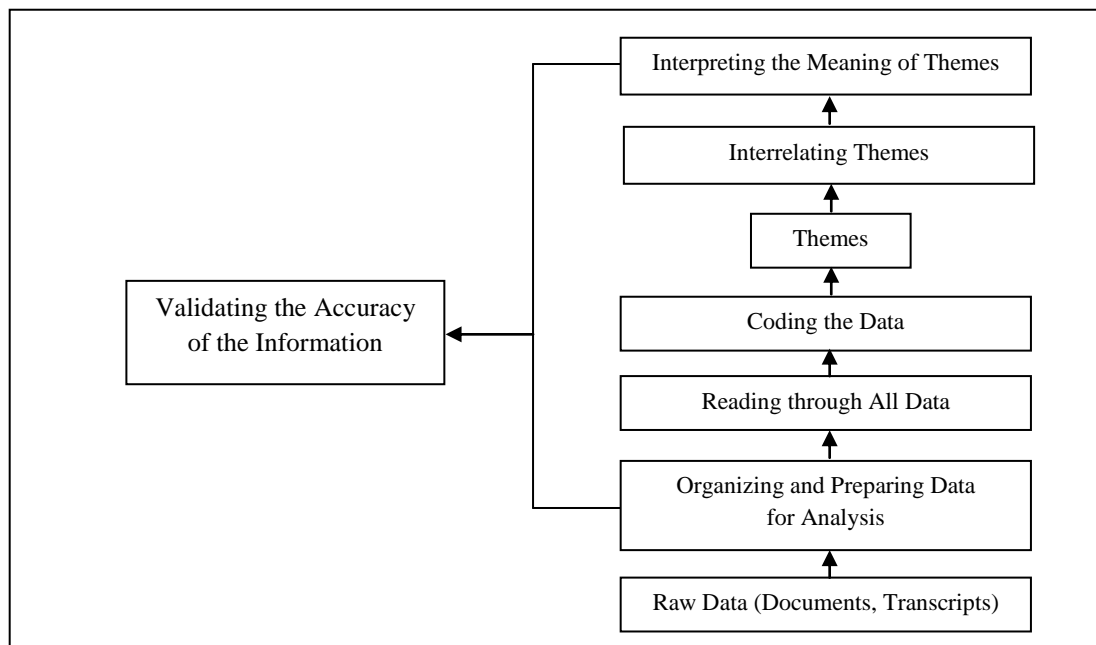


Figure 3.1 Creswell’s data analysis in qualitative research (2014)

Step 1 Organize and prepare the data for analysis. In the study, interview recordings were transcribed and let the participants check the accuracy by emailing or sending a copy to the participant directly to make sure that they do not contain any mistake, making the findings reliable (Gibbs, 2007 cited in Creswell, 2014).

Step 2 Read all the data. This step provides a general sense of the information and an opportunity to reflect on its overall meaning.

Step 3 Start coding the data. Coding the data by bracketing text, underlining text and writing a word representing a category in the margins (Rossman & Rallis, 2012 cited in Creswell, 2014).

Step 4 Use the coding process to generate and to categorize themes for analysis. Creswell (2014) mentioned that the themes were the ones that appear as major findings in the qualitative studies and were often used as heading in the findings sections of the studies which should range from five to seven themes for a research study. In this study, the results were coded and categorized into five major themes as follows:

- 1) Consideration trends in the 21st century Thailand
- 2) Administration and Management
- 3) Instruction and Curriculum
- 4) Resources
- 5) Additional topics

Creswell also mentioned that each theme should display multiple perspectives from individuals and be supported by diverse quotations and specific evidence.

Step 5 Advance how the description and theme was presented in the study. This step is to use a narrative passage to convey the findings of the analysis.

Step 6 Making an interpretation in qualitative research of the findings or results.

Validity of the results can be found by using a rich, thick description to convey the findings. Creswell (2014) explained that this method may lead readers to the setting and give the discussion an element of shared experiences. When the researcher gives detailed descriptions of the setting, examples, or offer many perspectives including negative perspectives about a theme, the results become more realistic and richer which can add to the validity of the findings.

This chapter discussed the qualitative design which was used in this study. Also, the research method, research instruments, participants, data collection, and data analysis were described. The methods used to collect data were a documentary research and a semi-structured interview. The study result is presented in chapter IV.

## CHAPTER IV

### RESULTS

This study purposes to explore aspirations of the ideal Thailand music institute in higher education in 21st century based on philosophy perspectives. Following the research question; what are aspirations of the ideal Thailand music institute in higher education in 21st Century and how to approach it?; the results can divide into two sections. The first section presents consideration trends which relate to the development of music institutes. The second section presents the aspirations of music institutes which the results came from the online documents and interviews. The relationship of both sections can be shown in the diagram as follows:

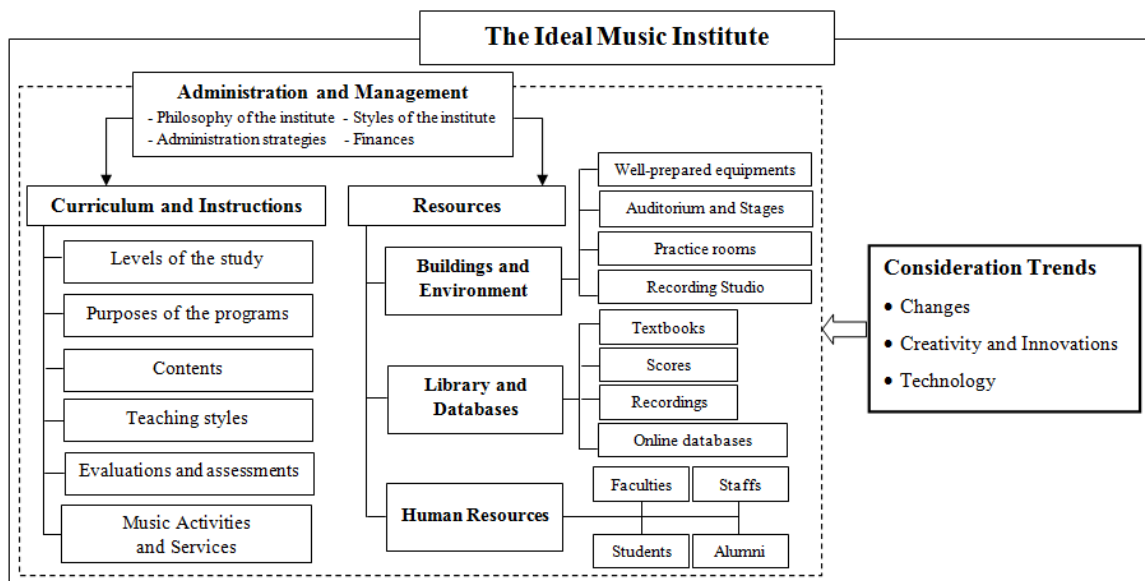


Figure 4.1 Diagram of the Ideal Music Institute for Thailand in the 21st Century

The results can separate into 2 sections as follow;

#### 4.1 Aspirations of the Ideal Music Institute in Higher Education

##### 4.1.1 Administration and Management

- 1) Philosophy of the Institute
- 2) Styles of the Institute
- 3) Administration Strategies

#### 4) Finances

##### 4.1.2 Curriculum and Instructions

- 1) Levels of the study
- 2) Purposes of the programs
- 3) Contents
- 4) Teaching Styles
- 5) Evaluations and Assessments
- 6) Music Activities and Services

##### 4.1.3 Resources

- 1) Buildings and Environment
- 2) Library and Databases
- 3) Human Resources

#### 4.2 Consideration Trends in the 21st Century Thailand's Higher Education

##### 4.2.1 Changes

##### 4.2.2 Creativity and Innovations

##### 4.2.3 Technology

##### 4.2.4 Additional Topics

## **4.1 Aspirations of the Ideal Music Institute in Higher Education**

### **4.1.1 Administration and Management**

#### **1) Philosophy of the Institute**

Gathering the findings of 57 from 68 faculties/ colleges/ institutes in Thailand which provide music degree programs from undergraduate to doctoral degree levels, the results showed that most of the institutes have similar directions to institutional management. Two main philosophical aims were found: the first being, "*Education as a tool of social development in the nation*", and the second being, "*Arts create man to become fully human as the highest need of mankind*". Both aims are to lead the country forward and offer peace within the nation.

- Education as a tool of social development in the nation

This aim is reflected through lots of music institute's philosophical quotes which mention about the institutes propose to produce their graduates to be good persons and to develop the society after all. Many institutes aim their students to be good in intellectual and morals. For examples:

*“The department aims to encourage person to be growth in wisdom, to be good in morality and judgment, to have social responsibility, and to have roles in defensibility of the civilized nation.”* [Institute3]

*“Wisdom designs the society.”* [Institute8]

*“The program intends to produce music graduates to be professional teachers for developing education and the society.”* [Institute27]

*“The faculty aims to build good and intellect musician”*  
[Institute66]

Moreover, many philosophical quotes stated to produce professionals to develop the sustainable society such as

*“Creating knowledge, intending to local community, for the sustainable development”* [Institute28]

Many music institutes propose to promote local culture to reach and to connect international level. For examples:

*“Arts civilizations are originated from the root, to create national heritage and wisdom.”* [Institute7]

*“Broaden art perspectives, inherit, and create Thai artistry to international”* [Institute14]

*“Our philosophy is being the school for developing community and locality, and connecting to the universal”*  
[Institute20]

- Arts create man to become fully human as the highest need of mankind

In cases of aesthetics, many institutes believed in music can develop people's minds to be dignified and decent. This philosophical idea can be reflected from the quotes. For examples:

*“Humanity is the art of realizing in essences of human and surroundings for persuading in living together peacefully and serenely.”* [Institute12]

*“Music is the arts and the science of human development.”*  
[Institute16]

*“Music creates people, people create the nation.”* [Institute62]

There are many viewpoints to administrate music institutes in Thailand. Following the participants' criticism, philosophy can develop the institute by guiding the route to create graduates. It is a draft of the institutes to create their characteristic. Everyone from administrators to outsiders should understand the institute's philosophy in a similar way. As follows:

*“Philosophical ideas can help the improvement of music institutes certainly. It is the institute's deeply belief that what the institute believe in...”* [Dean1]

*“Setting the institute's philosophical idea is the most importance. It is a setting of learners' route which means the way to build people in the next generation. People in the generation will build the next generations continuously. If we do not have a philosophical thought, we will not know what the intention to do is. Furthermore, working in the organization must go on the similar way. The Administrators to incoming students should identical understand in what the institute's priority to teach to their students. These will be habits of the next generation musicians. They should always think of the idea...”* [Dean4]

*“Educational philosophy can improve the institute. OHEC ruled that all universities must have their own philosophy. It*

*can help to improve the route to develop their students...”*

[Dean9]

*“Philosophy can help the institute to miscarry because it is a controlling frame of characteristics of the institute including creative works. It can make the institute difference...”*

[Dean10]

*“Philosophy is the map that institutes must follow. Each institute is in the base of music educational philosophy. I believe that there is no institute is out of these ideas...”*

[Dean11]

In reality, some participants commented the institutes' philosophy that is a decorated quote. No one knows that the institute can or cannot follow the word in a practical approach:

*“In Thailand, it is very common to use luxurious words writing institute's curriculum or philosophical quote but is not practical. In reality, the institute is managed following the leader's mind...”* [Dean3]

*“...Thais like to quote with elegant and luxury words. They usually write in overview. Some wordings are meaningful but are not straight to the real...”* [Dean7]

In perspectives of music philosophy, music is a one of subjects be taught to philosophers. Music can shape up people minds to be in good morals. It is a part of the life and fulfills human to be complete. In case of music education, music is a thing to reinforce people to explore the new perceptions. It depends on various branches of music that having different distinctive points:

*“...Music is a subject for philosophers. It is not just a smart word. I refer from Chinese and Greek philosophers which are basics of Western and Eastern worlds. They must study music because music is a connector between mind and body to become one...”* [Dean2]

In perspectives of higher education, the institutes should know what the society needs. We should to think beyond the society, we should to produce graduates to create works for the society. If institutes think to produce graduates to

serve the society, it would be outdated. In the future, it will be the society of talented people. The vocational universities will be increased because of low quality graduates. There are amounts of graduates in Thai education which received degrees but know nothing. The labor market will need specialists more than graduates. The institutes should produce graduates to know the truth and to adapt the knowledge in the real life. As follows:

*“...Institutes must know what the society needed is. In the past, universities produced graduates for working. So, they were unemployed. Producing people to find a job means the universities must admit that they are behind the society. The society stays ahead and the universities produce people entering the society. The ideal university in the future will produce people to create their own jobs. That will answer the social needs because the graduates can select their own works. They would be themselves, creative, intelligent, and supporting themselves. They should know survival skills. In the next ten years, graduation certificates will be meaningless. It will be the world of talented... The vocational schools will increase, that will make degrees worthless” [Dean2]*

Most institutes have similar paths to develop graduates whereas there are different in the notability of the programs. They desire to nurture high-quality musicians and music scholars. The similar objective of the institute may be the result of the assurance regulations of Office of the Higher Education Commission:

*“I feel that the directions of the music institutes are different in philosophy. The institutes’ results would differ too which can be found the differences in the graduates’ talents, habits, and attitudes...” [Dean3]*

*“I think that every music institute would like to produce good and quality musicians. Whereas the ‘good or quality’ of each institute may not be equivalent...” [Dean4]*

*“The direction of music institutes’ development may follow the OHEC regulation which lets the institutes be similar and limits them to create their own directions. But in reality, the institutes should have their own strength point or identity”*

[Dean9]

*“Identity of the institute must be perceived in every seconds of staying in the institute” [Dean4]*

Identity of the music institute reflects from the institute’s philosophy and vision that the leader wants the institute to be. It can reflect the characteristic of the ideal graduate that the institute administrators desired. Most participants in the study mentioned that ‘the administrator’ is the most important person who conducts the identity and leads the institute to reach the goals. As follows:

*“The identity is existence. It is administrators’ vision that what they want their institutes to be...” [Dean1]*

*“Exactly, the identity comes from the institute’s philosophy. The administrators must agree in what is the characteristic of the desire graduate. Then, write philosophy of the institute and pass on to being the graduates’ identity...” [Dean3]*

The good identity should be founded by administrators who know the context of the institute:

*“I think the identity is important. It can happen or not depending on the leader and administrators team to lead the institute to reach their target...” [Dean7]*

Analyzing resources, environment, location of the institute, and abilities of staffs and students are basic factors to setting the identity for graduates and the institute:

*“...To set the institute’s strategies, administrators must analyze the location, human resources and equipments and characteristic of local children. The result is we don’t want to produce ‘Mozart’ style, but our works must be accepted when perform in worldwide. This is our identity...” [Dean10]*

*“...Founded music institutes or faculties depend on the institutes’ experts and availability contexts...” [Dean11]*

It should be shown in everything in the institute; buildings and surroundings, instructions, activities, management, including characteristics of administrators, lecturers and students.

*“...The identity should happen in every time and everywhere in the institute. It should be in every element of the institute; environment, instruction, student activities, administration and management, in everything... It must be in the way of thinking, characters, teacher and student auditions. It is every activity in the institute since management and instruction...” [Dean4]*

One of the participants believed that music institutes should to produce graduates having identity which is recognized in the international stage even if they are different from the standard:

*“Not only be acceptance in the country, we interest to be accepted in the international level by using research and our culture to interesting foreigners. These would not be like other well-known institutes, but we intend to be music and performing arts institute which come from the local root...”*

[Dean10]

Even though most of the participants agreed that music institutes should have their own identity, there is hardly any of the institute success in practices in the reality. For majority of the Thai institutes, the identity is just luxurious wording appeared in the quality assurance documents, followed the regulations of OHEC:

*“...The identity is a requirement of OHEC. There is nothing. Just the institutes conduct it because they compete to pass the assurance qualification only...” [Dean8]*

## **2) Styles of the Institute**

The participants pointed out that the institutes should be various styles; public university, private university, even vocational university. Each style has own attractions and strengths. The institutes can be any styles depending on administration, periods, and desiring students. Administrators should make clear decisions that what is the statute philosophy, what graduates are produced by the

institute, and who will be the target students. The first prior factor for making the ideal institute is finding the right ‘input’. The input should be matched the desirable characteristics of the target, without compromising the minimum standard:

*“I think that the institute can be any types depending on the management, period of time, and students whom the institutes desired to admit. This is a good question. The institute administrator must think clearly that what is the philosophy?, what is the desired target? , what is the characteristic of the desired graduate? , and what the graduate would do after the graduation? In a case of classical music, the institute must not focus on the huge target group. The importance is how to screen the right persons who match the potential or talented in music and think beyond about how to develop them to reach the highest level of performance. The highest level is perhaps or perhaps not the world class or whatever, but we should not reduce our standard. This will make the institute can answer the society truly. So, we must find the right input matching our target and don’t try to compromise or reduce the minimum requirement. It must be clear...” [Dean3]*

Although the standard style of the institute is easily to manage. There is another style that can meet the demand of the society in case of developing the locals. Choosing styles of the institute, context of the institute is important. It depends on location of the institute. Everything should be taught based on local materials. The institute should have roles to corroborate and to promote local knowledge.

Finally, the types of the music institute are unnecessary because OHEC controls everything. All of them become are alike:

*“...As I said before, following OHEC regulations, the institutes cannot growth in the best suitable situation of them. The rules limit some capabilities...” [Dean8]*

### **3) Administration Strategies**

Based on the participants’ viewpoints, many perspectives appeared through their minds and quotations. For examples;

*“Studying music stills important till it associates with our lives in the society.” [Dean4]*

In general thought, studying in music seems unnecessary to the life. It does not correlate with the four requisites or does not link up with our subsistence. Furthermore, negative attitudes about music education still affects in the society such as insulting whom make a living as a performer or dancer, or blaming music activities as a cause of average points dropping down. As follows:

*“In general though, the music institute is not necessary because it is not one of fundamental living factors or existent relation...” [Dean1]*

*“If music studies are necessary, these phrases should not be appeared; ‘Then Kin Rum Kin (make a living as a performer or dancer)’ or ‘Because my son joins in a school band, his examination scores have fallen.’...” [Dean10]*

Music studies in education system look less important comparing with other organizations like entertainment industry. In common, music institutes did not produce works which impacting people’s mind or changing society more visible than the entertainment industry. People can recognize artists’ works more than academics’ works:

*“What does the music institute do? Music faculties get their salaries, and they have good musical instruments and rehearsal rooms but there is no any good work produced by the institute that impacts the society. The most social impact works are come from artists. In my opinion, roles of artist and teacher are separated reducing roles of music institute....I think that the music institute focuses on research and academic positions more but the institute does not truly give the wisdom to the society...”*

[Dean10]

Contrasting participants’ viewpoints, most participants in the study agreed that we cannot live without music – *“Music is the partnership in our lives. It can make human to be fully human being.”*[Dean2]

As the above quote, music is a reflection of people and their community. A music study is a necessary subject for everyone. They should be educated good music from good teachers since they were young. Most participants believed that music can shapes up human's minds and behaviors. It can improve people in the society having good attitude and nurture moral and aesthetics into people's hearts. As follows:

*“Music impacts the society. What the society is, music will. What people are, the society will be the same. Therefore, the society must offer good music schools for every child to study. All Thai children must study music and the music must be good. The good music should give the intellect to people. We need the good music teachers and institutes...”* [Dean2]

In the viewpoints of higher education institute, university should be a learning resource center. Music is the one of subjects which the university should offers to people. One of the participants mentioned that sometime we should not study just for searching a good job. We should learn everything that we want to know. The university should concerns and follows this issue by providing subjects that students interested:

*“The higher education institute should be an educational resource. In the present, there is an idea that we should to study for finding a good job, to respond the social need. I think the idea is not always correct, even though we must do a job at last. We should not look at the educational institute as the job searching tool but as the place for learning...”* [Dean1]

Several knowledge and experiences cannot find outside the university such as working and sharing opinions with colleagues, performance experience, and meeting faculty staffs and visiting professors, etc. As follows:

*“I think that who studying music in private courses may receive only the basic. They would not study in theory and other related subjects. Every part of knowledge and many experiences cannot be taught and be found outside the music institute such as joining in the classroom, ensembles, etc. Then, I believe that the music institute is important. Studying outside the institute can achieve in some basic levels but cannot*

*complete in advance degrees like master and doctoral degrees...*” [Dean6]

Through the music institutes’ philosophy, institutes’ visions were regulated which can be divided into four concerned issues;

- Excellence in academics and specialization
- Morality and professional ethics
- Cultural preservation
- Related educational trends

**- Excellence in academics and specialization**

All faculties offering music degree programs share visions to create graduates that excel in both academics and practical skills. Two major professions, music scholars and musicians are mentioned as expected careers. The faculties’ expectations lead institutes to be qualified in national and international rankings. For examples:

*“The leading music and performing arts institute based on Thai path to international level”* [Institute7]

*“To be a Leading International Conservatory of Music”*  
[Institute10]

Expected qualities of graduates are expertise in their respectable fields, independent, inquisitive, creative, responsible, logical, and resourceful:

*“The music conservatory has the strength in academic, and the music instructions reach quality standards both theoretical and practical.”* [Institute64]

The concerned issues are that the institution must encourage upcoming researches, be academically accepted, become regional hub of learning, and providing competent personnel for the society. For examples:

*“Developing the learners’ competences and musical skills to reach the excellence; reaching the music instruction equalize internationalization by supporting the qualities of administrators, instructors, and students to specialize in*

*teaching, research, and building new music knowledge for academic services including preserving, promoting, and developing musical academics to benefit the society and worldwide” [Institute13]*

*“Building graduates and western musical staffs to have skills, experiences, and to be skillful for working in music occupations in the society; musicians in entertainment spots, artist back-up, self-create works, working in recording rooms, and self developing to be directors and music business owners” [Institute19]*

*“Creating the graduates to be knowledgeable and creative; to have musical teaching skills, service mind, and globalize awareness; doing research for music instruction and indigenous knowledge promotion” [Institute27]*

#### **- Morality and professional ethics**

The institution must promote morality and professional ethics in graduates, as well as encouraging dignity as human beings. It was also found that music is an aesthetical tool in making human a better being. For examples:

*“Striving for building academic excellence in the humanities and the social sciences; producing graduates with the intellectual virtues, having a sense of responsibility and being a good role model for Thai society” [Institute34]”*

*“To be good, to have musical outstanding, and to emphasize the moral” [Institute47]*

*“Faculty of music is the reliable faculty in academic, talented, moral and ethics; equalizing the world-class leading university’s quality; aiming to build valuable citizens in a global society; and aiming to preserve, promote and develop national music sustainably.” [Institute62]*

*“To be international level musical resources, creating good global citizen” [Institute63]*

*“Producing graduates to be good person, to have service mind, responsibility and to fit the social needs” [Institute66]*

### **- Cultural preservation**

The institution must conserve, promote and bring Thai cultural arts to be acknowledged internationally. It must also act as a national and regional learning hub, and advocating innovative indigenous knowledge. As follows:

*“To become the leading school for local and ASEAN development”* [Institute20]

*“To become music academic resource for local development”*  
[Institute52]

*“The department focuses on producing graduates excellence in fine arts, western music, and Thai music; using new technology to create works and research in the fields of arts and local art and culture; servicing academic in theoretical and practical for local society to develop professions; preserving arts and culture to emphasize the local society realized the ancestor wisdom which extensive gathering their own unique.”* [Institute59]

### **- Related educational trends**

Sustainable development is a recent educational trend that was concerned in institution. New graduates must be able self-reliant in both career and research aspects. As follows:

*“The faculty is the learning resource producing the new knowledge to be the educational reference of the land, and maintain intellectual leadership for sustainable development education.”* [Institute2]

*“The school is the leading institute to lead to the academic excellence; produces and develops professional teachers and educational workforces with teacher spiritual for sustainable development society and ASEAN Community creatively.”*  
[Institute35]

*“The graduates reach the excellent standard in academic and research, have good governance, and use culture to lead the development to ASEAN community and international.”*

[Institute48]

*“Becoming the center of lifelong learning in fine arts professions with quality and ethics”* [Institute53]

The results of the trends of institutions’ visions can be described into a figure follows:

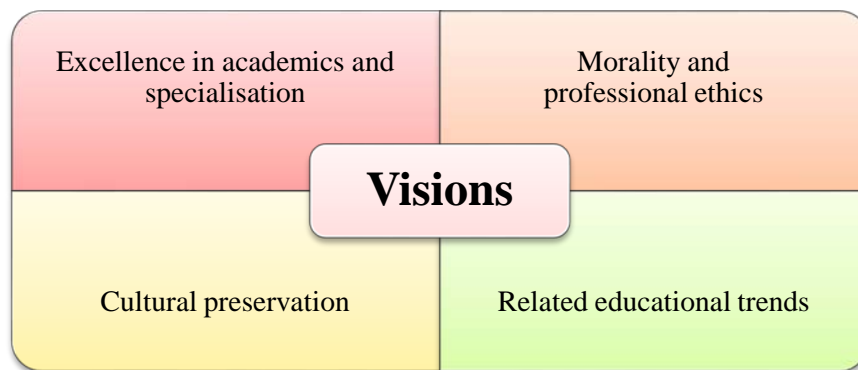


Figure 4.2 Trends of Thailand institutes’ visions based on the current music institutes

Following the philosophy and visions of the music institutes, the objectives and mission of the institutes to achieve their goals can be divided into six concerned issues;

- Producing desired graduates
- Knowledge management and research
- Social service
- Cultural preservation
- Organization management
- Related educational trends

### **- Producing desired graduates**

The institution aims to provide graduates with moral, knowledge, and skills desired by the society, which includes qualified music teachers and educators. As follows:

*“Producing knowledgeable and highly skillful graduates in international standard which suitable for the society; having high educational qualification standard system based on academic freedom” [Institute1]*

*“Producing talented graduates which proud in their institute, having academic honor, being polite and good person, and having knowledge with ethics” [Institute5]*

*“Providing tertiary education by focusing on the excellence in quality and international standard music” [Institute65]*

*“Producing teachers and promoting the academic standing of teacher, and developing the quality of teacher and educational staffs” [Institute27]*

### **- Knowledge management and research**

The institution must meet the academic standard; thus referable as trusted source of knowledge, in addition to creating academic networks among institutes, as well as alumni networks. For examples:

*“Preserving art and culture, strengthening health, and inheriting the relationship between professors, faculties, staffs, alumni and present students for creating the benefits in developing the faculty, the university, and the nation” [Institute2]*

*“Aiming to develop the quality of music education in Thailand to equalize the quality standard of international institutes including building academic network with educational institutes and music organizations in the country and abroad” [Institute3]*

*“Being the center of studying and research; integrating; and learning exchanging interpersonal, community and educational institutes in the country and abroad” [Institute10]*

### **- Social service**

The institution is responsible for elevating living quality of local community, by reaching out to people and spreading acquired knowledge, under the philosophy ‘*Music for All*’. As follows:

*“Servicing academic in art and culture; designing and inventing; participating with the community for developing the society based on the local and the country needs”* [Institute5]

*“Aiming to build the knowledge to be the leader in local developing, based on academic serving the society...”*

*...Giving educational chances, supporting the lifelong learning society, and people living qualities in locals and ethnics communities”* [Institute20]

*“Supporting, helping, and accommodating in education for handicapped students”* [Institute21]

### **- Cultural preservation**

The institution must promote local, as well as regional cultures, according to the ASEAN Economic Community (AEC). For examples:

*“Inheriting intellect and promoting arts, culture, and environment by cooperating with the community”* [Institute8]

*“Preserving, rehabilitating, creating, and spreading arts and culture in the local and the national levels”* [Institute12]

*“Creating realization to love the local and the country, supporting democracy culture and maintaining the identity of Lanna culture, and learning the cultures of neighbor countries”* [Institute20]

### **- Organization management**

Good governance is the principle in organization management, which emphasize in independency, and encouraging personnel to take charge in administration. For examples:

*“Supporting and developing the organization management to be efficient, transparent, good governance and self-reliance”*

[Institute1]

*“Aiming to provide talented human resources to be a part of the organization”* [Institute28]

*“The organization management holds to the good governance principles.”* [Institute43]

*“Aiming to be the organization of learning which having management systematically, supporting the harmonious, and to be good governance organization”* [Institute60]

#### **- Related educational trends**

Some institution brings in educational administration policies, including learning skills in the 21<sup>st</sup> century, sustainable development, self-sufficient economy, democracy, and ASEAN Economic Community (AEC). As follows:

*“Creating knowledge and networks for developing education by initiating new paradigm and spreading practical knowledge to develop students and educational staffs sustainably, for guidance and national education solutions”* [Institute2]

*“Developing and promoting local heritages and projects initiated by His Majesty King”* [Institute26]

*“Operational service to the society for promoting communities’ learning to strengthen community development based on sufficient economic”* [Institute28]

*“Servicing academic and networking education with local and ASEAN including promoting projects initiated by His Majesty King”* [Institute37]

*“Increasing artistry skills for entering the ASEAN Community competitions”* [Institute52]

The results of the trends of institutions' missions can be described into a figure follows:



Figure 4.3 Trends of Thailand music institutes' missions

One of administration strategies is cooperation with others. A Memorandum of Understanding (MOU) is a formal agreement between institutes. Most participants strongly agreed that MOU can help the institute to reach the ideal. Through an agreement, the institutes can share their resources and knowledge which can access their own strengths. The institutes can learn from each other and create an academic network. The cooperation can make a stronger negotiate authority with others, just like other communities. As follows:

*“The cooperation can reach the ideal of the institutes because it is sharing resources together. We can use outstanding faculties from cooperating institutes to nurture each institute’s students...” [Dean3]*

*“I think it would be good thing if we have cooperation with other institutes. Now, we collaborate with organizations which we let our students attend summer courses abroad such as in England or Japan. These should help them to explore new perspectives and to have new experiences in different cultures.*

*Moreover, these will encourage our students more active...*

[Dean6]

*“The cooperation with others is a good thing. Thai government likes to use the word ‘integration’ but there is rarely happened in the reality. I don’t know how to start but we should to help to promote the collaboration in sharing our resources such as music libraries and instructors. Now, we usually exchange instructors from foreign institutes but hardly to find this kind of exchange in the country excepting hiring the instructors as part-time instructors to teach specific subjects. If we can group all institutes, can talk with each others, all projects can increase their scales such as the performances will be more outstanding. Music education in Thailand will expand widely because each faculty has various experiences...”* [Dean7]

*“...Collaborating between music institutes in the country and abroad is important. When they start the collaboration, it will establish an academic network. It will exchange new knowledge and instructors, because of the difference of the institute’s identity. Therefore, the network will promote the new route to develop the institute that response the social needs directly...”* [Dean11]

Many music institutes in Thailand cooperated with foreign institutes to exchange staffs and students. Foreign students were recruited increasingly to study in Thailand than the past. Some of the institute supported by providing international programs, some are taught in Chinese. This situation is a way that can solve the problem of lacking student in the program.

*“MOU is the way to collaborate for competing with others. Our institutes cooperate with many foreign institutes in USA, China, and European countries. One of collaboration issues is recruiting foreign students to study with us. We provide trilingual music programs teaching in Thai, English, and Chinese. I think this is not an approach to be an ideal, but for surviving...”* [Dean8]

For cooperating between Thai institutes, the participants recommended that we should do more in practical. Organization about music institute

in Thailand should be established to promote better qualification assurance regulations in the field of music:

*“Actually I would like to see the cooperation between Thai institutes in practical more than sending students to join events in another institute. We should collaborate more in qualification assurance issue. We have many problems that assurance staffs misunderstand the nature of music institutes. In the future, I hope that we will have an organization as the major qualification inspection that maybe similar to National Association of Schools of Music (NASM), USA. It will be more helpful, if music related staffs assess each other. Their comments would be more useful and more practical. It will be much better than telling us that there is not enough total research done in this year comparing with sum of faculty. In reality, the field of music studies has its own research type which different from general thought. I think we should have better qualification assurance system in the future...”* [Dean1]

One of the participants suggested that the institute administrators should concern all music students from every institute as a whole group. Everyone should foster the entirety, not just nurture only a part. Developing student should be a first priority to manage the institute:

*“All music institutes must think that all music students from any institutes are in the same group. It is our role to support them. It will be paradigm shift to think about fostering the whole part of students not only a part of them that studying with us. We should think that the whole music students are our first priority...”* [Dean4]

#### **4) Finances**

Financial issue is one of concerning factors to arrange type of the music institutes. If the program is conducted under faculty in any university, funding and resources are supported by using co-facilities such as central library, main auditorium, etc. This would benefits in case of easy to accessibility because it can reduce costs of tuition fees. But the institutes can grow slowly comparing with the individual institute whom is free-controlling from the university. As follows:

*“It depends on the finance. Music study is required high budget to supply resources. So, it is a work for the institute to manage...” [Dean6]*

*“It has two faces. If the institute is under the supervision of the government organizations, it will make student can access easily because the tuition cost is lower. By the way, if the institute is an independent organization, the institute can manage own finance which relates to student’s tuition fee. If the institute wants to hire high potential staffs, the cost will increase. But the benefit for students will increase too by increasing chances to study with quality instructors. In case of the government institute, their finances from the tuition and supporting budgets are limited; the development of faculties and surroundings is limited too. Their growth would slower than the independence. In my opinion, I think that good music institute should be both in self-independent management and under supporting by the government” [Dean11]*

#### **4.1.2 Curriculum and Instructions**

*“Firstly, students should know what they want to be and to study. The role of the institute is to guide them to accomplish the goals.” [Dean9]*

##### **1) Levels of the study**

Unquestionably, the ideal of higher education institutes should offer programs in tertiary education level; certificates, diplomas, and bachelor's degrees including graduate programs. Every program should definite in purposes of curriculums and regulations:

*“...Each levels of education are different in characteristics and subjects. Undergraduate programs focus on the practices while graduate programs focus on finding new innovation to serve the society. These must clear in their definitions. For me, I won't to answer what level is the most important but they are equal. The institute must define the programs transparently and relate to philosophy of the program including the graduates must serve the society...” [Dean10]*

One of the participants suggested that the graduate programs should require applicants' field experience before applying in the courses:

*"...The music institute should offer programs in all levels in higher education from undergraduate to doctoral levels. I think field experience is very important. Graduate students should have the experiences in their related fields for 2-3 years before they attend the program especially in music education major to perceive the real situation..."* [Dean1]

Providing diploma programs has many issues to be concerned. Firstly, the objectives of program, the main purpose of the diploma programs should pursue to develop professional skills in music. Due to the short duration of the program, some of the participants afraid that students in the program may lacks of context in knowledge. But it would be useful for someone who wants to improve profession skills in short period. As follows:

*"...Depending on the purposes of the program, it's OK if the institute provides a short program for developing professional skills. But in long term such a 2-year diploma program for occupation, I think that should not work so well because students would not receive all knowledge that they should to know..."* [Dean6]

*"...Music teaching and learning should stay in all level of education. The institute should to offer short courses as diploma programs for responding the social needs. There are many people who work in music related jobs but study in music major directly. The programs would develop people in this group to know some useful knowledge and necessary for musician..."* [Dean11]

Moreover, the institute should try to make people understand the nature of diploma or vocational program that providing for teaching in specific subjects such as in performance skills:

*"...We must change people's believe that diploma programs in vocational school are equal to undergraduate programs in university but they are different in focusing points. Vocational school focuses more on the practices..."* [Dean3]

Music is one of the things that children should be taught since they were infantile. Higher education institute should take the roles to develop

children and youths in music education. Therefore, it does not matter that the institute provide music courses for children. Many music colleges in Europe have the courses. One of participants in the study said that the courses should be founded for talented children. Students in the courses should be qualified in the audition to confirm that they are suitable to train with professionals. The courses should focus on ‘quality’ than ‘quantity’ of students. In a case of pre-college level, it will be good if the program is offered by the institute but providing other subjects would be difficult:

*“...Actually, it isn’t wrong if the higher educational institute interest to offer educational courses for children or youths because music should be learnt and developed since people were young. Many famous abroad institutes such as the Julliard School or College of Music, University of Arts in Korea provide junior courses in weekends for music talented youths. The courses require auditions for select real talented children to suit for studying with their faculties. I think it’s not necessary to provide such as pre-college program because the institute must manage other core subjects...” [Dean3]*

## **2) Purposes of the programs**

Through the participants’ commentaries, numerous of the music programs in undergraduate level are established in the past 10 years. Most of them are found in unprepared resources and policies. The government policies are not clear in the needs in the social market and how to prepare graduate to reach the needs. Most of music programs focus on building musicians only but they do not build consumers. As follows:

*“There is no agreement about the boundary of the music institute. The present situation in founding music institute in Thailand is each institute is established own music program. The workplace of graduates is still an unanswerable question... The music institutes lack to develop people to know music. They do not teach people to be a good listener and to understand the aesthetics...” [Dean7]*

*“The overalls of music institutes in Thailand, they are unwell-prepared in four things; instructor, resource, learner, and the society.*

*Firstly, many institutes have no instructor following the OHEC criteria. Some instructors cannot teach or advice students. Secondly, the institutes lack of instructional resources because of the budget. Some of them cannot supply enough resources for their students.*

*Thirdly, students who study here are recruited from the residue. Some of them resign to study in other institutes after studying a year. We still believe that we can develop them to be better. And lastly, the society does not prepare to recruit music graduates to work and there are no the 'good listener' who ready to listen the 'good music'...' [Dean8]*

Moreover, there is no connectivity of music curriculums between formal and higher education.

*"There is no connectivity of music studies in higher education. This topic is rarely mentioned in the policy, in cases of supporting from the formal education..." [Dean4]*

*"The government strategies do not concern arts and cultural education. In general education, the curriculum more focuses in mathematics and science than fine art, music, and dance..." [Dean7]*

Based on the growth of music institutes in Thailand, they grew at a tangent. Many universities are unprepared in their resources. They lack of amounts and quality of instructors, students, and instruments. As a result, they cannot produce capable human resource for labor market. Over a hundred of music programs provide from numerous faculties and institutes in Thailand, although there is no any government policy controlling the programs in cases of quantity and distribution. The clusters of music institutes are appeared in Bangkok and metropolitans. This will be causes of problems in the future because institutes cannot recruit talented students to reach quota of students in the programs.

*"Even though the quality of music institutes is much better than before, I worry about the government's management in appropriate controlling the music institute's quantity. They are cluster together in the center cities than spreading around the country. It will be bloated like bubbles. This situation will lead to crisis in the future because there is no adequate student to*

*admission in the institute that would be causes of losing in the institute's business..." [Dean3]*

Thence, they are reluctant recruiting students who do not reach the institutes' standards or the institutes reduce their standards to match students' potentials. The participants said that there are several institutes running their programs in this path. Administration in institutes looks to be industry that merely focusing on institutes' profits:

*"The present music institutes are managed as the business. Each institute scrambles to recruit students. They travel to find their inputs because if they have fewer students, they would be in a deficit situation..." [Dean7]*

*"We must recognize that there are a plenty of music programs in higher education. There are lots of high quality institutes while there are several institutes that recruit students for their survival..." [Dean10]*

Participants in the study mentioned about music curriculum in higher education that there is quite not transparent in their branches. Whereas instructors in the music institutes are specialists in various majors, finally, students in most music curriculum study in a similar way. Moreover, the curriculums did not include contents that preserving nationalism and supporting good morality:

*"...Faculties in the institutes are various in their specialties and believes such as faculty of fine arts believes in developing their students to be excellent in artist, while faculty of education focuses on producing teacher. At last most faculties teach in the similar..." [Dean7]*

*"We teach music to over hundreds students which we are quite unconfident that they really want to study music. However we are certain that our students would work as music teachers in schools after they graduated. So, these situations will causes of troubles in music education because the music institutes have no obvious strategy for their graduates to be. We are not sure that what we want to produce; an artist or a teacher, a music entertainer or a music scholar. Now, it is indistinct..." [Dean10]*

Not only the quality of graduates be a questionable, working spaces for them also will a predicament. There is no place for every graduate to do music jobs that making them doing not related music jobs. Participants in the study thought that would be wasting resources to invest for all instead for the 'real' talented:

*“The government or educational administrators should look back to the importance of music education and promote it to be excellent. It is not necessary to have plenty of the institutes. If there are lots of them, the race of student recruitment is so high and the institutes are reluctant to admit students who are not really suitable for being musician. Therefore, these students do not work in music related professions. It means we waste money and resources to develop the ‘real’ musician...”*

[Dean3]

*“We should set the education closest to the real life as it’s possible.”*

[Dean1]

Even though one of the intentions of the program is creating the 'well-rounded graduate', the graduate should have a distinct ability in any subjects to be a selling point such as being well-rounded music composer who knows well in local culture or business. The graduates should be various while the programs must be the developers who develop the difference of the graduates:

*“...Today, there are many music graduates in various majors, not only in classical music. Therefore, the goals of music programs must be different depending on their branches. If we want to teach in classical major, we should to produce graduates to reach advance potentials in techniques and interpretation. They should be outstanding and knowledgeable person who can adapt classical music knowledge with new technology and business. Or jazz graduates should create new superior techniques which being their identity. I think jazz would be more in world music because its tone is inspired from Black American sound which local tunes from many places are used to create new improvisation. In overall of future ideal graduates, the programs must build well-rounded musicians who can do many things with one or more distinct skills for being outstanding point in job hiring...”* [Dean3]

*“...Each person is different. The programs should focus in the development of the difference and diverse of the people. This should be the heart of the purpose...” [Dean4]*

In the present situation, participants mentioned about purposes of the institute that most of them are accomplished in the easiest way that is following the OHEC standards, the minimum requirement for the institute. Moreover, the highest goal of the institute would be changed following the ‘input’ of the programs as the first factor:

*“Now, the music institutes just produce graduates in only one type because they only answer the easiest. In my opinion, I feel that setting programs should not based on standards of the program committees or administrators, but should follow student’s standard that what they should be or have. Then try to work with faculties to create our own standard...” [Dean4]*

### **3) Contents**

Every music institutes focus on building talented performers whereas neglect to educate listeners. They forget to build the consumers who having fine musical tastes and understanding music well. This statement would become a problem of the labor market that there are inadequate amounts of patrons in the society. Moreover, the most important thing in the music instruction is *“Musicians should learn what melodiousness in their performances is. They should understand what the aesthetics of the music performances is.” [Dean7]*

The overview of music disciplines in the music institutes is extensive but cannot respond all the social needs. Many music programs cannot establish because they were failed in the OHEC regulations:

*“I think that music branches in Thai music institutes are not entire serving the social needs. Many institutes want to offer the partial branches but do not pass the OHEC rules in instructor and program regulations. This is a barrier in this succession...” [Dean11]*

Many participants suggested that music programs should teach in local related and management related disciplines. Ethnomusicology is a branch that should be taught and be supported in the wider country because there are lots of fieldworks that need to study. Music management and music business are interesting disciplines especially adapting in the local field. There are needs in managing locals to live and to preserve their music performances:

*“I think that music management major should be taught. In the past we offered the music program in local music management, but it was canceled afterward. The higher administrators saw that music programs providing for performance only but forgot to think about how to preserve local music and cultures which related with the management. Every institute only focuses on the goal in building talented musician, but forget the sources of good listener would come from people who understand music well...” [Dean11]*

In cases of Thai music related discipline, the participants suggested that it is reasonable to specify the concentrations into specific professions like Western music such as Thai music composer, Thai musician, Thai music teacher, music manager, etc.:

*“I think that one Thai musician can be all positions; manager, band owner, producer, and composer. This should be clear...” [Dean10]*

The participants said that each subjects be taught depend on student's interesting, ranges of time and occurrences or institute's situations. The administrators should look back that what they have and what they need. The subject can be taught when having the instructor who can analyze and synthesis knowledge to reflect perspectives and let students thinking. Not just teaching by lecturing:

*“It depends on ranges of time, the occurrences, the institute situations or students' interests such as some institute can establish their orchestras. We must look back to find that what we have and what we need. The existences are required the instructor who can analyze and synthesis knowledge to reflect perspectives and stimulate students to criticize...” [Dean4]*

Other academic subjects should be taught as well, while focusing on music related such as comparative musical vocabulary, anatomy, mathematics, including culture and sociology, ethics and morals, copyrights law. One of the participants said that it is good to learn numerous of subjects. It does not matter that how many subjects are founded but the problem is how to bring the knowledge together:

*“Actually, musicians should learn how to understand the aesthetics while performing. Moreover, they should learn music related knowledge parts in subjects such as musical vocabulary, anatomy, mathematics, including culture and sociology, ethics and morals, and copyrights law. We should learn and connect knowledge to become the fully human...”*

[Dean7]

Music in the 21st century should be viewed as a holistic. If we want to study music, we cannot separate it. Therefore, every music genres should be taught in the institute:

*“We cannot teach music, if we cannot stop to separate genres of music because we could not see the holistic. We will see the music as small pieces which no relation between them. I think music in the 21st century cannot be seen as the previous anymore...”* [Dean4]

One of the participants said that *“music is like food.”* There are many kinds of food that we do not limit to consume, music is also. The students should learn various genres including their literatures. Administrators and faculties should change their perspectives that instead of studying in-depth in only a style of music, students should learn to expand their knowledge. It would increase chances for searching jobs and working with various people:

*“We should teach every styles of music. I compare music as a food such as classical music comparing with French foods which be served in luxurious restaurant. The consumer should know the table manners. Or jazz music can compare with fusion foods that dining easily. Music is also. It likes kinds of foods that be consumed. It is not limited styles to teach. Every style should be taught. Musicians just select their own lifestyles which want to cook what kind of food for their consumers.*

*They should to cook in other style different from their favorites instead of can cook only one. Instead of providing program be taught only in-depth one of any music styles, we should to expand their perspectives widely for increasing their chances to success in professions and having a chance to create works to serve various people...” [Dean3]*

No one denied that all music students should study classical music as a foundation. The importance in the 21st century music institute is creating music from the existence. Contemporary pieces should be created. Music is a storyteller to tell stories of people and equipments in the period. In Thailand, this genre of music is not born because of Thai music values and its education system:

*“Classical music is a basic but the more importance is creating from the existence or contemporary works. Some people cannot accept this kind of works because it is not followed the traditional rules. We must admit that music is story telling equipment in the periods, listeners live in the same period also. In other countries, there are creative music that borrow local music to create the new whereas no one in our country brave to do these. The problem is there is no job to compatible this musical style...” [Dean10]*

In the future, students’ recitals should perform new music compositions. The pieces should be the 21st century composition composed by local or Thai composers:

*“Styles of music should be various. It cannot be the same including understanding various music literatures. I think music should be taught in every style. It cannot deny that classical music must be taught because of being the basic. However, I think to see beyond such as classical music major students perform excepting the 16th to 20th centuries pieces in the recital. The pieces may be the new composition composed by local or Thai composers as being the 21st century music. I want to see that there are many styles of music must be taught in the institutes, more than classical music...” [Dean1]*

It does not matter that what genres of music are taught, the importance is how to use music to shape up people to be good:

*“It doesn’t matter that music can be taught in any styles of music. But the thing should be taught is philosophical ideas in music which building musician and composers to create works for shaping up people. Hence, the music style is not matter, but the idea in building good people is more important...” [Dean8]*

In addition, every desired music graduates should be developed these competences for the competition in the labor market;

- Self-development competences: the graduates should have a mind of researcher, positive thinking, be a quick learner, and know how to use technology such as *“...Being quick learner. The graduates should have researching mind, artistry skills, and dedicated heart for people. These would be necessary skills for occupation and living in the society as a musician...” [Dean4]*

- Working competences: the graduates should have skills of socialize, good psychology in working, and positive attitudes for the society. They should to interact with good relationship between coworkers and understand the nature of the organization. They should have a heart for people and a service mind. They should be honest and responsibility to self and others such as *“The graduates should be honest, understanding their works, having service mind. They should have collaboration working skills in interaction with coworkers, moral and ethics, and good psychology in teaching and working...” [Dean9]*

- Language competences: the graduates should be excellence in reading, writing, and speaking. They should to communicate well with others in conferences and presenting projects. They should pass on their ideas and persuade people. Also these will increase chances of occupations. As follows:

*“...I think that knowing English or other language is an advantage. Now, music schools have many foreign children and Thai students studying in international schools which cannot use Thai language. Moreover, linguistic skills and technology can help students to improve themselves...” [Dean6]*

*“Linguistic skill can make the graduates communicate with people. If they do not know English, they cannot communicate*

*with foreign instructors to spread areas of knowledge...”*

[Dean11]

- Musical competences: the graduates should be fine musical skills even though do not reach the first-class quality. They should be well-rounded. Moreover, they should adapt and integrate music with other knowledge to create the new. As follows:

*“In musical competencies, students should have in acceptance levels that may not the highest. There are both talented and lesser. They should know themselves that what job is suitable for them. Furthermore, they should know how to integrate knowledge by learning from their teachers which show them in lessons...”* [Dean6]

#### **4) Teaching Styles**

The instructions in the music institute should be balance and using mixed methods. Many instruction ways should be used. Each style of instruction has unlike advantages and disadvantages. It depends on the instructors and students that suitable for different styles of teaching and learning. Moreover, the instruction depends on the nature of subjects also. As follows:

*“There are suitable many teaching methods. Some insulting methods, like Thai music teaching style or memorization style, still have advantages. Discussion method also has advantages. It depends on the using way which should be balance. The instruction is not a trouble, but how to balance is...”* [Dean4]

Simulating the real life should be concerned. Students should converge with real experience in places and situation by doing projects or performing on the stage. They should learn things practicable in real life and transfer to the next generations:

*“We should teach in the real place which makes learners learn from the real atmosphere such as studying with local artists, using recording studio, and performing in the concert stages. In music skill classes, the students should study and keep in touch with artists, they should have previous musical basic before joining the class...”* [Dean11]

Other concerned instruction is integration method. Every subject should be linked with each other to create connectivity in the unity of music. This method requires high capability instructor who can teach in holistic knowledge. The instructor should take a part as a facilitator than a lecturer which facilitates students in ascertaining the knowledge:

*“I want to see the music instruction that integrates all linked subjects such as music history, music theory, ear training, and keyboard skills, to study all in one. It can happen in American or Europe institutes. The instructor is required to be high potentials and should be a facilitator than a lecturer...”*

[Dean1]

Online instruction is convenient for new styles of learning. It is appropriate for some classes like using instead of large group of lecture class, but not for meticulous subjects such as performance classes or composition classes. Students' behaviors such heedless and laziness can affect to the unsuccessful of the instruction. As follows:

*“Online instruction should be happened. It is appeared in many lecture classes in abroad institutes. Music is a delicate subject which contains many possible correct answers. It still requires lessons that studying with instructors directly. This would be real student-center method that the master teaches his students directly and adjusts lessons following the students. Online method can be used in case of submitting homework or discussion...”* [Dean1]

*“Online instruction can increase chances of learning. It depends on learners' diligent. In reality, students do not attend classes evenly, so it is impossible to attend online classes...”*

[Dean6]

In cases of music performance instruction, Thai institutes have better the know-how than the past. The knowledge was transferred from foreign instructors and Thai graduated from foreign countries:

*“In the past about 30 years ago, there was rarely good knowhow for music practices in Thailand excepted in three initiated majors; vocal, piano performance, and music*

*composition. Later, there were foreign music instructors and Thai music graduates from abroad worked in music institutes to develop music education...” [Dean3]*

Most of the participants in the study commented about Thai traditional music method that can adapt to use in other disciplines. The participants said that it is similar to traditional classical music method which training directly with the master. This is equivalent to music camps, master classes, or artist in residence projects which let students get in touch with the master. The students would be trained by doing the field with the master. They will see and will learn to solve problems in the real situation. In aural method issue, it would be advantages to help students develop ear training skills. Furthermore, performing without music score would let performers more concentrate on their music performance skills:

*“It’s very interesting to use Thai traditional method because it is similar as the apprenticeship method that teaching classical music in the previous time. Students learnt from the master not only skills, but also behaviors and the master’s manners. In the present, the apprenticeship method becomes to use in developing ways such as music camps and master classes because it regularize to the old way in letting students close to the master...” [Dean1]*

*“Actually we forget the traditional method, it is beautiful method. The master teaches his students by listening and memorizing. So, the students would be good in aural skills and practicing their brain to memory scores, including improving their composition ideas. While we practice music without using music score, we will focus more on our movements and techniques. We were taught by foreigners, so we just follow their methods. Westerners are good in preserving by writing. They invented notation system to record closely the performances. Now, many foreign soloists or small ensembles perform by memorization to concentrate more in musical interpretation while performing and communication with others. Music score is just a medium for helping us remember the music. Therefore, we should mix both Thai and western methods. Moreover, students can train their professions with the master to learn manners and solving methods...” [Dean3]*

Based on aural tradition, the instruction in Thai education is bonded with the imitation. Therefore, the students are deficient in analysis skill and afraid to discuss their opinions because they acquaint to imitate the master:

*“Even though many instruction philosophies and methods are tried to use, Thai instructional style still is being imitation method. There is no analytic exercise to make students to analyze and to critic problems...”* [Dean10]

The best instruction should be mixed method that let students learn by closing to the master and teach them to have thoughtfulness, discretion, and critical thinking:

*“The best method is the mixed method. As I told that using technology can be faster and easier but we cannot leave the traditional method that studying with the master directly. YouTube cannot answer you that your performance correctly or not. Musical skills still require advices from the master...”*

[Dean11]

### **5) Evaluations and Assessments**

Based on the real life, students should be trained necessary skills by focusing on practices. They should to have experiences and know how to adapt their knowledge in the actual situations. Being well-rounded, integrated, creative, and cooperated are desired objectives of the programs to create desired graduates' characteristics. The programs should encourage students to doubt and to inquisitive that leading to research for finding the truth. As follows:

*“...The new music instructions should focus on practice. In fact, the examination and assessment are important, but we should to change their styles to relate the real situation. I think that quite being old-fashioned to memorize all contents to answer in the tests because there are many easy tools to find the data. It's time for doing projects instead doing paper tests for midterm and final scores. Just let it as a one of the methods, not for all assessments...”* [Dean1]

## 6) Music Activities and Services

One of the participants suggested that the music institutes lack of cultural preservation activities. The government and the institute should support students and graduates to perform in other countries for cultural publicizing:

*“...One thing that I think that many institutes still missing is the role of preserving art and culture. Lots of music institutes do not offer local music programs or do not teach this content in their programs which causes of the lacking. As I said, we should look back to explore that what we are, for using it to build the future...”* [Dean11]

### 4.1.3 Resources

#### 1) Buildings and Environment

Most participants said that atmosphere and environment can help the institute to develop students and make the institute being the ideal. The atmosphere of the music institute can support the institute to ensure the identity. It can encourage students to develop in the way as the institute desired.

*“Atmosphere in the institute can help students to improve their studies. Well-prepared institute in learning and practicing atmosphere including having enough classrooms can be helped the institute to promote the ideal of the institute...”* [Dean1]

*“...Absolutely. The atmosphere must support and encourage students to learn eagerly or shape up the institute to be as the desire. Similar to the house, if we stay in the trendy place, we will be trendy or if we stay in luxurious house, we will be neat of conservative person too. The atmosphere should support the institute identity...”* [Dean3]

One of the participant in the study said that the atmosphere is the existence of beings. Everything in the area should be significance. It can be something aged or ruin:

*“The institute atmosphere is the existence of each person. The environment does not necessary to be new or having modern things. Everything that exists in the place should have*

*their meanings. I see that if it exists, it should means to something that can teach or can refer to...*” [Dean4]

The institute should have atmosphere of music and arts. Students are enclosed with the sound of practicing music. Everyone in the institute is kindhearted, gentle, and understanding music. There is a place for people exchanged music knowledge.

*“The atmosphere affects to the ideal of the institute. I think that if there is a clean and satisfied place with full of equipments, students would like to stay in and interest to practice. But if we have only collapsed instruments, no one would stay...”* [Dean6]

*“...Gentle, clam, and noiseless place with good transportation. Kindly people who understanding music. These are factors to make artists want to work or stay with the institute...”* [Dean9]

The institute should be well-prepared buildings for learning. The buildings should be clean, pleasant, providing good equipments and practice rooms. These should stimulate students to think and want to explore more the knowledge. The institute should prepare recording studios and auditoriums for performing students’ works. The student should recognize that the stage is a fostering skills place in experiencing and working with publics:

*“We should to prepare the atmosphere to promote artistry learning such as providing performance equipments, practice room, and auditorium to increase places for students’ performances. It will stimulate students to learn, discuss, and exchange knowledge...”* [Dean10]

*“One of being an ideal music institute factors is place. It should have places and equipments for exhibit students’ works such as an auditorium that let students perform every styles of music. Furthermore, the art atmosphere is important. The music institute must have artistry environment to support students to surround with arts which make them create artistic works. I think that staying in a narrow square shaped room make people having no idea. Therefore, surrounding with arts*

*would make people create works better. Good landscape can help these too. In my opinion, buildings and surroundings are necessary for music institute...” [Dean11]*

Moreover, the institute should invite music experts and artists regularly for encouraging and inspiring the students.

*“...Inviting artists of guest professors should happen perennially. Sometime students may not trust the teachers in the topic that be taught because they meet their teacher routinely. In parallel, the same story is told by the guest artist, the students seem to believe or spark the story because of faith and impression in the artist. It can inspire the students...”*

[Dean1]

## **2) Library and Databases**

In the topic of music library and resource management, most of the participants commented that music resources and library in Thailand are deficient. There is a limited of procuring music resources:

*“Music library and resources are lack in Thailand...”*

[Dean1]

*“Music textbooks are hardly found in Thailand. They are too expensive and require specific place to buy...” [Dean9]*

*“There is no specific music resource in the main library that the faculty must manage music databases by themselves...”*

[Dean10]

The music library should be a first place to find information and to continue searching data endlessly. It is the music institute’s essential for building up students to success in their potentials. The characteristics of music library should be a specific library with special handling. There are lots of specific stuffs; recordings, manuscripts, music scores, that not limited only books. The music librarian should be specializes in music or who can answer any questions about music resources. It does not need a huge size for the music library, may be just a corner in the central library. However the atmosphere is an importance. It should be a calm

place which everyone wants to sit and starts their learning. It should have lightings, lots of appropriate desks, corners to listen and watch recordings, computers and other equipments. As follows:

*“Music library should be particular library, needed special cares from particular librarian who has knowledge in musicology. There are many special specimens such as CDs, scores, and recordings which require particular skills to maintain...” [Dean1]*

*“I think that the library may not be large but should be calm that make people feel good to study. Lightings, tables and chairs should be prepared properly. Music contents are depending on each library management. If the library is small, databases should be digital or online databases. The music library should be the place for finding data continuously. Absolutely that no one can have complete database perfectly, but we should to collect data as much as possible...” [Dean3]*

*“The library should be a touch-based place for researching something. It should be the first place finding data and questioning. It must be various and profound...” [Dean4]*

The contents in the music library should be well-prepared for studying every subject. Even though there is no one can collect everything completely. The lack of music resources can be compensated with electronic resources; online databases, e-books, digital sources, and link up other resources by being online database membership to access music scores and documents:

*“The library must link to outsource database by being membership of journals, foreign library database to access music scores, manuscripts, and documents...” [Dean9]*

*“The library should accommodate all subjects learning including music theory and music appreciations. Digital resources are required because when graduates must work with digital resources in the future. I think similar with other administrators that the library should have an audiovisual corner for listening and watching. In my opinion, the library is the most necessary thing for every institute that their students can use to develop their potentials...” [Dean11]*

### 3) Human Resources

#### - Instructors

There are many issues about the music institute's instructors in Thailand. One of problems is teacher morals and ethics. The participants said that artists were popular hired for being instructors in the music institute. One of the participants remarked that some of music instructors in the music institutes are incapable artists who cannot survive as artists. The results found that the institute would be in troubles. Therefore the institute should to concern teacher ethics as the first priority that who will be an instructor should have. As follows:

*“There is a long-term trouble that who is music and performing arts university instructors in Thailand; an underdog artist or a real teacher. Thai musicians are talented and knowledgeable. The problem is communication issue. The concerning point is they can communicate to students clearly or not. Another issue is dedication. The point is what they more prefer to dedicate between teaching and performing. If the institute has ‘underdog artists-teachers’ more than real ones, it would be problems. Therefore, we must sure firstly that a person who becoming a faculty in the institute should realize to be a real teacher and not have an artist or musician instinct...”*  
[Dean4]

*“...The teacher must have morals of teacher, not only be greedy...”* [Dean8]

The institute should balance characteristic of instructors between specialist type and educator type. The institute exactly needs talented master to be an instructor, but an instructor should have characteristic of good teacher:

*“...We need someone who is an expert in specific field or instruments. Also, we still need an instructor who is good in teaching and dedicate to students. He may not be a master but must teach students to understand clearly. The institute must balance amount of two kinds of teachers”.* [Dean1]

Instructors should be good in teaching, teach students to understand clearly, can communicate with others, dedicated to students, can encourage students to explore knowledge outside the classroom, and can foster students to be

good persons. The instructor should guide students to have experiences in the profession by letting students to work together in projects or performances. As follows:

*“...Firstly, the teacher must good in teaching. Secondly, he/she must advice or attract students to encourage them studying outside classroom. Another importance is the teacher must bring his students to find real experiences in related profession. The students should be teacher’s partnership to perform or to do same projects. They will learn thinking process, problem solving while doing these works...”*  
[Dean3]

*“...I think all music teachers should be cheerful, gentle, and kindly. They must contribute themselves to their students...”* [Dean7]

Moreover, the instructor should to have self-improvement constantly – *“If you want to be a university instructor in the present, you must do research and present papers. If you are lazy to do, you should not be.”* [Dean3]

Based on studying in higher education in Thailand lacks of transparence in the profession, universities and institutes cannot produce a suitable man power to serve the world. It is too late for developing people to match the currently situation such as following the OHEC regulations. Many instructors in the institutes at this time do not work in the same field as they graduated. Furthermore, some of them cannot adapt their knowledge to solve problems or cannot teach students. These are still the challenge that institute should pass:

*“Now branches of studying in our country are not transparent that make the people development process cannot grow faster. It can be seen that we just found doctoral programs in music or studying programs specific in music branches in Thailand. It seems too late that the world is changed but we still use old fashioned curriculum. This leads to the problems of lacking experts to teach in universities. Many institutes solve the problems by letting related branches experts teaching in subjects that they cannot do well...”*

[Dean10]

- Staffs

Most of the participants in the study thought that staffs in the music institute do not necessary to be a musician, but it would be good if they know about music knowledge. It is requisite for understanding nature of musician, music learning and management. Staff can be learned from their works or the institute should provide them a music training course. As follows:

*“The institute staffs are not necessary to be musicians or having musical skills. Actually, they should not being musicians because the musician cannot do these works that requiring highly management skills...”* [Dean1]

*“...I think that half of the staffs should have musical knowledge. If they have not, the institute should offer them to learn. The staffs should understand the nature of music instruction or management...”* [Dean3]

*“...Knowing music knowledge doesn't matter. It is good to know, but if not, they can learn from their own works...”* [Dean4]

The music institute's staffs should have high level of skills in management and own responsibility duties such as accounting and financial, curriculum, Student Affairs, international relation, etc. They should have responsibility, diligent, and discipline. They should have abilities in technology and language. English language is an essential skill for the staffs who working with foreigners in the institute. For examples:

*“Our staffs are required to do high responsibility works. Based on we have foreign instructors; it would be good to have a staff that is fluent in English...”* [Dean6]

*“The staffs should have skills in specific disciplines matching with their jobs such as accountings, finances, management, education, or international relations...”* [Dean3]

*“The staffs should be skillful in technology and language. Moreover, should have musical basic knowledge. If it is possible, the staffs should graduate in the field of music business.”* [Dean9]

The institute requires people who should to understand arts and arts organization in their characteristics and manners. The desired staffs should working well with different types of people and working in team. They should have a creative mind, and seeing things to build up working inspiration.

*“The staffs must understand the nature of arts and its organizations. They should know that characteristics of arts instructors are different from each other which affect to the institute. Therefore, the staffs should understand these natures and can adapt their minds to live in the organizations. Sometime, they should to give some freedoms to both instructors and students such as dressing, and ranges of working time. Also, arts institutes require creative and open-mind person to work and to see problems for working inspiration. They should be kindness and help each other. Our staffs are glad to see succession of our students’ projects...”*

[Dean10]

Moreover, they should know the world changing as well as administrators and faculty:

*“The institute staffs are similar to general office workers. They should have trendy knowledge of the world changing as well as everyone in the institute especially the administrators and faculties. They should have a responsibility as the one of the society...”* [Dean4]

“Time” is the thing that makes music staffs different from the others. For the reason that the music institute has many activities; concerts and recitals, music camps, rehearsals. Most of activities are set in the evening to the night. The institute requires staffs who can work overtime. Many institutes allow staffs to work in flexible time. They can start to work late in the morning if they stayed late at night:

*“The thing that make music institute staffs difference is ‘time’ because music faculty has many activities especially in the nigh such as concerts and music camps. We need a staff who dedicate lots of time for working. So, I allow our staffs to have flexible time attendance. If they stay to work late in the evening, they can attend late in the next morning also...”* [Dean1]

*“Working in the music institute is a hard work. The staffs cannot work on time surely because students require accommodation time for preparing projects...” [Dean10]*

- Students and Graduates

In the present, children are more skillful than the past while the range of skillfulness is still large. Students and graduates in the music institute are various from the best to the worst. The role of the music institute is to answer that how the institute done for developing students to their highest potentials. Administrators and instructors should to think about various students' potentials in a positive way:

*“...In cases of musical potentials, music students in the present have different and various ranges of talented. I think that it is roles of music institute that must answer their students' questions how do they should do if they have so different musical basics. We should not bear them to be as we wish but should to think that what we can do to make them to be the best as they can...” [Dean7]*

Some of music graduates from Thai institutes can fulfill the society's needs in cases of doing music related jobs such as working as a music teacher in music studios and schools; being a musicians performing in pubs, bars, and restaurant; working in their own performing and organizing business, etc. Nonetheless, there are overall lacks of high competencies graduates in music education, music performance, and music business. Students and graduates still need to improve in life management and professional skills like irresponsibility, laziness, careless, dishonest, impatient, etc. Also, they have not plans for their lives after graduated. Some of them lack of entrepreneur skills while there is no instructor to teach the skills. They do not know how to marketing or promoting themselves to be hired from employers:

*“... Now, children are more talented than the past. There are the needs in music education and music performance. We still need good performers. I think the truly needs is 'self-management'. Many graduates do not know what they want to do after their graduations. The institutes may lack of educating in marketing. Their students should learn how to marketing themselves. It is an importance for performance major students*

*to promote their works because if there is no one known, even a virtuoso cannot live...*” [Dean1]

*“Nowadays, music students do not reach musical basic skills including profession related and entrepreneur skills; no responsibility, late, dishonest, lazy, impatient...”* [Dean8]

All of the participants in the study agreed that the desired characteristics of music graduate should be multi-skilling person. Graduates should have extra talents than major skill. They should concentrate in various information and well-rounded in social and cultural knowledge.

*“...In the 21st century, all students and graduates should have extra skills more than major studies. They should have skills in collaborative working, technology, and life management. It is quite different from the previous. In a case of music major, students should be multitasking person that can do many tasks and can create new works because today’s works are not limited in offices, there are more freelance jobs. It does not mean everyone must be a composer but they should work more widely and variously...”* [Dean1]

*“As I said before, the ideal music graduates should reach the good standard in music performance at least in minimum standard. Moreover, they should yearn to know technology, society, and languages including should be cultural and social well-rounded as well as should know how to use technology because now the world is changed so much...”* [Dean3]

They also should be expertise in using technology; using social media as an instrument for explore new perspectives and promote themselves to the world.

*“The graduates should be an expert in technology. They must use social media wisely for finding their new perspectives and also promoting themselves...”* [Dean6]

They should to have linguistic skills to communicate with others including international level.

*“...Linguistic skills. Writing skill is important. The ideal graduates can present their own ideas or concepts. They must think systematically. Musicians do not like to talk or present well because they think that their performances can express everything. We must nurture these things for our graduates; otherwise they will be employees forever. The graduates should have abilities in presenting, people attracting, and social skills. Language would be a barrier if they have not any linguistic ability...” [Dean1]*

*“...Literacy ability. I think that musicians are like athletes who dedicated their time to practice their skill and neglect academic knowledge. The musician who will accomplish in the future must communicate with others in national or international conferences. It is important...” [Dean7]*

In the cases of music skill, graduates should to reach in a standard level. They should to use music to serve the society. One of the participants said that:

*“...If children have a service mind, they will build their own questions that can answer the social question...” [Dean4]*

Furthermore, the graduates should to know about themselves, can manage their own life, be respect own self and others, be kind and genial, and be a quality person. Also, they should work well with others, can create and integrate new creative works, and know the change of the world.

The result of documentary research showed that both undergraduate and graduate music programs in Thai institutes required the desired characteristics of music graduates following the OHEC regulation. The graduates are purposed to be theses characteristics as follows:

- Knowledge and academics skills
- Professional skills
- Morals and ethics

**- Knowledge and academics skills**

In undergraduate level, the programs expect that the graduates must reach the standard of musical skills. Some programs require the skills as an

international standard for studying abroad in higher levels. The graduates are supposed to be omniscient in musical related knowledge, technology and culture. They must realize information of the worldwide changing and their cultures. As follows:

*“The graduates should have musical knowledge and be talented in musical practice. Moreover, the graduates should have standard level of musical competencies and can reach an adequate level to continue the higher studies”* [Institute49]

*“The graduates should understand the social feasibility and living together in the society in peace. They should have standard knowledge and skills of self-learning and lifelong learning”* [Institute55]

In graduate level, the programs expect the graduates must be proficient in technology, in-depth academic knowledge and advanced musical skills. The graduates must be an expert in research. They should to understand research methodology and know how to find the information from databases. Academic presentation in national and international conferences is required including publishing in academic journals. As follows:

*“The graduates should have knowledge and skills in producing and spreading academic works. Also, they can exchange knowledge with music education and related branches scholars creatively both in Thai and English languages.”* [Institute2]

Also, the graduate from all programs are required to analyze, adapt, and develop their knowledge into the new for develop the country and to preserve the culture. As follows:

*“The doctoral graduates should obvious understand theories and pursuit of knowledge techniques in analysis issues and important problems creatively. They should integrate learning through research and musical creative. They should synthesis theories and research in related fields including creating and interpreting new knowledge through creative research or using theories and research that contribute to the benefits of the professions and the world society.”* [Institute62]

### **- Professional skills**

Both undergraduate and graduate programs anticipate the graduates can reach high level of professional skills. They must be responsible, proud, and dedicate to their professions. In graduate level, the graduates must show their leadership in academics and professions. As follows:

*“The graduates should have the faith, pride, and responsibility in musical professions”* [Institute49]

*“The master graduates should have skills in finding knowledge, critical thinking, and transfer knowledge for systematical developing learners by considering teacher profession ethics.”* [Institute2]

*“The doctoral graduates should be a thinkable person and have musical talented. They can research in the fields of music and musical culture. They can obvious understand in advance knowledge and academic and profession research. They should be well-rounded in academic, profession, and musical technology in advance and international talented.”*

[Institute62]

### **- Morals and ethics**

Both undergraduate and graduate programs expect that the graduates must have morals and ethics in their professions. They should have conscious mind for social and community. As follows:

*“The graduate should understand and practice following their own religions.”* [Institute55]

In cases of occupations after graduated the programs both any undergraduate and graduate programs, there are four major branches of professions as follows:

- Artistic related professions: musician, composer and arranger, sound engineer, and music producer e.g. [Institute1, 5, 6, 9, 10, 19, 62, 65]
- Academic related professions: lecturer, music teacher, music researcher, and music scholars e.g. [Institute2, 3, 9]

- Cultural related professions: music cultural staff, music curator e.g. [Institute5, 62]

- Management and business professions: music director, music manager, music company staff, music entrepreneur and owner music related business e.g. [Institute5, 9, 10, 65, 67]

## 4.2 Consideration Trends in the 21st Century Thailand

### 4.2.1 Changes

*“Now, we are in the ‘hi-speed’ society. Everything changes so suddenly.”*  
[Dean1]

Most participants mentioned about Thailand’s society in the 21st Century that it becomes a digital society. Technology is the main cause of changing people’s life style. Everything happens rapidly and changes suddenly mainly in communication. People who live in different countries can connect and work together more easily than the past. Accessing information can be occurred easily anytime and anywhere. Whereas, everyone cannot adapt their behavior to reach the society, some of them still cannot considerate lots of information:

*“The society in the 21st century is the society of ‘sudden’. Everything happens rapidly. If you need anything, it can happen suddenly and easily. In the case of communication, it is rarely of limit. The development of technology is leaped forward. Therefore, the one in the country can talk or work with the other one in the different country with no trouble as the past”* [Dean1]

*“Definitely the present society is a digital and communication society. Therefore, Thais should adapt their lifestyles to understand what is up to...”* [Dean11]

One of participants mentioned that this phenomenon maybe a result of an inequity of Thais’ education background:

*“Because the Thais’ educational basics are different, it leads to the trouble that some classes in the society cannot follow the rapid technology...” [Dean11]*

Democracy is one of consideration issues mainly in the last decade. In cases of music education, one of participants said that democracy is related to ‘power’ in the classroom. In the past, teachers had authority to conduct the classroom. The speech and behaviors of teachers were judged as all correct while students just followed them. At this moment, decentralization of power is transferred from teacher to student. Children are allowed to show their thoughts which become a creative process, the most important part in fine and applied arts education. The liberty and rights would lead a new way of learning and teaching:

*“The democracy is a popular trend for the last ten years. It is a story about a freedom of one’s group that needs the change by questioning the democracy especially in the lower class. It leads to the problem in every profession that the politics is the trouble maker or not. Now, the data in both government and private educational institutes or organizations are distorted to match the ‘good governance’ policy. These lead Thailand to the trembling society. Accessing to the data via electronic resources relates with the politics. Freedom and liberty are causes of the new way of education.*

*The education is changed. When we were young, we just recited the word ‘child center’. If we compare to the democracy, the power in the music education is still in the teacher’s hand such as giving scores, and blaming which let students afraid of...” [Dean10]*

Due to everything in the society transforms suddenly, behaviors of Thai citizens also. Participants commented that the behaviors were found both positive and negative such as people seem more creative and confidence whereas they have less concentration. The young generations are taught to think and to solve problems by themselves. They are encouraged to speak their thoughts out loud which sometime they look aggressive in seniors’ thoughts. This issue should to be considerate as sensitivity:

*“Now, children behaviors are changed which may causes of teaching. In the past, children were taught to act introverted while they are taught to act more confidence in the present.*

*Sometime children show their words and behaviors seem aggressive. Therefore, we should them to know how ‘to be considerate’...” [Dean6]*

People seem to have less concentration with surroundings. They would more recognize strongly stimulating things in a short period than others. This phenomenon affects to music and other performances to be shorter but catching which different from the past. Not only the performances are changed, all related processes also are changed. This will be the important point of the development resources of music education. Music institutes should to change their instructions that relating the new. Even though, they would produce ‘out of trend’ music personnel for labor market in the future. Actually, this happening is not the recent but, it just ripe in this century. As follows:

*“I think that children have less concentration. The arts perception is changed especially classical music which has many movements or takes long duration. The next generations will have no attentiveness on listening. As a result, the manner of arts will change into ‘short but attractive’. The processes of developing music labors would change too, the music instruction also. Thus, we would build the ‘out of trend’ music staffs. It is a prolonged trouble that is fully ripe in this century...” [Dean3]*

In case of music education in Thailand, most participants viewed favorably that the quality of music education in the present is much better than the past. People give precedence to music especially in higher education level. Many programs provide for music studies in undergraduate to doctoral programs and many branches are appeared more than two major branches, music performance and music education; such as musicology, music business, music technology, and music therapy, etc. Foreign specialists and musicians are hired to train students in the programs. Even though music community in Thailand is expanded because there is plenty of music graduates who award from Thai institutes and abroad, quality of the students and

graduates are various from the best as the international level to the worst that knowing nothing. As follows:

*“Currently, music education in Thailand is more important. It can be seen that there are many universities provide music programs in many branches from undergraduate to doctoral programs, which not limit to the field of music education only as the past...” [Dean1]*

*“In Thailand, music studies become popular and the quality is better. There are over 49-50 music institutes in Thailand presently. I think music communities are widened. Meanwhile, the graduates from the institutes can enough answer the social needs in music schools and studios, nightclubs, bars and restaurants. Nowadays, hiring foreign musicians from Philippines, Korea, Russia, and other countries still is found...” [Dean2]*

*“If we look back into the past 10 years, we would found that there is a few of music institute. However, the amounts of the institute are increasing which mean music in Thailand is developed and has more roles in the society. People turn their more attention to music. There are more music learners that affect to better qualities of musicians...” [Dean6]*

*“I think that there are too many music faculties. The qualities of music graduates are various from the worst to the best. There are two kinds of products; musician and music teacher.” [Dean8]*

Music studies seem to become popular in the wider society. Many music competitions and reality shows appeared in broadcast which encouraged children to interest in music. Music studios and private music schools are still the major choice for people to study music. In formal education system, many private schools provide music studies as a major program for their students. Some of them can set the programs by themselves, while some collaborate with Thai and foreign music faculties for using instructors and instruments and planning the programs:

*“Children are more interesting in music even if they are not music major students such as high school students have their own bands. Music is supported and promoted by education increasingly. There are music major programs in many*

*secondary schools. Music competitions are raised in television and social media...” [Dean6]*

*“Presently, our institute offer music certificate programs and collaborate with secondary schools to set music programs...” [Dean9]*

#### **4.2.2 Creativity and Innovations**

Business system in the 21st century will be more creative and contemporary than the past. New generations will work as freelance or own small enterprise than the larger enterprise. The cultural supporting is not fully received from the government. Cultural and arts related organizations will cooperate to work projects as private sectors. The patron society will establish in cases of economic and cultural systems:

*“The labor market is changed from the 20th century. People do their works as a freelance more than the past. Big companies are established increasingly. Rules of cultural organizations and their staffs are not only received from the government, their works are like more cooperation. The 21st century society will be a cooperate society, in cases of the patronage society. We will not live like one-by-one but it will collaborate in economics and cultures.” [Dean4]*

Mass media are the most influencing group to the society. Whereas music competitions and reality shows in the media becoming popular trends, participants still though that Thai society neglects ‘good’ music which support good mind and morals. There is no free television or radio channel broadcasting the good music. Mass media just do everything for commercial only, not for lifting people’s minds:

*“I would like to say that if we have no promoting ‘good’ music, they would have full of ‘junk music’. The government did not interest in the good music.” [Dean7]*

*“In the present, consumers listen only ‘dummy’ popular music. This kind of music is nothing in lyric meaning, melody, and performance. Just trendy! It encourages only lust desires instead of lifting mind...There is no mass media organization supporting the ‘good’ music. It can prove by there is no pure music channel in hundreds of television channels...” [Dean8]*

### 4.2.3 Technology

Based on the modern technology in the 21st century, the education should be ‘fun and easy’. Students can access knowledge resources anytime and anywhere via online databases, applications and software. Interaction with instructor does not limit in classes anymore. Classroom and textbooks would be less important in the future education:

*“...First, it should be fun. We should concentrate to make learning to be fun. In the 21st century, students would use fewer textbooks because they can access data easily with other devices. It means education do not require the studies in classroom or lecturing by teachers. The ‘being fun’ means students can learn anywhere and anytime via applications and online databases...” [Dean10]*

### 4.2.4 Additional Topics

#### - The OHEC regulation of Quality Assurance

The quality assurance is a way to communicate with outsiders to understand that what the music institute done. The first concentration should be the intention or the purpose of the assurance, not adhere to piles of the paper.

Most of the participants suggested about the regulation in qualification and achievement that should be various and proper to music disciplines. It should to use other successes equivalent research such as music compositions, music performances, etc. because *“research is the thing showing this person having the knowledge”* [Dean1]. The achievements do not necessary to be in traditional academics format only.

Moreover, the regulation should evaluate faculty’s competencies in other format excepting education background. In the nature of music disciplines, the virtuosos do not concern the degrees. They practiced and developed their artistic without the higher degrees. This regulation makes the music institutes lost their precious faculties. Accordingly some of them are world-class virtuoso or being the national artist but without any degree, they cannot teach in the institutes. This phenomenon shows that the educational degree cannot guarantee musical

competencies. The regulation should evaluate from assembling the faculty's knowledge, experiences, artistic skills, and works' quality. Also, the judge should not have any bias in the evaluations.

In the case of Key Performance Indicator (KPI) the format should be clarify and wide. The details in the indicators should be specified by the professionals in the music disciplines. It should not be specified by someone who does not anything. One of the participants said that it seems like letting everyone put their feet in the same size shoes and forcing them to fit the shoes. The nature of each discipline is different. Therefore, we should to concern the shoes' purposes are for the effective walking. We should to make the 'shoes' to fit the nature of discipline:

*“OHEC should let the institutes or professional community think about their own indicators for assessment equalize the OHEC regulation. The indicators should be not created by anonymous who knowing nothing in the field. It seems everyone must wear same-sized shoes. The natures of disciplines or each person are not alike. We must look backward to find the objective of the shoes. Is it for long walking or painless? We must tailor the shoes to fit the discipline. Thus, we should frame the indicators to fit the nature of the discipline also...” [Dean3]*

### **- Music Research**

*“The appropriate research should solve the community problems.”*  
[Dean10]

Research should take a majority part in working in the music institute and always associate with academics both theoretical and practical. The country and institutes need research to develop the country's knowledge databases and to improve the own institute. The way of research in the present is mostly similar in cases of studying musical cultures. One of the participants suggested that the proper research for Thailand should be creative and study in local related especially in the area of the institute. The research should reflect to the learners and music instruction:

*“In my personal opinion, research, practice, and theory should come along, but in reality, research is more important than others. The country and music institutes need amounts of*

*research which there is nothing new. I feel that research topics are all similar because it does not affect to the salary or position of instructor directly. The suitable music research should be more creative and question to new local problems...” [Dean10]*

The participants in the study said that musicians or instructors in the music institutes do not like to write because their natures focus on practice. It would be acceptable if there are new choices of doing research or doing the equivalent works:

*“Are researching and presenting academic works necessary? Now the world requires us to do these to increase amounts of research. It seems good but if we have only researchers, we will not have any good teacher. Being teacher is required lots of time or performer-teacher is needed times for practicing. If we stuck in traditional research, we will lose lots of good teachers, composers, and musicians because they must use their times to do research. I think that we should to rethink about styles of research that must be used equivalent works such as new compositions, performances, or teaching. Some instructors are experts in research and academic works, but everyone can write 4-5 books per a year...” [Dean1]*

In conclusion, the ideal characteristics of higher education music institutes in the 21st century Thailand were appeared in three major elements: administration and management; curriculum and instructions; and resources. The study reflected the consideration trends in the 21st century which related to Thailand's higher education including changes, creativity, innovations, and technology. These results are discussed in the Chapter V.

## **CHAPTER V**

### **CONCLUSIONS AND DISCUSSIONS**

This study aims to describe qualifications of ideal music institute for higher education of Thailand in 21st century based on fundamental philosophy. The study is expected to be beneficial tools for music administrators as a guideline to develop the music institutes suitable for Thailand's situation in the 21st century. Also, the music institutes could adapt some information from the study for further adjustment in study programs they offer.

The study was carried out during March till October 2016, with the two central research questions: "what are qualifications of the ideal Thailand's music institute in higher education in 21st Century? How could the institutes achieve such position?" Documentary research of 57 from total 66 music institutes' online publications and semi-structured interviews with 11 administrators of music institutes in Thailand was conducted in the study. Two instruments were used in the study; the document cataloging form and the interview protocol (see Appendix D and H). During the interviews, some of the questions had to be changed as the difference availability of the interviewee's time and redundant answers. Through the documentary analysis approach, the information was categorized by coding data in the online publications and interview transcriptions, then the data were summarized to answer the research question.

The conclusions and discussions appear in this chapter including the recommendations for the further study.

#### **5.1 The ideal music institute in the 21st century Thailand**

In the 21st century, there are many factors affecting the existence of the music institutes. Three major issues are addressed as the factors of transformation causes as followed:

### 1) Social needs

#### - Diversity and Equity

There are various diversities in ethnics, cultures, wealth, human rights including inequitable education access. “*Music for all*” or “*No one left behind*” is conceptual quotes to highlight that education must be accessible for all. The UNESCO’s Inchoen Declation for Education 2030’s “*Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all*” statement is an example to show the vision in the equity education which leads to human fulfillments and sustainable development (UNESCO, 2015).

#### - Rapid changes

The changes happen rapidly around us. New knowledge is invented as substitutions of existing knowledge consistently. Communication through online networks and transportations around the world are now much faster than the past time. These phenomena surely affect people’s behavior. They can be suddenly aroused with astonishingly stimulations as well as they loss their attentions immediately. Duderstadt (2000) mentioned that there are several challenges of changes faced by the university; the cost, price, and value of a college education, the rising costs of academic excellence and the limited on resources, the changing relationship with diverse constituencies, the changing social contract, the challenge of intellectual change and the increasing relevance of the university.

#### - Population structure

This issue is not considered by the participants in the study, however it is an important issue in the changing Thai society. Based on the study of Thailand’s populations in the future by Prasartkul and Wapatanawong (2006) found that Thai populations will decelerate in birth rate and it would be possible result in almost zero percent birth rate. It means the population structure of Thailand in the future will be changed when the birth rate is reducing and people can live longer. Thai society is becoming an elderly society. In the next 30 years, the numbers of elderly people will outnumber children, then it could possibly lead to decrease in numbers of students in the institutes.

Therefore, the music institutes should adapt themselves to cope with this situation by providing optional courses for elderly to substitute the less numbers of students for undergraduate programs.

- Economics

The present society is becoming the fourth industrial revolution or Economy 4.0, which technology is used instead of human resources in repetition or operational analytical works (Luankaew, 2016). This will lead to the change of business structure valuing innovations and knowledge over mass industrial products. Enterprises and labor markets would focus on creative and contemporary products rather than mass market products. Moreover, new generations find irresistible urge to work in freelance-working style and care less to be a part of companies. The institute should produce graduates matching with the social needs. Also, their graduates should have their own identities.

- Technology and Innovations

Most of participants in the study similarly mentioned that technology in the present is rapidly growing. They said that technology, especially mass media and social network, are the main causes of changing people lifestyles. Accessing to information and communication can be easily done.

Innovations are the major consideration issues of the educational institutions. Duderstadt (2000) explained that today's society has changed from the industrial revolution era to the knowledge-driven type of society. As part of this change, the music institutes must be able to not just develop human resources, but also to be the center of knowledge management to equip their students with knowledge and skills. In addition to that, the institutes are expected to be the resourceful center that can accumulate, analyze, integrate, apply and create beneficial knowledge for the society.

Under Thailand Economy 4.0's government official statement, Thailand is now transferring into the knowledge-driven society. It would be the period of learning and knowledge integration of which virtual and real world are treated similarly (Luankaew, 2016). We should use our intellectual property and resources to develop innovations to maximize educational and social benefit.

## **2) World excellences**

### **- ASEAN and world competition**

The institutes should think globally, in other words, aim for the international world level excellence. The graduates should be equipped with the knowledge and skills that efficiently competitive in world labor market where the workforces flow freely across the global platform. The institute missions should be to develop themselves to reach ASEAN (regional), then the world standard.

### **- World rankings**

The world ranking is an identity mark for higher educational institutions across the world. Not only producing the excellent graduates, the institute itself should also strive for its high position in the world ranking.

### **- Labor markets**

ASEAN community will be a new platform for labor competition which the educational institutions should prepare themselves to be ready for the changes. The open mindset to know other foreign languages, cultural awareness and sensitivity is the essential key for the change's adaptation. (Pitsuwan, 2016).

## **3) Policies**

### **- Government policies**

Under Thai political uncertainty, the change of leaders and administrative orders are inevitable. Most of the time, it seems no successful application of the policies from the ruling parties toward the actual people's living conditions. Even though the administrators launch their policies following the world trends, the policies mostly are unrealistic or practical. Thus, it is vital to actually put those policies into practice. The institutes as educational provider are responsible to nurture the qualified leaders to manage the country.

### **- Educational qualification assurances**

The national educational qualification framework was designed for several reasons. First, it is to be supporting implementation of the educational guidelines set out in the National Education Act. Secondly, its purpose is to ensure consistency of standards and quality of process to grant any title degrees. Also, it is to certify the equivalence of academic awards in Thailand to those granted

by higher educational institutions in other countries. (Office of the Higher Education Commission, 2006).

The assurances are the evaluation of the programs to reach these qualifications. In the terms of music studies, the participants mentioned that numerous problems are founded especially teacher and research qualifications.

- Cooperation policies

In the present, integrating and expanding the new knowledge requires the cooperation with others. To gain the strong position in Thailand and ASEAN community, the music institutes should collaborate together to expand their knowledge and to enhance themselves to be academic hubs in the continent. Nevertheless, there are a few music institute collaboration which are in their early state and display little precise accomplishments.

Surviving in the changing society, the institutes should concern about these following trends and issues:

- Changes

As mentioned earlier, there are many changes affecting the institute's survival. The institutes should prepare themselves for changes in all operational aspects.

- Lifelong learning

The institutes should educate their students to explore and to be a self - learner. Moreover, the institute should be a learning center to provide knowledge for everyone. The institutes may offer short courses to educate their alumni and general people who want to develop their professional skills.

- Preservation

One of the university roles is serving the society. Preservation of cultures in the society is one of things the institutes could contribute. Maintaining the cultural occurrences, as well as promoting the culture to be known at international level, the institute must be the place for sharing knowledge to next generations by encouraging audience community and creating performances.

- Creativity and Innovations

Going along with preservation the occurrences, creation the new should be considered as the materials to approach the people in the society as well

as the changing world. The new creation of fresh work and preservations of cultures should always be of equal importance. The creation of new things can be hearty materials for people to live in this transforming society. The innovations in terms of music are different from scientific methods such as the method of teaching and learning, practice techniques, or compositional ideas.

- Local wisdom-based knowledge

Ma Rhea (2000) explained about the knowledge sources in Thai higher education that contain from three sources: rural wisdom, outsider development-type university knowledge and Thai Buddhism. She also explained that rural wisdom is the important part to process people in the society to become to be 'Thai' through the ways of thinking, knowing, and doing which they learning by observation.

Cultural diversity in Thailand is unique from others. It should be used as materials for creating the identity of Thai music institutes and performances as following examples:

*Musical contents:* the local knowledge can be used as material for new compositions and improvisations.

*Instructions and transmission processes:* the memorization and aural tradition can be adapted in ear training methods and performances; apprenticeship.

*Related contexts:* local lifestyles, tales and believes may be inspirations for creating new productions.

- Diversity

The music institutes should never limit themselves to just western musical contents. In addition to western music, they should broadly teach students of the local exotic kinds of music.

The fundamental elements of the ideal music institute should contain three main parts;

### 1) **Administration and Management**

- Philosophy of the institute

Philosophy of the institute is the most important part of the institute. Its role is leading all parts of the institute to reach the vision and mission. The administrators are the person to define the philosophy.

Two main philosophical believes were as followed; “*Education as a tool of social development in the nation*” and “*Arts fulfill human to live his fullest*”. Both aims are to lead the country forward and offer peace within the nation. Although these philosophical thoughts are the traditional believes but they are referred as the fundamental belief for human development approach.

- Styles of the institute

Definitely, the ideal music institute should be various. I recommend that three types of institute should appear in the country; the conservative university, the creative university, and the lifelong learning university.

*The conservative university* should be used as a cultural preservation tool. This type of the institute can teach any kinds of music styles but should continue the traditional traits. Parallel to the conservative university, *the creative university* should be an institute to create the new work to the world.

*The lifelong learning university* should be in all kinds of the institutes. Every institute should take a role to accommodate everyone by serving musical knowledge. Not only providing courses in real classrooms, virtual classrooms should be offered in cyberspace that everyone can access anytime and anywhere.

Finally, all three types of music institute should be academic hubs to exchange knowledge and present their pieces of work to the public.

- Administration strategies

Administrators are the important persons to lead the institutes to reach the goals. I think that most of music institute in Thailand are leaded by music instructors who may lack of administration and management skills. In reality, they learn from their experiences and still are overloaded with teaching workload that later cause them to have less time to focus on management.

To lead the music institute successfully, I think that the administrators should explore their existing human resources in the institutes and wisely manage them as in this practical saying; “*put the right man on the right job at the right time*”.

- Finances

Financial issue is rarely mentioned in the interview, but it takes an important role to drive the institutes and their projects to success. The ideal institute should have funding from various sources, not only just from government.

## **2) Curriculum and Instructions**

- Levels of the study

Variety of programs ranging from bachelor to doctoral degrees level and short-term programs should be available. In response to the lifelong learning concepts, the music programs should not offer only the degree programs. The institute should provide courses to general people to learn their interesting subjects. Moreover, collaboration programs with formal schools can be offered as well.

- Purposes of the programs

The purposes of the programs should comply with the philosophy concepts. Moreover, the institute should be the leader to solve social problems by producing educated citizens and new research and innovations.

Students should be trained necessary skills by focusing on practices. The programs should encourage students to have critical thinking and continue on research for any of their questions.

- Contents

The ideal music institutes should teach classical music as a foundation subject to enable their students to have sufficient music knowledge in comparison with other music learners. The students should be taught subjects which are practical and how to manage their work& life balance , especially the undergraduate level. The important thing is all contents should be integrated and the learner can practically use them as a holistic matter.

- Teaching styles

Definitely, one teaching style cannot be used to teach all students efficiently. The instructions in the music institute should be balance and using mixed methods. The instructors, students and nature of the subject affect the composition of forms for the best teaching and learning methods possible.

The students should be trained for sufficient practical sessions with the master in the real performance stages. They will see and learn to solve problems in the real situation. Moreover, there should be apprenticeship period with their masters.

- Evaluations and assessments

Evaluations and assessments should be various. The students should be evaluated for their reliability and validity, using project-based in real life situation approach.

- Music activities and services

The ideal institute should have activities and services to serve all walks of life in the society. Music camps, master classes and workshops, concerts, music competitions including music festivals should be founded by the individual institute or cooperation between institutes.

### 3) Resources

- Buildings and Environment

The ideal music institute should contain these materials; well-prepared equipments and instruments, an auditorium and performance stages, practice rooms, and recording studio. Moreover, the atmosphere of the institute should be surrounded with musical sounds and encouraging student to learn.

- Library and Databases

The music library should be the first place to find information and to continue searching data endlessly. The music institutes' essential value is to assist students to maximize their potentials. The characteristics of music library should be a specific library with special handling. There are lots of specific stuff such as recordings, manuscripts and music scores. The music librarians should have good background knowledge of music or those who can answer any questions about music resources. Online databases should be offered to users to compensate the limitation of music resources.

- Human Resources contain four elements; faculties, staffs, students, and alumni.

*Faculties:* The institute definitely needs talented master to be instructors, but those masters should also have characteristic of good teacher. They should be good in teaching, great in communicating with others, dedicated to students. They must encourage students to explore knowledge outside the classroom and can foster students to be good persons. Moreover, the instructor should always have self-improvement.

*Staffs:* The ideal staffs in the music institute are not necessary to be a musician, however the music knowledge could be beneficial. It is requisite for understanding nature of musician, music learning and management. The institute requires people who understand arts and arts organization. The music institute's staffs should have high level of skills in management and responsibilities . They should have competency in technology and language. Also they should be able to work well with different types of people and good team players. They should have creative mind, and seeing things to build up working inspiration. Moreover, the ideal staffs are required to work in flexible hours to do their jobs than other professions.

*Students:* The desired characteristics of ideal tertiary music graduates or Thailand in the 21st century are as followed:

- Knowledge and academics skills

Having multiple skills is the most required characteristics for the ideal music graduates. They are supposed to be omniscient in musical related; knowledge, technology and cultures. The graduates should have extra talents than their major skills. Musical competencies are necessary for the graduates. They are required to practice to master their musical talents and skills to meet the standard requirement. Also, they must learn other general knowledge and information of the changing world and cultures , as part of important materials for creating and integrating new works. Research skills are required for the music graduates in master and doctorate levels.

- Professional skills

The ideal music graduates should know about themselves well and have enough life skills. The graduates should have self-respect and respect for people. They should work well with others. They must be accountable, proud, and dedicated themselves to their professions. In graduate level, the ideal graduates must show their leadership in academics and professions. Moreover, the desired music

graduates should have expertise in using technology; using social media as an instrument for explore new perspectives and promote themselves to the world.

- Linguistic skills

English language competency is required for the ideal music graduates. They should have linguistic skills to communicate with others. Academic presentations in national and international conferences, including publishing in academic journals are required for master and doctoral graduates.

- Morals and ethics

The ideal graduates must have morals and ethics in their professions. They should have consideration for social and community concern. The most honorable mission of the ideal music graduates is to use their music serving the society.

*Alumni:* Alumni issue is not one of the main discussion in the results but it was referred in many documents that they can help the institute developing. They can take main roles in supporting new graduates to create the work connections and supporting funds to their institute.

These factors' relationship can be shown in the below diagram as follows:

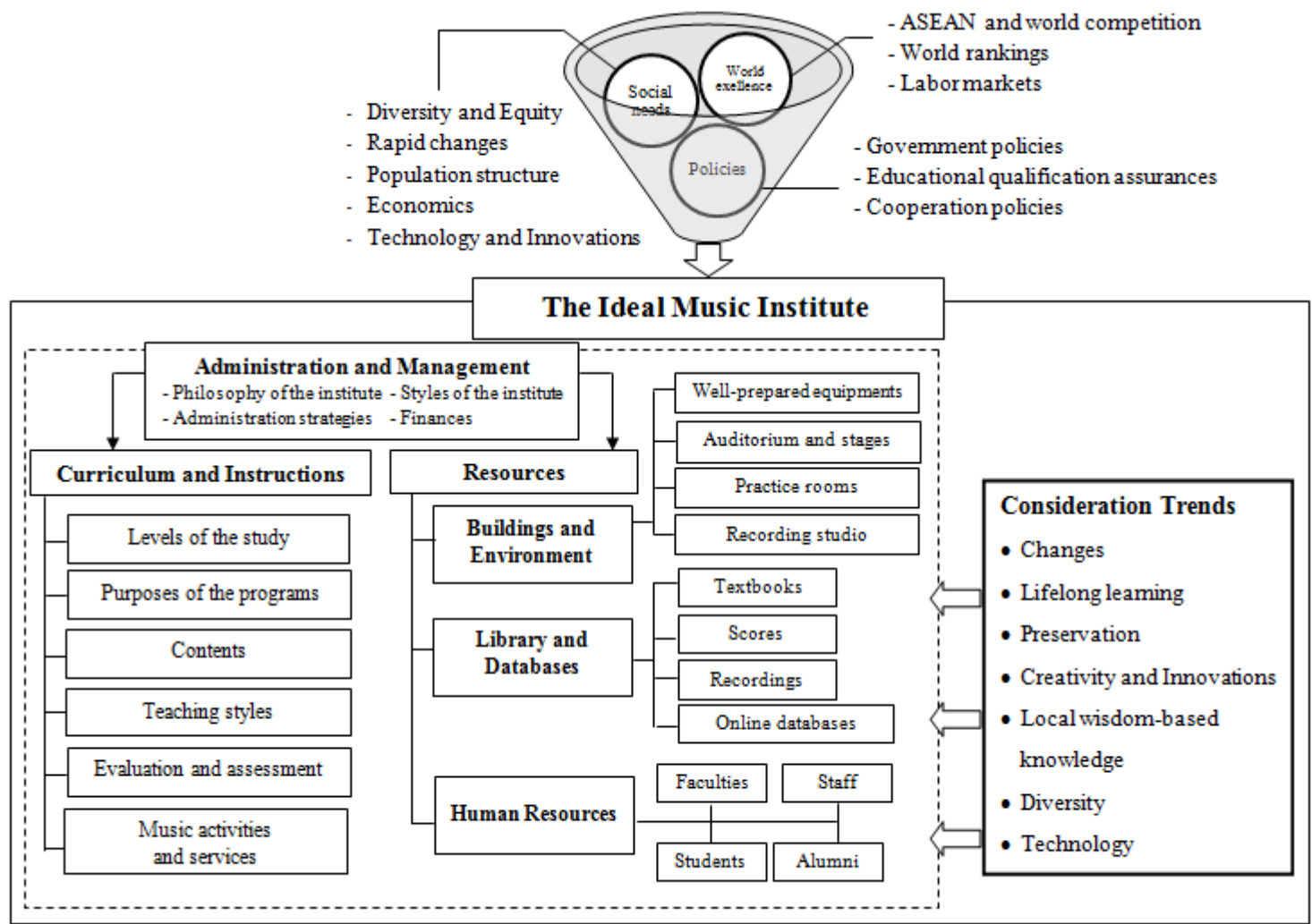


Figure 5.1 Diagram of the Ideal Music Institute for Thailand in the 21st Century and Its Contexts

The results of the study reflect that music studies become popularized in Thailand which can be seen from the numbers of music students and music degree programs offering in universities. Most of the programs taught in the similar styles that to create talented musicians or music teachers. All institutes follow the OHEC regulations well enough that it seems like their graduates were produced in such industrial product manner. The further step to be accomplished in living in the world of change, universities must adjust themselves to those changes and be efficient education providers to all.

There are many types of university for the 21st century. Duderstadt (2000) suggested that *The Creative University* is suitable for art and music studies. He mentioned that the university of the 21st century may shift its intellectual focus and priority from the preservation or transmission of knowledge to the process of creation itself. The university may need to recognize itself differently in pedagogy and extracurricular experiences to teach and nurture skills of creation. The university may imply a shift away from highly specialized disciplines and degree programs to programs becoming more emphasis on integration. The universities should collaborate with other creative prominence organizations in the society.

*The Lifelong University* is one of university models that educational scholars are always referred. Duderstadt (2000) mentioned that the university should be redesigned as an education continuum, in which interacting with students throughout their lifetimes. In this model, the university would commit itself to a lifetime of interaction with its students, providing them throughout their lifetime with the education necessary to respond to changing goals and needs. The programs should be designed to bring together students with alumni who succeeded in a particular career, blurring the borderline between students and graduates, and between the university and the external world. The concept of a lifelong university might make us develop a different vision of our educational provision system. In the world of change, traditional time-limited degree programs would not be sufficient as the information and skills can quickly and continuously change. Not only teaching students to know the processes and skills of self-study, the university should consider the possibility of providing the learning people need, when they need it, wherever they happen to be. Furthermore, *the Ubiquitous University* is referred throughout the

technology changing, education may well become a universal need, and the university may be challenged to become a ubiquitous provider of learning opportunities. It will be a new social life-form capable of community learning and knowledge networks that are open and available to all. These might evolve from existing institutions such as libraries or classrooms in the universities. They might be a physically located hub or distributed in cyberspace (Duderstadt, 2000).

In Thai society context, it will be good to encourage universities and institutions to be learning hubs in their own locations. Creating local learning centers in Thailand might not be popular comparing with the economics areas such as industrial communities or department stores. Music learning resources in Thailand are rare to find and quite limit for people who are related to the music industry. Most of them are located in metropolitans rather than spreading to every part of the country. The virtual resources including mass media will eliminate these barriers and deliver knowledge to people and make them familiar with different types of music at the same time.

Three main issues should be concerned to prepare and develop music institutes for their sustainability in the future;

- Local wisdom with creativity

In my opinion, the ideal music institute for Thailand in the 21st century should take roles in both preservation of the existing work and creation of the new . We must seek something different to make unique strategies for world competition. Based on Thai cultural diversity, the ideal music institute must teach contents related to the local livings. It is unnecessary to teach something that there is no expert available as instructors and the contents are far from the understandings of teachers and students. Numerous music institutes locating around Thailand should change their thought to adapt their curriculum relevant to local contexts rather than following western world only. Should the following of the western world teaching courses are not creating successful music graduates, some of the institute may consider turn themselves to be leaders of local music hubs. So they can preserve and pass on the music knowledge to people. The government or related organizations should take roles to issues policies to develop music institutes as local musical learning centers in each area. Not only teaching their students, the institutes should be a part of the

community. Their roles should be accommodation centers for everyone to provide and gather local knowledge. As preservation roles, they should research and collect music knowledge in the local areas from local artists, build local musical museums and stages to give them chances to perform in the public and spread the knowledge to people. Our local music in Thailand can be developed and grow to be well known internationally. Many Thai artists use local materials to create new music to perform outside the country such as Paradise Bangkok band adapts E-Sarn music (music from Northeastern Thailand) with western music performing across Europe.

Local wisdom should be raw materials to initiate new innovations; musical compositions, thoughts, transmission approaches, inventions, including performances. These should be integrated with the westernized methods as the music institutes has done before.

Economics and society changes affect to the Thailand society structure such as ASEAN community. The effects cause people in Thailand and other countries migrating to work in other areas outside their hometowns. The music institutes must prepare themselves for the changes too. Dr. Surin Pitsuwan, the former Secretary General of the ASEAN, gave his speech in the topic “*ASEAN Overture*” in August 15, 2016 that the university should change their mind sets to prepare themselves to produce graduates as free-moving labors which can work everywhere in the world.

- The desired graduate

From literatures and interview information, most data strongly agree that the future graduates must be multitasking and well-rounded, readying for participate in expanding labor markets. Foreign language competency is a big barrier for Thais to join in the world competition with no exception for Thai doctoral students, the highest educational level group. Saibunmi (2016) mentioned that one of barrier in studying doctoral program is using English language because it is unfamiliar in Thais daily usages.

One of the consideration issues are necessary working and life management skills. Many music administrators who were the study participants said that some of the graduates cannot succeed in their occupations because they lack of the working skills, responsibilities, and also cannot manage their lives. Lots of

mismatched personnel are recruited to work in organizations such as teachers, staffs and administrators. The best solution is still “put the right man into the right job”, but it is easier said than done. I think that the institute role must prepare its graduates to have an open-mind to learn new things and have skills to discover new knowledge for self-improvement.

- An aging society

According to the populations of Thais in the next decades, the study of Mahidol University Population Projections for Thailand 2005 -2025 (2006) found that ratios of births and ageing are changed which will soon construct Thailand as an elderly society. The numbers of births are decreasing while the ageing populations are increasing. Even though this consideration were not shown in the results of the study but the music institutes should concern about it because this situation will lead to lower numbers of inputs in the future. The institutes should add their roles to educate adult students to support their finances or adjust their programs to produce graduates for serving elderly services.

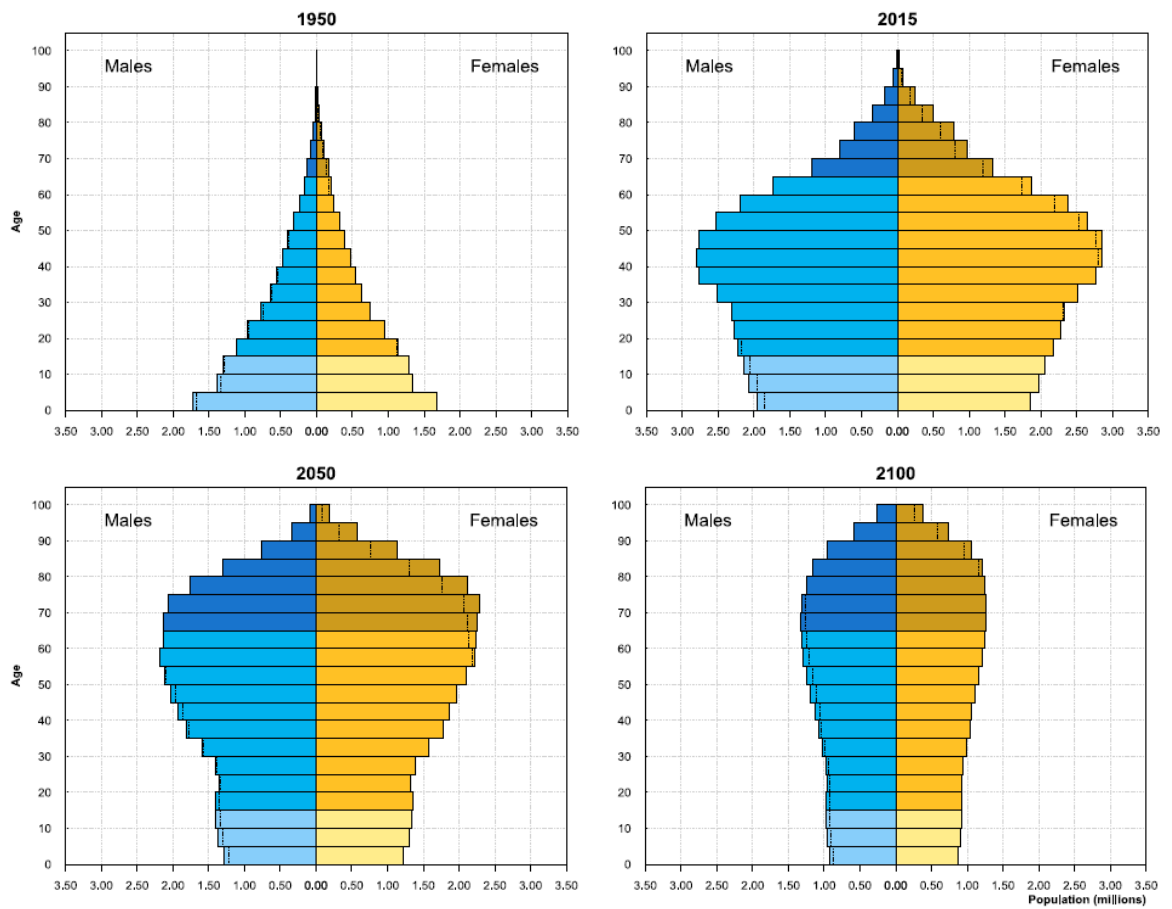


Figure 5.2 Numbers of Thai population by age groups and sex (absolute numbers)  
(United Nations Department of Economic and Social Affairs, 2015)

## 5.2 Recommendations for Further Study

Many interesting findings were found in the study and lead to few recommendations. Therefore I suggest for the further study upon these issues.

1. Local wisdom studies. This study just only mentioned this issue as an optional issue for the future development of music institute. It should be an in-depth study for the appropriate contents to feature in higher education. Grounded theory analysis is suggested for the further studies to construct a framework of the local musical contents.

2. New styles of music research. Most of participants found that traditional research are not suitable for music instructors or artists. The alternative music research

should be discovered. Using survey or documentary research approaches to study types of music research in other countries may help researchers to get their new inspirations to produce academic works.

3. The suitable qualification assurance system. This issue should be concerned because the present assurance system mismatches with the real situations of music institutes. This lead to many problems such as increasing excessive doctorate graduates which will be unqualified instructors and rejecting talented masters who hold no degree that the system required. Based on the musician nature, the appropriate system will be discovered by using mixed method approaches. Survey and in-depth interview can be used in the study to collect information from all music faculties.

4. Lifelong learning strategies for music education. The further research may conduct with in-depth study manners to define details of music institution suitable for lifelong education. Through 'Music for all' concept, the research should find the appropriate formats by using mixed method that integrates information from survey and interview approaches or using case study in suitable places to develop or adapt music institute to reach the concept.

5. Collaboration with others. This issue concerns about creating formats of collaboration policies between faculties and student exchanges program, or building academic networks. Using qualitative approaches, interview and case study methods can be used.

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## **APPENDICES**

**APPENDIX A**  
**LISTS OF MUSIC HIGHER EDUCATION INSTITUTE IN THAILAND**

**Universities and Institutes under the Supervisions of Office of Higher Education Commission (OHEC)**

University	Faculty/ College	Program	Remarks
Autonomous university Chulalongkorn University	Faculty of Fine and Applied Arts	Bachelor of Fine and Applied Arts Program in Music	2 Majors - Thai Music - Western Music
		Master of Arts Program in Thai Music	
		Master of Fine and Applied Arts Program in Western Music	
		Doctor of Fine and Applied Arts	
		Bachelor of Education Program in Music Education	
		Bachelor of Education Program in Music Education (Honors Program)	
		Master of Education Program in Music Education	
		Bachelor of Arts Program in Thai Music	
		Bachelor of Arts Program in Western Music	
		Master of Arts Program in Music	
Kasetart University	Faculty of Humanities	Bachelor of Fine and Applied Arts Program in Music	
		Bachelor of Education Program in Music Education	
Khonkaen University	Faculty of Fine and Applied Arts	Bachelor of Fine and Applied Arts Program in Music	
		Master of Fine and Applied Arts	
Chiang Mai University	Faculty of Fine Arts	Doctor of Philosophy Program in Music	
		Bachelor of Fine Arts Program in Music and Performing Arts	
Thaksin University	Faculty of Fine Arts	Bachelor of Music (Western Music)	
		Bachelor of Music (Thai Music)	

University	Faculty/ College	Program	Remarks
Burapha University	Faculty of Music and Performing Arts Activities	Bachelor of Fine Arts Program in Music	2 Majors - Thai Music - Western Music
University of Phayao	School of Architecture and Fine Arts	Bachelor of Music Program in Western Music	9 Majors Music Performance Thai and Eastern Music Music Theater Jazz
Mahidol University	College of Music	Bachelor of Music Program	Music Entertainment Music Composition Music Technology Music Business Music Education and Pedagogy
		Master of Music Program	5 Majors Performance and Pedagogy Collaborative Piano Composition and Theory Jazz Studies Conducting
		Master of Arts Program	4 Majors Musicology Music Education Music Business Music Therapy
		Master of Arts Program in Music Education (Special Program)	
		Doctor of Philosophy Program	
		Doctor of Music Program (International Program)	
		Bachelor of Music Program	
Princess Galyani Vadhana Institute of Music		Bachelor Degree Program in Engineering (Music Engineering and Multimedia)	2 Majors Musicology Music Education
King Mongkut's Institute of Technology Ladkrabang	Faculty of Engineering	Bachelor of Music Program	3 Majors Performance and Pedagogy Composition and Theory Conducting
<b>Public University (5 institutes 16 programs)</b>			
Naresuan University	Faculty of Humanities	Bachelor of Arts Program in Thai Music	
		Bachelor of Arts Program in Western Music	
		Master of Arts Program in Music and Dance Studies	
Mahasarakham University	College of Music	Bachelor of Fine and Applied Arts Program in Music	
		Master of Fine and Applied Arts Program in Music	
		Doctor of Philosophy Program in Music	



University	Faculty/ College	Program	Remarks
Bansomdejchaopraya Rajabhat University	College of Music	Bachelor of Arts Program in Western Music Bachelor of Arts Program in Thai Music for Profession	
Buriram Rajabhat University	Faculty of Education Faculty of Humanities and Social Sciences Faculty of Humanities and Social Sciences	Master of Arts Program in Western Music Bachelor of Education Program in Music Education Bachelor of Arts Program in Music Bachelor of Arts Program in Thai Music Bachelor of Arts in Western Music	
Phranakhon Rajabhat University	College of Teacher Education Faculty of Humanities and Social Sciences	Bachelor of Education Program in Music Education Bachelor of Fine and Applied Arts Program in Music Bachelor of Fine and Applied Arts Program in Music	
Phranakhon Si Ayutthaya Rajabhat University	Faculty of Education Faculty of Humanities and Social Sciences Faculty of Humanities and Social Sciences	Bachelor of Education Program in Music Education Bachelor of Fine and Applied Arts Program in Music Bachelor of Fine and Applied Arts Program in Music and Performances	
Pibulsongkram Rajabhat University	Faculty of Education Faculty of Humanities and Social Sciences Faculty of Humanities and Social Sciences	Bachelor of Education Program in Music Education Bachelor of Education Program in Performing and Musical Arts	
Phetchaburi Rajabhat University	Faculty of Education Faculty of Humanities and Social Sciences	Bachelor of Education Program in Music Education Bachelor of Education Program in Music Education and Musical Arts	
Phuket Rajabhat University Rajabhat Maha Sarakham University	Faculty of Education Faculty of Education Faculty of Humanities and Social Sciences Faculty of Education	Bachelor of Education Program in Music Education Bachelor of Education Program in Music Education Bachelor of Arts Program in Music Bachelor of Education Program in Music Education	
Roi Ed Rajabhat University Rajabhat Rajanagarindra University Rambhai Barni Rajabhat University Lampang Rajabhat University Loei Rajabhat University Valaya Alongkorn Rajabhat University under the Royal Patronage	Faculty of Humanities and Social Sciences Faculty of Humanities and Social Sciences Faculty of Humanities and Social Sciences Faculty of Humanities and Social Sciences Faculty of Humanities and Social Sciences Faculty of Humanities and Social Sciences	Bachelor of Arts Program in Western Music Bachelor of Arts Program in Music Bachelor of Arts Program in Music Bachelor of Arts Program in Music Bachelor of Arts Program in Music Bachelor of Arts Program in Music	
Sakon Nakhon Rajabhat University Sisaket Rajabhat University Songkhla Rajabhat University	Faculty of Humanities and Social Sciences Faculty of Education Faculty of Fine and Applied Arts	Bachelor of Arts Program in Music Bachelor of Education Program in Music Education Bachelor of Fine and Applied Arts Program in Western Music	
Suan Sunandha Rajabhat University SurindraRajabhat University	Faculty of Fine and Applied Arts Faculty of Education	Bachelor of Fine and Applied Arts Program in Thai Music Bachelor of Fine and Applied Arts Program in Music Bachelor of Education Program in Music Education	

University	Faculty/ College	Program	Remarks
Suratthani Rajabhat University	Faculty of Humanities and Social Sciences	Bachelor of Arts Program in Western Music	
Muban Chombueng Rajabhat University	Faculty of Education	Bachelor of Education Program in Music Education	
Udon Thani Rajabhat University	Faculty of Education Faculty of Humanities and Social Sciences	Bachelor of Education Program in Music Education Bachelor of Fine and Applied Arts Program in Music	
Uttaradit Rajabhat University	Faculty of Humanities and Social Sciences	Bachelor of Arts Program in Music	
Ubon Ratchathani Rajabhat University	Faculty of Humanities and Social Sciences	Bachelor of Arts Program in Thai Music Bachelor of Arts Program in Music	
<b>Rajamangala University (1 institute 4 programs)</b>			
Rajamangala University of Technology Thanyaburi	Faculty of Fine and Applied Arts	Bachelor of Fine and Applied Arts Program in Music Bachelor of Education Program in Western Instrumental Music Bachelor of Education Program in Thai Instrumental Music Bachelor of Education Program in Thai Vocal Music	
<b>Private University (6 institutes 15 programs)</b>			
Bangkokthonburi University	Faculty of Music	Bachelor of Music Program in Music Interdisciplinary	5 Majors Music Performance Composition and Music Production Music Engineering Music Business and Industrial Applied Ethnomusicology
Payap University	Duriyasilpa College of Music	Bachelor of Education Program in Music Education Master of Music Program in Music Doctor of Philosophy Program in Music Bachelor of Music Program Master of Music Program	3 Majors Music Performance Music Composition Music Education 7 Majors Music Performance Vocal Performance Music Pedagogy Music Theory and Composition Scoring for Film and Multimedia Music Production Jazz Studies
Rangsit University	Conservatory of Music	Bachelor of Music Program Master of Music Program	5 Majors Music Performance Jazz Studies Music Composition Music Theory Music Pedagogy

University	Faculty/ College	Program	Remarks
Siam University	Superstar College of Asia	Bachelor of Fines and Applied Arts in Music	2 Majors Vocal Performance Music Performance
Hatyai University	Faculty of Liberal Arts and Education	Bachelor of Fine and Applied Arts in Music Education	
Assumption University	School of Music	Bachelor of Arts Program in Popular Music	
Rattana Bundit University	Faculty of Communication Arts	Bachelor of Education Program in Music Education	
		Bachelor of Arts in Music Business	
		Bachelor of Arts in Music Performance	
		Bachelor of Communication Arts in Music	

Sources: Office of the Civil Service Commission, Office of the Higher Education Commission

Updated: March 1, 2016

### Institutes under the Supervisions of Bunditpatanasilpa Institute, Ministry of Culture

Institute	Faculty	Program	Remarks
Bunditpatanasilpa Institute	Faculty of Music and Drama	Bachelor of Arts Program in Thai Music Performance Bachelor of Arts Program in Thai Vocal Performance Bachelor of Arts Program in Folk Music and Drama	
	Faculty of Art Education	Master of Arts Program in Thai Music Performance Bachelor of Education Program in Western Music Education	The program provides in a network institute Roi Ed College of Dramatic Arts
	Bachelor of Education Program in Thai Music Education		The program provides in 11 network institutes Chiangmai College of Dramatic Arts Sukhothai College of Dramatic Arts Roi Ed College of Dramatic Arts Kalasin College of Dramatic Arts Nakhon Ratchasima College of Dramatic Arts Lopburi College of Dramatic Arts Angthong College of Dramatic Arts Suphanburi College of Dramatic Arts Chanthaburi College of Dramatic Arts Phatthalung College of Dramatic Arts Nakhon Sithamarat College of Dramatic Arts

Source: Bunditpatanasilpa Institute, Ministry of Culture

Updated: March 1, 2016

## APPENDIX B

### TIMELINE OF THE ESTABLISHMENT OF THE WORLD MUSIC INSTITUTES

<b>Middle Ages Period (500-1500)</b>	<b>1100</b>	<p><b>1088</b> The University of Bologna, the oldest university in the world, was founded.</p>
		<p><b>1117</b> The University of Oxford was founded.</p>
	<b>1200</b>	
<b>Renaissance Period (1300–1700)</b>		<p><b>1209</b> The University of Cambridge was founded.</p>
	<b>1300</b>	<p><b>1257</b> The University of Paris was founded.</p>
		<p><b>1347</b> The University of Prague was founded.</p>
	<b>1400</b>	<p><b>1385</b> The University of Heidelberg is founded.</p>
		<p><b>1464</b> Cambridge awarded the first Bachelor in music degree.</p>
	<b>1500</b>	
		<p><b>1511</b> Oxford awarded the first doctoral degree in music.</p>
		<p><b>1528</b> Melanchthon formalized music subject in Protestant grammar school as a practical study.</p>
<p>Music was taught to orphanages in charitable organizations in Venice and Naples.</p> <p style="text-align: right;"><b>About 1600</b></p>	<b>1600</b>	
		<p><b>1636</b> Harvard University, the oldest university in USA, was established.</p>
	<b>1700</b>	
		<p><b>1771</b> A private singing academy founded in Leipzig, Germany.</p>
		<p><b>1784</b> Ecole Royale de Musique et de Déclamation was established in France.</p>
<p>The Conservatoire National Supérieur de Musique et de Danse.</p> <p style="text-align: right;"><b>1795</b></p>	<b>1800</b>	
<p>The Akademisches Musikinstitut founded in Würzburg, Germany.</p> <p style="text-align: right;"><b>1804</b></p>		<p><b>1808</b> Conservatories founded in Milan and Naples.</p> <p><b>1813</b> The Brussels Conservatoire Royal de Musique</p>

<p>The conservatory founded in Prague. <b>1811</b>                      Gesellschaft der Musikfreunde in Vienna <b>1817</b>                      opened a singing school.                      The conservatory founded in Graz.                      The conservatory founded in Innsbruck. <b>1819</b>                      The conservatories founded in Berlin. <b>1822</b>                      Royal Academy of Music founded in London.                      The conservatory founded in Liège. <b>1826</b>                      The Oldest conservatory in Netherland                      founded by King Willem I in the Hague.                      The conservatory founded in Brussels. <b>1832</b>                      The Mozarteum was founded in Salzburg. <b>1841</b>                      The conservatory founded in Rotterdam. <b>1844</b>                      The conservatory founded in Cologne. <b>1845</b>                      The conservatory founded in Berlin. <b>1850</b>                      The conservatory founded in Dresden. <b>1856</b>                      The Birmingham School of Music was founded.  <b>1859</b>                      The conservatory founded in Iași, Romania. <b>1860</b>                      The conservatory founded in Brno. <b>1862</b>                      St. Petersburg Conservatory officially opened                      by Anton Rubinstein in Russia.                      The Oberlin Conservatory of Music, <b>1865</b>                      the oldest conservatory in US was founded by                      George N. Allen.                      Moscow Conservatory was established. <b>1866</b>                      Peabody Conservatory of Music was founded. <b>1868</b>                      The conservatory founded in Hamburg. <b>1873</b>                      The conservatory founded in Budapest. <b>1875</b>                      The conservatory founded in Zurich. <b>1876</b>                      The music school at Michigan University <b>1880</b>                      was opened.                      The Guildhall School of Music was opened.                      Toronto Conservatory of Music was founded * <b>1886</b>                      The Associate Board of the Royal School <b>1889</b>                      of Music</p>	<p>founded.  <b>1815</b> The Akademisches Institut für Kirchenmusik founded                      in                      Breslau.  <b>1816</b> Chopin's teacher, Sózef Elsner founded a school of                      singing in Warsaw.  <b>1821</b> The first Philosophy for a musical topic awarded in                      Giessen, Germany.  <b>1823</b> The conservatory founded in Linz.  <b>1824</b> The conservatory founded in Königsberg.  <b>1828</b> The conservatory founded in Klagenfurt.  <b>1835</b> The first Swiss conservatory was founded in Geneva.  <b>1840</b> The conservatory founded in Pest.  <b>1843</b> Mendelssohn founded the Leipzig Conservatory.  <b>1846</b> The conservatory founded in Munich.  <b>1855</b> The conservatories founded in Strasbourg and Berlin.  <b>1857</b> The Military School of Music founded in UK.                      The conservatory founded in Stuttgart.  <b>1858</b> The conservatory founded in Berne.  <b>1861</b> The conservatory founded in Lausanne.  <b>1864</b> The conservatory founded in Bucharest, Romania.                      The Royal College of Organist founded in UK.  <b>1867</b> The Cincinnati Conservatory was established.                      Boston's New England Conservatory was                      established.  <b>1869</b> The Tonic Sol-Fa College founded in UK.  <b>1872</b> Trinity College of Music was established.                      The conservatory founded in Weimar.  <b>1878</b> The conservatory founded in Frankfurt.  <b>1882</b> The Royal College of Music was founded.                      The Sibelius Academy was established in Helsinki.  <b>1883</b> The conservatory founded in Frankfurt.  <b>1884</b> The conservatory founded in Karlsruhe.  <b>1890</b> The Athenaeum School of Music was established.  <b>1893</b> The music school at Indiana University was founded.                      The Bachelor of Music degree was introduced in                      USA.  <b>1895</b> The music school at Illinois University was founded.                      The Melba Conservatorium was opened in                      Melbourne.</p>
<b>1900</b>	
<p>The Bulgarian State Music Academy <b>1904</b>                      The conservatory founded in Saratov, Russia. <b>1912</b>                      The conservatory founded in Kiev, Russia. <b>1913</b>                      The conservatory founded in Odessa, Russia. <b>1915</b>                      The conservatory founded in Riga, Tallinn. <b>1919</b>                      The conservatory founded in Baku, Russia. <b>1920</b>                      A Deutsche Akademie für Musik und                      Darstellende Künste was founded in Prague.                      The Mathay School of Music was established.                      The conservatory founded in Brussels. <b>1931</b>                      The conservatory founded in Utrecht. <b>1934</b>                      Natta-Duriyang School (School of Fine Arts)                      was founded as the first formal music education                      in Thailand.*                      The conservatory founded in Uppsala. <b>1947</b>                      The Hochschule für Musik founded in Rostock. <b>1948</b>                      The Budapest Academy was established.                      The Royal Danish Academy of Music                      conservatory founded in Amsterdam. <b>1953</b>                      The first postgraduate doctorate, <b>1958</b>  <i>doctorat de 3e cycle</i>, was introduced in                      France.                      The Hong Kong Academy of the Performing Arts  <b>1984</b></p>	<p><b>1905</b> The first musical doctorate granted in USA.                      The Institute of Musical Art was opened in USA.  <b>1918</b> The conservatory founded in Tbilisi, Russia.  <b>1921</b> Eastman School of Music was established.  <b>1923</b> The conservatory founded in Yerevan.  <b>1924</b> The conservatory founded in Minsk.                      Juilliard Graduate School was founded.  <b>1926</b> The Institute if Musical Art was acquired to form the                      Juilliard School of Music.                      The conservatories founded in Turku and                      Copenhagen.  <b>1939</b> The conservatory founded in L'viv.  <b>1944</b> The conservatory founded in Alma-Ata.  <b>1945</b> The conservatory founded in Vilnius, Kazan.                      The Rubin Academy founded in Tel-Aviv.  <b>1949</b> The Welsh College of Music and Dance was opened.                      The National University of Fine Arts and Music                      (Tokyo Geijutsu Daigaku) founded in Tokyo.  <b>1950</b> Central Conservatory of Music founded in Beijing.  <b>1957</b> Queensland Australia State Conservatorium  <b>1965</b> The conservatories founded in Tasmania and                      Canberra.  <b>1973</b> The Norwegian State Academy of Music, Oslo  <b>1992</b> The School of Music of the Korean National Institute                      of the Art was established.</p>
<b>2000</b>	
	<p><b>2001</b> Yong Siew Toh Conservatory of Music was                      founded.*</p>

Source: New Grove Dictionary of Music and Musicians (2nd ed.)

\*Additional music institution

## APPENDIX C

### TIMELINE OF MUSIC STUDIES IN THAILAND'S HIGHER EDUCATION

<b>Initial Artist Training (1934)</b>	<b>1940</b>	<p>1934 The School of Fine Arts (Natta-Duriyangkasart School) was established**.</p> <p>1935 Natta-Duriyangkasart School was merged into Silpakorn School as a part music and dance.</p>
	<b>1950</b>	
	<b>1960</b>	<p>1956 Mr. Kumthon Sanitwong Na Ayutthaya, the first Thai awarded a scholarship in music from Guildhall School of Music, University of London.</p> <p>1957 Music Appreciation course, the first music subject in the university was taught at Faculty of Education, Chulalongkorn University. *</p>
<b>Music Teacher Education by Teacher Training Department (1970)</b>	<b>1970</b>	<p>1961 Faculty of Education, Chulalongkorn University opened a minor program in music for bachelor degree.*</p> <p>1968 Certificate of Education (two-year program) was introduced.</p> <p>1969 The Teacher Training Department had initiated the music training for the full time teacher.</p> <p>1970 Bansomdejchaopraya Teacher College introduced the curriculum for the high vocational education (music education major).</p>
<b>Production of University Graduates (1976)</b>	<b>1980</b>	<p>1973 Chulalongkorn University offered a Bachelor of Education (Music Education).</p> <p>1974 Dr. Wipa Kongkhakul was the first Thai who received a doctoral degree in music education from Syracuse University, USA.</p> <p>1976 Srinakarinwirot University offered a Bachelor of Education (Music) degree program. Payap University opened a Bachelor of Fine Arts in music.</p>
<b>Production of Music Scholars (1989)</b>	<b>1990</b>	<p>1983 The first music bachelor degree program in performance was opened at Faculty of Fine and Applied Arts, Chulalongkorn University.</p> <p>1987 Mahidol University founded <i>the Mahidol University Music Development Project</i>.</p> <p>1989 The first music master degree was introduced as Master Degree of Arts in Cultural Education (Ethnomusicology) at Institute of Language and Culture for Rural Development, Mahidol University.</p>
		<p>1991 College of Music, Mahidol University was established.</p>

<p><b>Production of Professional Musicians (1997)</b></p>	<p><b>2000</b></p>	<p><b>1995</b> - Teacher Colleges were changed to be Rajabhat Institutes.                      - College of Music, Mahidol University introduced Master Degree of Arts in Musicology and Music Education.</p> <p><b>1998</b> The Undergraduate program was initiated at College of Music, Mahidol University.</p>
	<p><b>2010</b></p>	<p><b>2004</b> The Rajabhat Institutes was officially changed to be Rajabhat University.  <b>2005</b> The first doctoral degree in music (Ph.D.) was introduced at College of Music, Mahidol University.</p>
		<p><b>2013</b> The first doctoral of music degree program (D.M.) was introduced at College of Music, Mahidol University. *</p>

Source: Chandransu, N. (2010). *The Development of Music Education in Thailand's Higher Education*. (Doctoral dissertation). Mahidol University, Bangkok.

\*Additional information

\*\*Natta-Duriyakasart School was renamed to Sungkeetsilpa School (1942), Natta-Silpa School (1945), and Natta-Silpa College (College of Dramatic Arts) (1972). At present, it is known as Buditpattanasilpa Institute under the supervision of the Ministry of Culture (1998) (Fackchamroon, 1996; Chandransu, 2010).

**APPENDIX D**  
**DOCUMENT CATALOGING FORM**

Date: \_\_\_\_\_ No. \_\_\_\_\_

Name of document: \_\_\_\_\_

Institute: \_\_\_\_\_

Source: \_\_\_\_\_

Publishing year: \_\_\_\_\_

Contents\* defined by NASM handbook 2015-16

- Purposes** (a generic term referring to statements that when reviewed together, define the special, perhaps unique, function of an institution or program in the larger context of educational and artistic endeavor\*)
- Vision** (an entity aspires to be, and often whom it intend to serve\*)
- Mission** (an articulate broad connections between the institution's efforts in music and the world of art and intellect\*)
- Goals** (broad statements of aim, the specific needs toward which efforts are directed, normally less remote and more definitive than mission\*)
- Objectives** (the specific steps for reaching goals, normally measured in time among other indicators\*)
- Action plans** (achieving goals\*)
- Student outcomes**
- History**
- Curriculum structure**
- Subjects**
- Etc. (specify) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Remarks: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# APPENDIX E

## PARTICIPANT INFORMATION SHEET

### Participant Information Sheet (Interviews)

**Title of Research Project:** The Ideal Thailand Music Institute in Higher Education in 21st Century  
**Name of Researcher:** Miss Saya Thuntawech  
**Research Site-Office and its telephone number available for contact both in and out of the office hours:** College of Music, Mahidol University, 081-875-4983  
**Source of Fund:** None

This research project aims to explore aspirations of the ideal music conservatory in Thailand for the 21st Century based on philosophy perspectives, which is beneficial to music administrators to use the study as a guideline to develop the music institution. The study will also be an advantage to institutions in adjusting the music program in the future.

You are invited to participate in this research project because you are administrators of music faculties/ conservatories/ colleges/ institutes in higher education in Thailand.

**If you decide to participate in the research project, you will go through the following procedures:** You are invited to answer the in-depth interviews. The interviews consist of 39 questions regarding the aspirations of the ideal music conservatory for Thailand. **Time to complete the interviews is about one to two hours.**

In answering the questions, the likely risks include uneasiness or discomfort due to some questions. In that case, the participant has the right not to reply. The interviews will be record audio and notes all of your answers, and no record of your name or address will be kept. Information that would make it possible to identify you will never be including in any sort of report.

**If you have any questions about this research, please feel free to contact Miss Saya Thuntawech, Telephone number: 66 81 875 4983.**

The participant is not response for any expense for participating in this research. If relevant information arises about benefits and risks of the research project, the researcher will inform the participant immediately and without concealment.

The participant's private information will be kept confidential, it will not be subject to an individual disclosure, but will be included in the research report as part of the overall results. Individual information may be examined by a researcher, the ethics committee, etc.

The participant has the right to withdraw from the project at anytime without prior notice. And the refusal to participate or the withdrawal from the research project will not at all affect the proper service or treatment that he/she will receive.

On the condition that I am not treated as indicated in the information sheet distributed to the subjects, I can contact the Chair of The Committee for Research Ethics (Social Sciences) at the office of MU-SSIRB, Office of Faculty of Social Sciences and Humanities, Mahidol University, Tel 66 2 441 9180, Fax 66 2 441 9181

I thoroughly read the details in this document.

Signature..... Participant  
(.....)  
Date.....



# APPENDIX F INFORMED CONSENT FORM

MU-SSIRB 03

### Form of Informed and Voluntary Consent to Participate in Research

Date...../...../.....  
My name is....., aged.....years old, now  
living at the address no.....road/street.....  
subdistrict/tambon.....district/amphur.....  
province.....postal code.....Tel.no.....

I hereby express my consent to participate as a subject in the research project entitled  
"The Ideal Thailand Music Institute in Higher Education in 21st Century".

In so doing, I am informed of the research project's origin and purpose; its procedural  
details to carry out or to be carried out; its expected benefits and risks that may occur to the  
subjects, including methods to prevent and handle harmful consequences; and remuneration,  
and expense. I thoroughly read the detailed statements in the information sheet given to the  
research subjects, I was also given explanations and my questions were answered by the head  
of the research project.

I therefore consent to participate as a subject in this research project.

On the condition that I have any questions about the research procedures, or on the  
condition that I suffer from an undesirable side effect from this research, I can contact Miss  
Saya Thuntawech, Tel 66 81 875 4983.

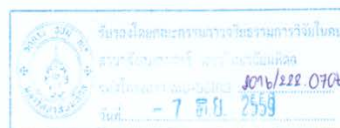
On the condition that I am not treated as indicated in the information sheet distributed  
to the subjects, I can contact the Chair of The Committee for Research Ethics (Social  
Science) at the office of MU-SSIRB, Office of Faculty of Social Sciences and Humanities,  
Mahidol University, Tel 66 2 441 9180, Fax 66 2 441 9181

I am aware of my right to further information concerning benefits and risks from the  
participation in the research project and my right to withdraw or refrain from the  
participation anytime without any consequence on the service or health care I am to receive  
in the future, I consent to the researcher's use of my private information obtained in this  
research, but do not consent to an individual disclosure of private information. The  
information must be presented as part of the research results as a whole.

I thoroughly understand the statement in the information sheet for the research  
subjects and in this consent form. I thereby give my signature.

Signature..... Participants/Proxy/  
(.....) Date.....

Signature..... Person in Charge of Informing and  
(.....) Requesting a Consent/Head of Research  
Project/ Date.....



## APPENDIX G

### INTERVIEW PROTOCOL

#### คำถามสัมภาษณ์

สถาบันดนตรีระดับอุดมศึกษาในอุดมคติสำหรับประเทศไทยในศตวรรษที่ 21  
 ข้อคำถามแบ่งออกตามประเด็นต่าง ๆ ที่ผู้วิจัยสนใจศึกษา ซึ่งปรากฏในตารางดังต่อไปนี้

ที่	คำถามสัมภาษณ์	ประเด็นที่เกี่ยวข้อง
1.	ท่านคิดว่าสังคมไทยในศตวรรษที่ 21 มีลักษณะอย่างไร และการศึกษาดนตรีในศตวรรษที่ 21 มีลักษณะอย่างไร	ข้อคิดเห็นพื้นฐานและบริบทที่เกี่ยวข้องกับสังคมไทยในศตวรรษที่ 21
2.	ท่านคิดว่าความต้องการของสังคมไทยในศตวรรษที่ 21 ที่เกี่ยวข้องกับการสอนดนตรีในระดับอุดมศึกษามีอะไรบ้าง	ศตวรรษที่ 21
3.	ท่านคิดว่าสถาบันดนตรีมีความจำเป็นมากน้อยเพียงใดสำหรับบริบทสังคมไทยในศตวรรษที่ 21	
4.	ท่านมีความคิดเห็นอย่างไรกับการศึกษาด้านดนตรีในระดับอุดมศึกษาในปัจจุบัน	
5.	รูปแบบของสถาบันดนตรีที่มีความเหมาะสมกับบริบทในสังคมไทยในศตวรรษที่ 21 ควรเป็นเช่นไร (เช่น เน้นการปฏิบัติ เน้นวิจัย เน้นวิชาการ)	
6.	ท่านคิดว่าสถาบันดนตรีในอุดมคติสำหรับสังคมไทยควรเปิดสอนระดับการศึกษาชั้นใดบ้าง เพราะเหตุใด	
7.	ท่านคิดว่าปรัชญาทางการศึกษามีส่วนช่วยในการพัฒนาสถาบันดนตรีของท่านหรือไม่ อย่างไร	ปรัชญาการศึกษา
8.	ปรัชญาการศึกษาของสถาบันดนตรีของท่านคืออะไร มีความสอดคล้องกับสังคมไทยอย่างไร	
9.	ท่านคิดว่าสถาบันดนตรีส่วนใหญ่มีปรัชญาการศึกษาเป็นไปในทิศทางเดียวกันหรือไม่ อย่างไร	
10.	ท่านคิดว่าปรัชญาการศึกษาที่สอดคล้องกับการจัดตั้งสถาบันดนตรีในอุดมคติสำหรับประเทศไทยควรเป็นอย่างไร	
11.	รูปแบบดนตรีใดที่ควรสอนในสถาบันดนตรีในประเทศไทย	
12.	สถาบันดนตรีควรมีบทบาทอย่างไรหรือทำหน้าที่อะไรที่ช่วยตอบสนองต่อความต้องการของสังคม	
13.	ท่านคิดว่าอัตลักษณ์หรือเอกลักษณ์ของสถาบันมีความสำคัญต่อการก่อตั้งสถาบันดนตรีหรือไม่ ควรทำอย่างไรให้เกิดอัตลักษณ์นั้น	การสร้างอัตลักษณ์/ เอกลักษณ์ของสถาบัน
14.	ท่านคิดว่าสถาบันดนตรีที่เกิดขึ้นในปัจจุบันของประเทศไทยมีเอกลักษณ์เฉพาะหรือไม่ และสถาบันดนตรีของท่านมีเอกลักษณ์นั้นหรือไม่ อย่างไร	
15.	ท่านคิดว่ารูปแบบของสถาบันดนตรีที่เปิดสอนในระดับอุดมศึกษาในอุดม	การบริหารจัดการสถาบัน

ที่	คำถามสัมภาษณ์	ประเด็นที่เกี่ยวข้อง
	คติของท่านเป็นอย่างไร (มหาวิทยาลัยเปิด มหาวิทยาลัยปิด วิทยาลัยเฉพาะทาง เป็นต้น)	
16.	ท่านคิดว่าการศึกษาบัณฑิตตรีควรมีการบริหารจัดการภายใต้กำกับของมหาวิทยาลัยหรือหน่วยงานต่าง ๆ หรือเป็นหน่วยงานอิสระ เพราะเหตุใด	
17.	ถ้าท่านได้รับมอบหมายให้บริหารสถาบันดนตรีในลักษณะของหน่วยงานอิสระ ท่านจะทำอย่างไร การบริหารจัดการของท่านจะเป็นรูปแบบเดียวกันกับการบริหารหน่วยงานภายใต้กำกับหน่วยงานอื่นหรือไม่อย่างไร	
18.	ท่านคิดว่าความร่วมมือระหว่างสถาบันดนตรีกับหน่วยงานต่าง ๆ ทั้งในและต่างประเทศก่อให้เกิดความเป็นอุดมคติของสถาบันหรือไม่ อย่างไร	
19.	ท่านคิดว่าลักษณะของบัณฑิตทางด้านดนตรีในอุดมคติที่เหมาะสมกับสังคมไทยในศตวรรษที่ 21 เป็นอย่างไร	ผลผลิตทางการศึกษา/ ลักษณะบัณฑิตที่พึงประสงค์
20.	ท่านมีความคิดเห็นอย่างไรเกี่ยวกับลักษณะหรือคุณสมบัติของบัณฑิตที่ผลิตได้ในปัจจุบัน สามารถตอบโจทย์ความต้องการของสังคมไทยหรือไม่อย่างไร	
21.	ท่านคิดว่าผู้เรียนดนตรีในระดับอุดมศึกษาที่มีอยู่ในปัจจุบันเป็นอย่างไร ในด้านความรู้ความสามารถพื้นฐาน ทักษะด้านดนตรี และทักษะอื่น ๆ ที่เกี่ยวข้องกับการประกอบอาชีพในอนาคต	
22.	ท่านคิดว่าทักษะใดที่มีความจำเป็นต่อการประกอบอาชีพของบัณฑิตทางด้านดนตรี และทักษะนั้นสามารถพัฒนาได้อย่างไร	
23.	ท่านคิดว่าวัตถุประสงค์หรือเป้าหมายของการเรียนรู้แบบใดที่เหมาะสมกับบริบทของผู้เรียนในปัจจุบันโดยเฉพาะการเรียนรู้ในศตวรรษที่ 21	เป้าหมาย/ วัตถุประสงค์ ของการจัดการศึกษา
24.	ท่านคิดว่าหลักสูตรดนตรีในปัจจุบันสามารถพัฒนานักศึกษาดนตรีให้ตอบสนองต่อความต้องการของสังคมไทยได้หรือไม่ เพราะอะไร	

ที่	คำถามสัมภาษณ์	ประเด็นที่เกี่ยวข้อง
25.	รูปแบบการสอนดนตรีที่พบเห็นทั้งในอดีตและปัจจุบันในสถาบัน อุดมศึกษา เป็นอย่างไร ท่านคิดว่ามีความเหมาะสมกับสังคมไทยหรือไม่ เพราะเหตุใด	รูปแบบการสอนในสถาบันการศึกษาดนตรี
26.	ท่านคิดว่ารูปแบบการสอนดนตรีที่เหมาะสมกับสังคมไทยในศตวรรษที่ 21 เป็นอย่างไร	
27.	ท่านคิดว่าควรนำวิธีการสอนหรือรูปแบบการสอนดนตรีไทยมาปรับใช้ในการสอนดนตรีอื่น ๆ ในสถาบันการศึกษาหรือไม่ เพราะเหตุใด	
28.	ท่านคิดว่าสาขาวิชาหรือวิชาที่เปิดสอนในปัจจุบันมีความเหมาะสมกับความต้องการของสังคมไทยหรือไม่ เพราะเหตุใด	เนื้อหาที่สอนในหลักสูตร
29.	ท่านคิดว่าวิชาหรือสาขาวิชาใดบ้างที่ควรเปิดสอนในสถาบันดนตรีแล้วมีความเหมาะสมกับความต้องการของสังคมไทย	
30.	นอกเหนือจากวิชาด้านดนตรี เนื้อหาวิชาใดบ้างที่ควรเปิดสอนในสถาบัน	
31.	ท่านคิดว่าอาจารย์ในสถาบันการศึกษาดนตรีในปัจจุบันมีคุณสมบัติอย่างไรในด้านของความรู้ความสามารถทางด้านดนตรี วิชาที่สอน ทักษะการถ่ายทอดความรู้ และทักษะอื่น ๆ ที่เกี่ยวข้องกับวิชาชีพ เช่น การวิจัย การนำเสนอผลงานวิชาการ	อาจารย์และบุคลากรในสถาบัน
32.	ท่านคิดว่าการกำหนดวุฒิการศึกษา รวมถึงภาระงานมีส่วนช่วยในการสร้างมาตรฐานและคุณภาพของอาจารย์ของสถาบันหรือไม่ เพราะเหตุใด	
33.	ท่านคิดว่าคุณภาพหรือมาตรฐานของอาจารย์ที่เหมาะสมกับสถาบันดนตรีในอุดมคติของท่าน ควรมีลักษณะอย่างไร	
34.	เจ้าหน้าที่และบุคลากรของสถาบันดนตรีของท่านมีคุณสมบัติอย่างไรในด้านปฏิบัติงาน มีความเหมาะสมหรือไม่ อย่างไร	
35.	คุณสมบัติของเจ้าหน้าที่ที่เหมาะสมกับสถาบันดนตรีอุดมคติของท่าน ควรมีลักษณะอย่างไร	
36.	ท่านคิดว่าบรรยากาศของสถาบันเป็นปัจจัยที่ก่อให้เกิดความเป็นอุดมคติของสถาบันดนตรีหรือไม่ อย่างไร เช่น อาคารสถานที่ การเกิดปฏิสัมพันธ์ระหว่างนักดนตรี ศิลปิน เป็นต้น	สิ่งแวดล้อม บรรยากาศ และอาคารสถานที่
37.	ท่านคิดว่าห้องสมุดและแหล่งการเรียนรู้อื่น ๆ ที่ก่อให้เกิดความเป็นอุดมคติของสถาบันดนตรี ควรมีลักษณะเช่นไร	
38.	ท่านคิดว่าสถาบันดนตรีในอุดมคติสำหรับประเทศไทยมีลักษณะอย่างไร	สรุปเนื้อหาการสัมภาษณ์
39.	ท่านคิดว่ามีประเด็นอื่น ๆ เพิ่มเติมเกี่ยวกับสถาบันดนตรีในอุดมคติหรือไม่	

## **BIOGRAPHY**

<b>NAME</b>	Miss Saya Thuntawech
<b>DATE OF BIRTH</b>	11 December 1986
<b>PLACE OF BIRTH</b>	Bangkok, Thailand
<b>INSTITUTIONS ATTENDED</b>	Chulalongkorn University, 2005-2009: Bachelor of Education (Music Education) First class honors (Gold medal) Chulalongkorn University, 2010-2011: Master of Education (Music Education) Mahidol University, 2013-2017: Doctor of Philosophy (Music)
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