

A GRID AND GROUP EXPLANATION OF ARTS
FACULTY DEVELOPMENT IN TWO
THAI UNIVERSITIES

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CHAPTER I

INTRODUCTION

Faculty development in some form or other has long been a part of higher education. In earlier times, “faculty development” referred to support for research, scholarship, and sabbatical leaves. Later, the meaning of “faculty development” came to stand for a collection of activities designed to encourage faculty members to improve and grow by making planned changes in their expertise, skills, attitudes, career path, and the betterment of the individual, the students, and the institution (Lunde & Healy, 1991). Faculty development is considered a basic tool for deepening faculty members’ content knowledge and helping them in developing their teaching skills. As a result, faculty development is designed to lead to increasing the faculty’s capacity to teach to a higher standard and level (Gillespie, 2002).

Faculty development for educators and instructors has been called by many names, including professional development (Nicholls, 2001) and staff development (Blackwell & Blackmore, 2003). For this study, faculty development and staff development will be used interchangeably.

Diamond (2002) suggested four outcomes of faculty development. For instance, faculty development can possibly:

1. Demonstrate the institution’s concern for the individual,

2. Improve the productivity of the individual faculty member through improvement of his or her teaching effectiveness,
3. Facilitate focus change with more emphasis on what students learn and less on the faculty member's performance, and
4. Improve faculty attitudes toward teaching.

Common activities for faculty development include: 1. classroom visits by professional staff, 2. personal consultations, 3. workshops and seminars, and 4. the use of video to analyze teaching styles and techniques (Diamond, 2002). Numerous models are offered as guidelines for faculty development. For example, Sergiovanni and Starratt (2002) introduced training, professional, and renewal models. Laferrier (1997) introduced a six-phase tentative model for professional development. Gubbins, Westberg, Dinnocenti, Tieso, Muller, Emerick, Maxfield, and Burns (2002) introduced implementing a professional development model using gifted education strategies with all students.

An Overview of Faculty Development Practices in Thailand

Improving educational quality at all levels was a major goal of Thailand's Eighth National Education Development Plan (1997-2001). In this five-year plan, staff development objectives were to broaden the knowledge, skills, and attitudes of human resources by:

1. Establishing a system for university partners for academic leadership,
2. Creating standing committees for staff development,
3. Providing opportunities for personal exchange among university partners for academic leadership,

4. Setting up a needs assessment process for administration, colleagues, academic and non-academic staff, students, and others, and
5. Creating collaborative activities.

There was a special commitment to improve quality in all areas and for various groups, particularly for linguistic minorities. The faculty in higher institutions plays an important role in the educational plan for Thailand for teaching and training young Thais to meet the national development goals.

The Royal Thai Government launched a number of initiatives designed to improve educational quality. A wide range of faculty development strategies has been used to achieve the in-service educational goals. Some of those strategies have been: faculty networks, faculty scholarships for studying abroad, mentoring relationships, research projects, and others. Regarding faculty development in Thailand, little research has been done to examine the effectiveness of professional development programs, and, thus, little is known about how faculty development affects faculty lives.

Statement of the Problem

Faculty development encompasses a broad range of activities designed to improve teaching and learning in an institution of higher education. Professional development for faculty is often targeted to improve academics, provide personal growth, and expand corporate leadership. As a result, faculty develop programs can potentially create organizational development and success (Wilkerson & Irby, 1998).

While professional development is designed to improve faculty performance, and professional development is increasing, some faculty development programs in Thailand are successful while others are producing less than desired effects on faculty practice

(Pityanuwat, 2000). In a study of professional development in Thailand, Chitapong (2005) reported that in spite of good reform efforts, professional development works in some cases and is ineffective in others. Art education, for example, is an important part of the Thai reform effort, and arts educators need quality professional development programs. Conwey, Hibbard, Albert, and Hourigan (2005) state:

Professional development activities for all teachers have been largely geared toward the “traditional” academic subject teachers, ignoring the different and sometimes unique needs of art educators. Arts teachers need content-based professional development. It is difficult, however, for most schools to provide this. It is also important for arts teacher to engage in some professional development with their fellow teachers in other content areas. (p. 3)

Thus, while faculty development is potentially important, in many cases it has not had the desired effect in Thailand. There may be a number of reasons for its success in some areas and its ineffectiveness in others. 1. Faculty members are typically so overwhelmed with the demands made on them that it is difficult for them to attain the institution’s goals. 2. While some good professional development programs may exist, faculty members may not take advantage of them (Hagedorn, 2000). 3. Appropriate professional development models have not been matched with particular types of teaching and learning methodologies and practices. Conwey, et al. (2005) posits:

Research has suggested that the general practitioner typically has not had very much “say” in the planning process...Recent research regarding music teachers and professional development suggests that striking a balance between general

professional development and much needed content specific professional development is a challenge. (p.3)

Many of the above reasons have cultural nuances. Educational culture in Thailand is formed by long-standing practices and beliefs. As in any culture, these practices and beliefs can either prohibit or inhibit new and desired practices of professional growth and development. To gain a better understanding of this situation in Thailand, cultural theory will provide a lens to view certain professional development practices in that country. In particular, Douglas' (1982) typology of grid and group will provide a lens through which to examine professional development and educational culture (Harris, 2005). Her typology has been used in other studies involving educational culture and should be useful in this one (Harris, 2005; Chitapong, 2005; Balenseifen, 2004; Murer, 2002; Kanaly, 2000).

Purposes of the Study

The study concerns the arts faculties in two institutions in southern Thailand. The purpose of the study is to use grid and group theory to explain the culture of each institution as well as the professional development practices and faculty preferences in two Thai universities. Regarding professional development in these two institutions, recommendations will be made relating to teaching, research and practice.

Research Questions

1. What is the cultural environment of each institution?
2. What are the art faculty's preferences for organizational culture in their institution?

3. How useful is Douglas's typology in understanding the preferences of arts faculty development?
4. What other realities are revealed?

Theoretical Framework

The theoretical framework used in this study is Douglas's grid and group theory, a cultural theory of organization originating in sociology and recently advanced and applied in many related areas. Conceived in sociology and refined in cultural anthropology (Lockhart, 1999), the theory is useful for describing cultures and the forms of social organization that support them. "Social anthropologist Mary Douglas (1982, 1986) offers a typology that enables educators to meet the conceptual and methodological challenges inherent in cultural inquiry and educational practice" (Harris, 2005, p.33).

Grid and Group Typology

Douglas illustrated her theory with a diagram involving the interrelationship of two factors, grid and group. These two factors contribute to practices, preferences, and interactions between individuals and their environment. Grid represents the individuation of the members of the organization. Group represents the values of people as they commit to a social unit (Douglas, 1982). Grid and group theory was useful in explaining the culture of each institution, each institution's professional development program for its respective arts faculty, the art faculties' preferences toward professional development, and the appropriateness of the professional development strategies that are used in their institutions.

Grid Dimension

Grid dimension refers to the degree of limitation of choice by an individual based on the social constraints of the organization's imposed rules, role expectations, management, and procedures (Harris, 1995). Douglas uses four criteria to determine placement on a grid continuum: insulation, autonomy, control, and competition.

Strong-grid is characterized by specifically defined expectations, role distinction, and the maintenance of a hierarchical context. The individuals do not liberally interact with one another due to the explicit institutionalized classifications that keep them apart, regulate their interactions, and restrict their options (Douglas, 1982). Numbers of classification can be applied to a strong grid in situations such as race, sex, gender, family heritage or ancestry (Gross & Rayner, 1985; Harris, 2005).

In strong-grid environments, the individuals are secure in their social stratum because they have structured networks that preserve them (Harris, 1995). The individual faculty member in the institutional context of a strong grid environment relates to others by role and rules. There is strong distinction among the members. Each faculty member is limited in expression due to the hierarchical order and senior-junior classification. In the low-grid or weak-grid continuum, individuals have more liberal interaction with one another. The weak-grid is a more open to a competitive environment. It gives the individual more options to deal or not to deal, to choose their own partners (Douglas, 1982). Each individual is characterized based on abilities and behaviors. Each individual has freedom in role choices (Harris 1995, 2005).

Group Dimension

The group dimension represents the degree to which people value collective relationships and the extent to which their lives are absorbed and sustained by membership in a wider social unit (Gross & Rayner, 1985; Harris, 2005). The strength of the group dimension can be measured along a continuum ranging from low to high. There are four criteria for evaluating an organization's group dimension: survival/perpetuation, membership criteria, life support, and group allegiance (Douglas, 1982).

Strong-group environments are characterized by group interactions and group relationships. Survival of the group takes precedence over survival of its individual members; thus the more group ties, the greater strength the group will have. In the low-group (or weak-group) environment, group loyalty or allegiance is weak because individual interest is valued above collective goals and relationships. Relationships and experience of the individual are not constrained by tradition. There are few corporate goals and little or no concern for perpetuation of the group (Harris, 2005).

Based on this combination Douglas (1982) identifies four distinct prototypes of social environments. Harris (2005) describes these four cultural prototypes as: Individualist (weak-grid and weak- group), Bureaucratic (strong-grid and weak-group) with a social context of authoritarianism; Corporate (strong-grid and strong- group) with a hierarchical social context; Individualist (weak-grid and weak group) with a social context of individualism; and Collectivist (weak-grid and strong group) with a more egalitarian social context.

The significance of using Douglas's (1982) grid and group typology as the rhetorical framework is that this study rests on research calling for cultural perspective. This framework provides a conceptual explanation of individual and group influences

and relationships in an alternative institution setting. Since the researcher teaches in the Art Education Section and also serves as a teacher trainer, the researcher believes this study can be of use to the researcher and to others and ultimately help in carrying out the government's mandate to respond to local needs and interests.

Research Methodology and Procedures

This study utilized qualitative methodology. Mack, Woodsong, McQueen, Guest, and Namey (2005) state:

Qualitative research is especially effective in obtaining culturally specific information about the values, opinions, behaviors, and social contexts of particular populations...gaining a rich and complex understanding of a specific social context or phenomenon typically takes precedence over eliciting data that can be generalized to other geographical areas or populations” (pp.1-2).

In this sense, the qualitative method was a good fit for this research because it focused the research on the arts teachers’ culture and the social setting in their institutions.

The methodology chosen for this study was based on the assumptions that professional development practices and preferences are influenced by the social culture of the institution. The qualitative method provides a close interaction between researcher and participants with in-depth interviews, observations, document analysis, and surveys (Marshall & Rossman, 1999).

Setting and Participants

Two public universities in southern Thailand were chosen because of possible variances in the institutions’ sites and cultures and possibility that they would illustrate

different practices and beliefs about faculty development. For this study, “CT” was used to replace the real named of university one, and “RT” was used to replace the real name of university two.

Participants were purposively selected art instructors that conduct art courses on both the CT and the RT Campuses. At CT both art education instructors and Fine Arts instructors while at RT they are indentified as Fine Art instructors. All faculty members from these two universities were asked to participate by completing a questionnaire regarding their university culture and their satisfaction with the faculty development provided by their university. The total population was expected to be over 40 with twice as many faculty members at RT as at CT.

Data Sources

Qualitative methods had been used to gather data through survey questionnaires, in-depth interviews, and documents.

1. Survey questionnaires.

Questionnaires were sent to all art faculty members, with the responses returned to the researcher by mail. The respondents were not aware that the Douglas model would be used. All data were placed in the Grid and Group Assessment Tool (Appendix C) (Harris, 2005) and plotted on a Grid and Group Graph Template (Harris, 2005) by the researcher. The instrument was translated into the Thai Language as shown in Appendix D. All responses were kept in the researcher’s personal files.

2. In-depth interviews

Interviews provided further information about the universities’ culture prototypes. Thirty art faculty members who completed questionnaires were asked for interviews to

provide more insight and details. The researcher preferred to interview on a one-to-one basis, so that each interviewee had freedom to express his/her beliefs and strategies and to give unique aspects of his/her university. The interviews were conducted in the university setting in the Thai language, and the responses to the questions were written in the Thai language. It was important for the researcher to not just observe the culture, but also to ask questions and to listen to the response language unique to the group being studied (Streubert & Carpenter, 1995). The researcher promised confidentiality of responses to the interviewees. The interview data were gathered by note-taking, electronic recording, and photography. Each interview was recorded on a time line. The interview questions were considered according to the faculty members' demographics, teaching experience, level of education, country of graduation, and gender.

3. Documents.

Documents and artifacts such as field notes, university publications and websites, handouts, texts, and visual observation of classrooms provided additional information portraying the values and beliefs of participants.

Data Collection

All data were divided into several topics to allow conclusions to be drawn from the responses to questionnaires, observations, and interviews (Kvale, 1996). Data for this study included questionnaire responses, interviews, and documents. Additional information about instruction was gathered from a review of other sources, such as reports and articles. Participants' questionnaire responses were forwarded to the researcher and stored on an electronic spreadsheet. The interviews were taped and

transcribed and checked for the researcher's understanding. Interview responses were analyzed from transcripts and stored in the researcher's personal folders.

Data Analysis

The data were analyzed in a manner that allowed for its use as descriptive tools in qualitative methodology. Content was sorted into categories according to the categories that Mary Douglas (1982) offers in her grid and group criteria. Data from each lecturer were compared and contrasted with the grid and group criteria. Each set of grid and group scores and degree of satisfaction was plotted on a two dimensional scale to determine each faculty member's culture prototype preference. This information and that of the participant's institution culture prototype were combined to determine whether a match existed between: 1) each faculty's culture prototype preference and the university in which he or she worked and 2) the institution's culture and its professional development strategies.

Significance of the Study

This study has significance for faculty in higher education. It will give insight into how the social environment affects the practice of art faculty members, and it may benefit researchers for future studies.

Research

In Thailand, little research has explored the interrelationship between professional development strategies and university culture. This study was designed to add to the body of research concerning faculty attitudes and expectations of professional development. The findings provide administrators with information to help them evaluate which type of

professional development program is the most effective in their particular institutional setting.

Practice

The methods used in this study might serve as a basis of transferability to studies of other faculties and other universities. Teaching can be more effective if instructors have a better understanding of the grid and group dimensions of their contexts.

Theory

The use of Mary Douglas's grid and group model for cultural research has provided the theoretical conceptual base for this study. This study may serve as a model for similar studies of organizations.

Limitations of the Study

This study analyzed data and observations from the art faculties of two public universities and therefore limited the number of respondents. For qualitative study, participants could not be used to generalize to non respondents. The researcher only knows what the respondents reported which cannot represent the whole group of people.

Summary

Faculty development is increasingly seen as an important tool to improve teaching and learning, and is required in the Thai government's educational plan. However, faculty members may or may not be satisfied with the professional development programs in which they are participating. This study has tested the usefulness of Douglas's grid and group framework in examining faculty interrelationships in two institutions and the satisfaction of these faculties with professional development offerings. The study attempted to identify cultural constraints which might hinder

university lecturers in southern Thailand. The grid and group model has provided conceptual lens through which we may discover new perspectives on society and help to express meanings and values that are part of our lives. Chapter two provides a review of the literature related to professional development, faculty satisfaction with professional development, and grid and group theory. Chapter three states the methodology used in this study. Chapter four presents the data of the study, and Chapter five offers a discussion and analysis of the results. Chapter six presents findings and conclusions.

CHAPTER II

REVIEW OF LITERATURE

The review of literature provides a conceptual framework of faculty development and will be divided into three main parts as follows: theories of faculty development, faculty development in higher education in Thailand, and summary of Mary Douglas' Grid and Group Typology.

Theories of Faculty Development

This part is about the theories of faculty development which will include: definition of faculty development; concepts, goals, and objectives of faculty development; models of faculty development; faculty development programs and activities; factors affecting faculty development programs and activities; and recommendations for successful faculty development programs.

Definitions of Faculty Development

Definitions are important to clarify in order to know why faculty development is important in higher education today. Many terms have been used to refer to faculty development, such as staff development, professional development, instructional development, faculty renewal, and faculty improvement. The most common term is faculty development. The researcher has chosen the term faculty development for this

study as the broadest term to refer to development for all categories of faculty work and lives. Faculty development has been defined from many perspectives.

Earlier faculty development referred to support for research, scholarship, and sabbatical leaves. Later, the meaning became much broader and focused on faculty-centered approaches (Lunde & Healy, 1991).

Faculty development focuses on the professional and personal development of professors over their life span, stemming from their intellectual roots as seen by developmental, clinical, and social psychology and psychiatry (Gaff, 1975). It assists faculty to develop their potential as teachers and aims at improvement through their instruction (Mullally & Norman, 1978). It is a process to encompass research and teaching activities, personal health and growth, and the management of a professional career (Mathis, 1982). Faculty development serves as processes to help faculty members in improving their competence as teachers and scholars (Eble & Mckeachie, 1985). It is the theory and practice of facilitating improved faculty performance in a variety of domains, including the intellectual, the institutional, the personal, the social, and the pedagogical (Menges, 1985).

Faculty development is designed to renew and maintain the vitality of staff (Centra, 1985). It includes processes to help faculty members improve their competences as teachers and scholars (Eble & Mckeachie, 1985). It acts as a continuous activity in which faculty engage as professionals (Simpson, 1990). It stands for activities designed to encourage faculty members to improve in their expertise, skills, attitudes, career path, or personal lives for the betterment of the individual, the students, and the institution (Lunde & Healy, 1991). Faculty development could be system reform efforts which are

designed to increase teachers' capacity to teach to high standards (Smith & O' Day, 1991). It embraces a wide range of activities including research, faculty committee work, team teaching, and writing support; it also includes enrichment from consulting experiences (Atkin & Svinicki, 1992).

Faculty development assists faculty members in acquiring knowledge, skills, and attitudes that enable them to become more effective in performing (Tucker, 1993). It has been viewed from a broad perspective to capture the essence of enhancing or developing scholarship in all forms, enhancing and promoting any form of academic scholarship in individual faculty members (Dilorenzo & Heppner, 1994). It can be seen as the institutional policies, programs and procedures which facilitate and support staff so that they may fully serve their own and their institution's needs (Webb, 1996).

Faculty development refers to any activities that enable faculty to work effectively as professors and scholars in higher education (Kuptarnond, 2000). It is considered as the essential mechanism for deepening teachers' content knowledge and developing their teaching practice (Desimone, Porter, Garet, Yoon, and Birman, 2000), a kind of activity to improve teaching skills of individual faculty members through some program such as personal consultation, workshops and seminars (Diamond, 2002), or activities confined to sabbatical leaves, support to attend discipline-based conferences, visiting professorships, and grants to support research and scholarship (Alstete, 2000). According to Blackwell & Blakemore (2003), it refers to development for all categories of staff in all their work roles and throughout their working lives. Sorcinelli, Austin, Eddy, and Beach (2006) consider faculty development as the support for the professional growth of faculty.

To summarize, faculty development is a program designed to help faculty have better roles throughout their working lives. It also stands for activities designed to encourage faculty members to gain expertise in their teaching, become more skillful in the use of technology for instruction, and more importantly to improve faculty competence as teachers and as scholars so that they will have better teaching skills to serve their students and their institutions effectively.

Concepts, Goals, and Objectives of Faculty Development

To implement a successful faculty development program, the concepts, goals, and objectives of faculty development should be defined clearly.

Cuseo (1989) gives three goals and objectives of an effective faculty development program: promoting the professional development of faculty, promoting the personal development of faculty, and promoting the development of the institution. Goals and objectives could put in short summary as:

1. Promoting the professional development of faculty. This goal is best achieved by systematically identifying the particular performance expectations of faculty at a given institution. The faculty members are expected to perform in order to fulfill the college's mission and to be retained and promoted within an effective faculty development program. The faculty should achieve excellence in the areas of teaching and student advising, and they should be able to integrate their various professional responsibilities in ways that complement and not contradict each other.

2. Promoting the personal development of faculty. This goal would enhance the

quality of faculty members' personal lives, so they can improve their job performance. Faculty development should have a beneficial impact on their lives outside academe. An effective faculty development program can increase interaction with other faculty.

3. Promoting the development of the institution. This goal is to promote institutional and organizational quality. It also promotes team-building between faculty and administration and faculty should perceive their own professional goals as congruent with the institution's goals and mission.

Kuptarnond (2000) divided concepts of faculty development into two primary perspectives: professional career improvement orientation and .Instructional improvement orientation.

1. Professional career improvement orientation. This perspective views faculty development in terms of all professional aspects of faculty in higher education institutions. They include roles as teacher, researcher, counselor, community service provider, and other related roles.

Under the professional career improvement orientation, the objectives of faculty development can be categorized into four aspects:

1. Instructional Development: improving teaching skills and the use of technology for instruction, course design and course development, developing teaching and learning evaluation techniques, and improving the understanding of student's learning behaviors and students' needs.
2. Disciplinary Development: acquiring knowledge of disciplinary, interdisciplinary activities, conducting research, writing articles, and developing textbooks.

3. Managerial Skill Development: advancing interpersonal skills, such as human relations, sustaining work with other people and attaining leadership skills.

4. Ethical Development: heightening moral viewpoints as professors in higher education, such as advancing appropriate attitudes toward professional careers and strengthening career loyalty. (pp.13-14)

2. Instructional improvement orientation. This perspective focuses more narrowly on teaching methods and learning theories that help faculty members strengthen their instruction and teaching effectiveness.

According to Kuptarnond (2000), the objectives of faculty development with this orientation have four aspects:

1. Improving teaching skills such as lectures, seminars, laboratory work, case studies and improving the use of technology in instruction.

2. Improving courses design and course development such as writing course syllabi, evaluating student learning, and developing courses.

3. Developing teaching evaluation techniques.

4. Improving the understanding of student learning behaviors (p.15).

Models of Faculty Development

There are many good models to help faculty to develop themselves as good teachers. Eight models will be presented in this section.

1. Eble's Model

Elbe divided faculty into three types, each with different faculty development needs: new faculty, mid-career, and deadwood faculty (Kuptarnond, 2000). The new

faculty members need information on students, the reward system, and instructional resources, as well as familiarity with other departments and colleagues so that they can work across disciplinary lines.

The mid-career faculty members have the most important roles in the institution. They need a flexible calendar plan with time off from teaching so they can find time to engage in research and faculty development programs; faculty exchange programs, so they can gain various ideas and activities for their teaching; and leadership and managerial programs for those interested in administration.

The dead-wood faculty members are the least effective group of professors. They are older, tenured, have worked many years and have low motivation to improve their teaching. Eble suggested team teaching with younger faculty members so they can share their experience and knowledge. They can also be offered pre-retirement programs and phased retirement options.

To summarize Eble's model, faculty development could help prepare new faculty to develop teaching skills and knowledge of their students and institution; help mid-career faculty members to do research and gain administrative experience; and energize the dead-wood faculty members and help them transition to retirement.

2. Gaff's Model

Gaff (1975) presented a comprehensive model of faculty development with three approaches: faculty development, instructional development, and organizational development.

Faculty development provides various programs to make faculty members better teachers. These programs are include: 1) extending their range of knowledge to include

other disciplines and the community, 2) gaining knowledge about higher education generally and teaching-learning in particular, 3) developing instructional skills, 4) encouraging affective development, 5) getting feedback about one's own teaching behavior, and 6) improving the students' learning rather than the teaching of the faculty (Gaff, 1975).

Instructional development focuses on student learning and helping faculty improve their teaching. It emphasizes interpersonal relationships with their students and colleagues. Instructional development programs seek to provide courses and curricula for helping students' learning activities (Gaff, 1975).

Organization development emphasizes the interpersonal aspects of teaching and learning and how organizational changes can affect these.

In summary, Gaff's model is a comprehensive faculty development program. It presents three approaches: faculty development, instructional development, and organizational development. These three approaches would help faculty to perform their roles as teachers who know their students, their colleagues, and their institutions. Faculty also is provided with academic and their administrative support.

3. Sparks & Loucks-Horsley's Model

Sparks & Loucks-Horsley (1990) provide five models of staff development: individually-guided staff development, observation/assessment, involvement in a development/improvement process, training, and inquiry.

- Individually-Guided Staff Development. The objective of this model is that learning is designed by the individual. Each individual staff member will select the activities that will achieve his/her goals.

- Observation/Assessment. The objective of this model is that the staff receives feedback. Observation and assessment of instruction would help the teacher with data for improving student learning. Phases of activity include evaluation, clinical supervision, or peer coaching.

- Involvement in the Development/Improvement Process. Teachers are sometimes asked to develop or adapt curriculum, design programs, or engage in curriculum planning, do research on effective teaching, and engage in group problem-solving strategies.

- Training. Staff will attend work-shop sessions. Training programs with a clear set of objectives or learner outcomes will develop awareness and knowledge and thus bring about skill development.

- Inquiry. Inquiry is an activity that can be done in small groups, which can be formal or informal meetings, to help faculty find out the results of their instruction. Each individual identifies a problem of interest, gathers data, and then analyzes the data to determine the effects of the intervention.

In summary, Sparks & Loucks-Horsley's model provides five steps of faculty development. Each faculty member will gain knowledge and experience step by step, starting with the individual and later involving groups. The activity begins with individual interest, and then involves observation/assessment, participation in curriculum planning, training, and inquiry.

4. Dilorenzo's Model. Dilorenzo and Heppner (1994) presented faculty development programs as relying on sequential faculty stages:

- Beginning assistant professor. This stage helps new faculty members making

the transition from instructor to assistant professors by providing such programs as orientation, mentoring, and peer consultation.

- Advanced assistant professor. This stage helps faculty members working through the tenure process. Faculty could be provided with a research assistant program, a modified assignment program, a faculty peer consultation program, and an editorial review program. The department chair can provide research assistants, computers, laboratory equipment, leave from teaching, and research backing.

- Associate professor. The main goal at this stage is to continue publishing scholarly work. Many programs should be implemented for this stage such as sabbaticals, modified assistant programs, a rotating research assistant program, and a faculty peer consultation program. Faculty should also continue to develop their teaching skills.

- Beginning and mid-level full professor. This stage aims to promote faculty to full professors. Many programs could be provided, such as mentoring programs, modified assignment programs, editorial review programs, and faculty peer consultation programs.

- Advanced full professor. This is the final stage of faculty lives. Each faculty member can share knowledge, team teach, and mentor junior faculty. Unlike Elbe, Dilorenzo sees older professors as valuable assets, not dead-wood.

To summarize, Dilorenzo and Heppner (1994) presented five periods of professional academic life: beginning assistant professor, advanced assistant professor, associate professor, beginning and mid-level full professor, and advanced full professor. The faculty at each stage has different needs; thus the institution should provide faculty

development programs according to the needs of faculty members at different stages of their careers.

4. Sergiovanni and Starratt's Models

Sergiovanni and Starratt (2002) present three models of faculty development: training, professional, and renewal. These models can be summarized in Table 1.

Table 1: Sergiovanni and Starratt's Models of Teacher Professional Development

| | Training | Professional | Renewal |
|------------|--|--|---|
| Assumption | Knowledge stands above the teacher. Knowledge, therefore, is instrumental. It tells the teacher what to do. Teaching is a job and teachers are technicians. Mastery of skills is important | The teacher stands above knowledge. Knowledge, therefore, is conceptual. It informs the teacher's decisions. Teaching is a profession and teachers are experts. Development of expertise is important. | Knowledge is in the teacher. Knowledge, therefore, is personal. It connects teachers to themselves and others. Teaching is a calling and teachers are servants. Development of personal and professional self is important. |
| Roles | Teacher is consumer of knowledge. Supervisor is expert. | Teacher is constructor of knowledge. Supervisor is colleague. | Teacher is internalized of knowledge. |
| Practice | Emphasizes technical competence. Builds individual teacher's skills. Through training and practice. By planning and delivering training. | Emphasizes clinical competence. Builds professional community. Through problem solving and inquiry. By emphasizing inquiry, problem solving, and research | Emphasizes personal and critical competencies. Build caring community. Through reflection and reevaluation. By encouraging reflection, and discourse. |

Source: Adopted from Chitapong (2005, p.19) with permission.

In summary, Sergiovanni and Starratt's models present three types of staff development: the training, professional, and renewal models. Training emphasizes technical competence. It helps build individual teacher's skills. They learn through training and practice. The professional model emphasizes clinical competence. The staff learns how to build a professional community through problem solving and inquiry. Staff would take advantage of research material, resources, and opportunities that they need for their practice. The renewal model emphasizes personal and critical competencies. It will bring a caring community through reflection and reevaluation.

Types of Faculty Development Programs and Activities

This part will be divided into two sections: the movement for faculty development programs and activities, and types of organizations and supports.

1. The Movement for Faculty Development Programs and Activities

The earliest faculty development program existed in the United States. The concept of faculty development began in the 19th century, and later received a great deal of attention during the 1970s and early 1980s. The oldest form of faculty development is sabbatical leave started by Harvard University in 1810 (Elbe & McKeachie, 1985). Since that time, faculty development has been a focus for studying and understanding in education. In the 1970s higher education in America received more limited financial support from the government and enrollment dropped. To encourage faculty development, a professional organization emerged (Palm, 2007). In 1976, the Professional and Organizational Development Network in Higher Education (POD) were founded. This organization was concerned with the needs of faculty members and

administrators, as well as with instructional and organizational development in higher education. It provided a source of professional information and support (Gillespie, 2002).

To support the faculty, new programs have been founded such as the Faculty Resource Network (FRN), established at New York University in 1984 with support money from the Ford Foundation. The FRN originally began with 10 liberal arts colleges and one large research university, all located in the New York metropolitan area. It was limited to providing access to the library resources of the large research university to faculty from small, resource –weak institutions (Palm, 2000). In the late 1980s, historically black colleges and universities (HBCUs) in the southern United States, with Pew Charitable Trust funding, made another faculty network possible. Other new programs were launched called Network Summer and the Faculty Enrichment Program. Today, the FRN is one of the largest faculty development programs in the United States; it serves numbers of HBCUs and spans a large geographic area, including, a number of liberal arts colleges, community colleges, universities, and military academies. The FRN offers programs such as National Symposia and Institutes; Scholar-in-Residence; University Associates; Network Summer and Winter Faculty Enrichment Programs (Palm, 2000).

2. The Types of Organizations and Supports

Faculty development has expanded more broadly in theory and practice. There are many organizations today that support faculty development.

Centra (1975) studied a sample of 756 institutions that had participated in various types of faculty development and programs. His research showed that 45 types of faculty development activities had been used. These were divided into four categories: high

faculty involvement, instructional assistance practice, traditional practices, and emphasis on assessment. For high faculty involvement, there were activities such as workshops, seminars, the use of faculty consultants, programs teaching academic advising skills, and programs to introduce faculty to the goals of institutions, to bring close cooperation between senior faculty and junior faculty, and to provide regular performance reviews. Instructional assistance programs assisted individual faculty members in developing teaching skills, new courses, and evaluations of student performances. Traditional practices included annual awards for excellence in teaching, leaves, and seminars to help improve research and scholarship skills, and summer grants for projects to improve course offerings. Practices that emphasize assessment include programs of course improvement and periodic reviews of the performance of all faculty members with suggestions for teaching and course improvements (Kuptarnond, 2000).

Many organizations have been set up to support faculty development programs from the past to the present time, the most important of which are listed below:

| | |
|-------|---|
| AAHE | American Association of Higher Education |
| AERE | American Educational Research Association |
| CUTSD | Committee for University Teaching and Staff Development |
| FDTL | Fund for the Development of Teaching and Learning |
| FDP | Faculty Development Program |
| HEI | Higher Education Institutions |
| HESDA | Higher Education Staff Development Agency |
| HRM | Human Resource Management |
| ILTHE | Institute of Learning and Teaching in Higher Education |

| | |
|-------|---|
| LTSN | Learning and Teaching Support Network |
| NISOD | Staff and Organizational Development |
| SHRD | Strategic Human Resource Development |
| SEDA | Staff Educational Development Association |

There are also some international organizations such as:

| | |
|--------|---|
| ICED | International Consortium for Educational Development |
| IFDS | International Faculty Development Seminars |
| IAHPC | Palliative Care Faculty Development Program |
| IFDP | International Faculty Development Program |
| ISETA | International Society for Exploring Teaching Alternatives |
| UNESCO | United Nations Educational, Scientific, and Cultural Organization |

Cuseo (1989) suggested some activities for faculty development to be considered include: a monthly newsletter, faculty development center, seminars and workshops, faculty interviews, teaching consultants, guest speakers, a “Focus-on-Faculty” program, an orientation program for new faculty, and a faculty mentoring program.

- A monthly newsletter would contain practical, professionally relevant news for faculty, such as research-based “tips” and publication and grant-writing strategies that would be of immediate use.
- A faculty development materials center could be in different places, such as a section in the library or the faculty lounge. It would include updated literature relating to faculty growth.
- Seminars and workshops could be on campus or off-campus. Events for the upcoming academic year can be planned and information circulated.

- Faculty interviews offer a type of one-to-one contact with individual faculty members and the department chair or dean. This will allow them to know the new person's personal background and professional and vocational interests. Department social events are helpful for new faculty, particularly first-year faculty who still feel they are trying to earn their welcome or prove their worth.

- Teaching consultants can help individual faculty members seeking to improve their teaching. They will give each faculty member feedback on strengths and some specific areas that need to be improved.

The informational sources which the consultant should include are:

- A personal interview to determine and clarify instructional objectives, instructional methods, and how he/she relates to her students.
 - In-class observation of the instructor's teaching. This will indicate the conceptual framework of instructional behaviors.
 - Videotapes of the instructor teaching can be analyzed to identify specific teaching behaviors.
 - A review of student evaluations with the instructor will to gain insight into student perceptions of the instructor's strengths and weaknesses.
- Guest Speakers with expertise in specific issues could help faculty development with a fresh, extra-institutional perspective.
 - "Focus-on-Faculty" programs could provide the faculty with an opportunity to share their current scholarly interests and accomplishments with other faculty.
 - An orientation program for new faculty helps first year faculty members, who

recently took teaching positions. Some of them need assistance in making the transition into the professorate. They will be given information about course planning and design, instructional delivery and discussion techniques, testing and grading, student development, and student advising.

- A faculty mentoring program will allow interaction with other faculty members, so that they could exchange information with others through informal interaction. Senior colleagues and experienced faculty can be a source of companionship and constructive advice.

Factors Affecting Faculty Development Programs and Activities

Many factors affect faculty development programs and activities:

- Lack of Goals

Murray (2002) stated that most faculty development programs lack goals, especially goals that are tied to the institutional mission. Without clear goals tied to institutional plans, any development program would hardly have any impact on faculty and students. “Faculty should be allowed to select from a menu of activities that meet their goals and the institution’s goals. In this way, both institutions and faculty can grow in ways that ultimately benefit the students they serve” (p.92).

- Lack of Evaluation

Sydow (2000) stated that there is much information concerning the structure and organization of professional development but lack of data to measure program effectiveness.

- Low Faculty Participation

Angelo (1991) stated that a relatively small number of faculty members take advantage of these programs, and those who participate are often the ones who seem to need them the least.

- Different Types of Institutions

Eble and McKeachie (1985) note there are many types of institutions: private, public, community colleges, and others. They have different programs and activities to provide to their faculty. Teaching-oriented institutions tend to focus on teaching improvement while the research-oriented institutions focus on the development of research methodology.

- The Size of Institutions

Eble and McKeachie (1985) say institutions will divide into different sizes, such as very large, large, medium, and small. Small private institutions especially need faculty development funds to support activities. The large institutions tend to have a wider variety of academic programs, and they have more decentralized development programs.

- Different levels of Faculty Members

Eble & McKeachie (1985) say these levels include new faculty, beginning assistant professors, advanced assistant professors, beginning and mid-level associate professors, and advanced full professors, with each level needing different types of programs and activities.

In summary, various factors that affect faculty development programs and activities include: lack of goals to meet the institution's mission, lack of an evaluation

system, low faculty participation, different types of institutions, difference sizes of institutions, and different types of faculty members.

Recommendations for Successful Faculty Development Programs

Eble and McKeachie (1985) recommended that successful faculty development programs should be well-planned, supported by administrators, and highly motivational.

Gaff (1975) suggested that “specific strategies for starting a center as follows: develop an outreach program; start small and prove yourself; keep a low profile; start where the faculty are; start with a small group of volunteers who will ‘sell’ the program to colleagues; go with winners at the outset; administer a small instructional improvement fund” (p.42).

Diamond (1989) recommended a sense of program ownership, academic administration support, a program evaluation process, a support team for planning and implementing faculty development programs, systematically designed programs, and an investment of time and budget.

Murray (2002) recommended that successful faculty development programs had some necessary conditions: administrative support that fosters and encourages faculty development; the existence of a formalized, structured, and goal-directed development program; connecting faculty development to the reward structure; faculty ownership; and support form colleagues for investments in teaching, and a belief that good teaching is valued by administrators.

In summary, successful faculty development programs and activities, according to these many recommendations would include effective program planning, program participation, and effective program evaluation.

Faculty Development in Higher Education in Thailand

Faculty development in higher education in Thailand which includes three main sections: 1. higher educational institutions in Thailand, 2. factors affecting the need for faculty development programs in Thailand, and 3. factors for successful faculty development in higher education in Thailand.

Higher Educational Institutions in Thailand

Higher education is important for developing the nation and improving the living standards of its people. All governments in Thailand have recognized the importance of higher educational institutions and have made many efforts to improve these organizations.

Higher education in Thailand began in the late 19th century under King Rama V (1868-1910), who tried to modernize the nation. Many Thai professionals were trained in Europe, especially in England to serve the nation. Early higher educational institutions included a law school, a medical school, and engineering schools to train personnel for government civil service. Chulalongkorn University, the first university, was established in 1917 and named after the given name of King Rama V. Later four more universities were established in Bangkok, Thammasat, which emphasized the social sciences; Mahidol, which started as a medical school; Kasetsart, which emphasized agriculture; and Sinlapakorn, the fine arts university (Shaw & Buasri, 1969). During the 1960s, three regional universities were established in different parts of the nation: Chiang Mai University (1964) in the North; Khon Kaen University (1964) in the Northeast, and Prince of Songkhla University (1967) in the South. These universities aimed to promote engineering, agriculture, medicine, and natural sciences as priority areas of study. More

new universities opened around the nation thereafter, and a number of teachers' colleges became full-fledged universities. By 1984 the private sector and foreigners were allowed to open private universities (Suwanwela, 2001). Today, there are many public and private higher educational institutions in Thailand.

There are three types of higher educational institutions in Thailand: public universities, autonomous public universities, and private universities.

1. Public universities. The public universities are under the bureaucratic system. They receive financial support from the government, and the faculty members are civil servants. The University Council is empowered to make policy and function as the governing body. The president of the university is the chief administrator who delegates authority to the deans, the directors of institutes, the faculty, and staff. The Council of University Presidents of Thailand serves as the coordinating arm of public universities for mutual assistance and cooperation on development projects such as staff development and improvement of the qualifications of faculty members. Students who wish to enter public universities have to take the National Entrance Exam, which is held each year in April.

2. Autonomous public universities. Thailand has an increasing number of "autonomous" universities. The government is trying to transition universities to be more like state universities in the U.S. The university's administration has more flexibility of operation and can control its own administrative structure and budgeting system for self governance. Many public universities are being encouraged to become autonomous public universities. They can gradually move out from the bureaucratic system and be more efficient. Ultimately their staff will not be civil servants. Autonomous public

universities still receive government funding but are also expected to look for outside funding. They can hire new staff on contracts that do not allow for tenure. They also have more flexibility in paying staff members and can offer higher salaries than under the civil service system.

3. Private universities. The number of private universities has been increasing in Thailand in recent years to meet the demand for higher education. These private universities charge much higher tuition fees than the public universities. Private universities come under the authority of the Ministry of University Affairs, which ensures the standards and accreditation of all higher educational institutions, and is the coordinating unit between the government and private institutions. All programs of study must be approved by the Ministry of University Affairs. The private universities have their own councils and administrative bodies and also have their own admissions process. The Association of Private Higher Educational Institutions of Thailand seeks to create cooperation among universities as well as with the government.

Factors Affecting the Need for Faculty Development in Thailand

Many faculty development programs which have been developed in Thailand are similar to those of Western countries. There many programs and activities to provide the faculty with improvements in areas such as knowledge, skills, and attitudes. The specific programs include internships, in-service training, continuing education, inter-visitation, project organization, committee membership, speakers, observation, professional association membership, workshops, orientation, skill training, study tours, conferences, lectures and demonstrations, field trips, seminars, study groups, project groups, and so on.

However, there are some differences in term of practice, perhaps due to the cultural economic and social organization differences in Thailand. It is interesting to view some factors affecting the need for faculty development programs in Thailand from the viewpoints of various Thai authors.

Prangpatanporn (1996) states that problems in Thai higher education include: unclear and ambiguous educational aims, inadequate financing, inability to recruit enough qualified lecturers, insufficient numbers of graduates in science and technology to serve the country's economic development, and an outdated administrative system.

Problems which need to be discussed include:

- Teaching and Learning. In the beginning, Thai universities were influenced by the British system. Later the teaching methods and the course organizations became heavily influenced by the American system, with such things as course credits and assessment. On the other hand, the relationship between professors and students follows the Thai school approach. Rites and rituals in the university reinforce this approach. The students at all levels of education, including in university, are expected to treat their teachers with grateful respect. Indeed, there is an official day each year, Wan Wai Khru, when students across Thailand at all levels pay respect to their teachers. Students at all levels still wear uniforms and are expected to attend classes regularly. Not only students, but most professors in public schools and private universities still have dress codes and types of uniforms.

- The author also mentions that the mental attitudes of students and professors stress conformity rather than creative thinking and intellectual development like in the West. The professors use lectures as the main form of instruction with an emphasis on

rote learning, and the students are very submissive and passive in classes, willing to accept what their professors say without question.

- **The Purpose of Education.** Many Thai families and students still view universities as places to help them gain professional and material advancement. As a result, rich families pay for tutorial schools for their children with the hope that their children will be able to pass the national entrance examination for the highest level of government universities. As a result, students are more interested in a diploma than in learning, as the diploma from a well-known university offers status in Thailand's hierarchical system.

- **The university programs** have been narrowly vocational, training students for specific professions, resulting in an absence of any real concept of "higher" education or liberal or general education. The failure to integrate knowledge from various disciplines cannot help students in a more globalized society.

- **The Administrative System.** All workers, professors and staff are referred to as government officials rather than public servants. As a result, they are not responsive enough to local needs and conditions. They are working for the central government, not for the communities in which they live and work. For public universities, administrative promotions and salary increases are tied to civil service scales and are much lower than those in the private sector. However, there is still much prestige attached to being a university instructor.

- **Recent Developments.** The autonomous public universities still practice

traditional rites and rituals even though they have their own administrative systems and independence in term of practice. They still follow Thai traditional system in practice so students learn the traditional way and wear uniforms.

Kuptarnond (2000) mentions some factors affecting the need for faculty development programs in higher education in Thailand. These include the qualification of graduates, the increasing enrollment rate, the increase in non-traditional students enrolling in higher education, new knowledge and emerging disciplines, and the financial crisis.

- **The Qualification of Graduates.** Many graduate students lack skills to find work in the labor market. The top government universities provide more theoretical subject matter and little practical experience, so that graduates from the universities do not have enough skills or experience to work in the private sector. Higher education should provide more comprehensive programs and create curricula more tuned into the labor market.

- **The Increasing Enrollment Rate.** Only a limited of numbers of students can enter government institutions. As a result, private institutions have become more significant educational alternative choices for students. Faculty development programs, thus also affect private institutions as well.

- **The Increase in Non-Traditional Students Enrolling in Higher Education.** Many Thais want to update their knowledge and skills, both those seeking new or better jobs and those who need more skills to be employed. Faculty members must change their methods of teaching, as well as try to improve their teaching skills to teach these types of non-traditional students.

- New Knowledge and Emerging Disciplines. Faculty members need to understand how to effectively conduct research across disciplinary lines and using new technology in order to use the results to facilitate their classroom activities.

- The Financial Crisis. New students are more careful in choosing higher educational institutions. Besides the cost, the institution's reputation, the qualifications of its faculty and the supporting technology in instruction are taken into consideration.

Pourri (2008) provided information about the goals of the Second 15-Year Long-Range Plan on Higher Education of Thailand, covering 2008-2022. Thai higher education should improve in quality in the near future. Universities should focus on educational quality, the productivity of the working population, and also the creation of awareness of the need for the conservation of energy to help preserve the country's environment and natural resources. The author suggests some factors affecting the university systems.

- The numbers of children and youths will be decreasing in the future, but the aging population will be increasing. With the reduced expansion, universities should focus on education quality and enhance their role in improving the economic productivity of the working population, specifically on those changing jobs and careers.

- Thailand is highly dependent on imported energy; thus universities must create awareness of the conservation of energy. Knowledge about preservation of the environment and natural resources should be included at all education levels. Universities must produce graduates who know about conservation, management of natural resources, alternative energy and renewable energy, global warming and the ecological system.

- Universities must work with both national planning agencies and international

planning agencies. Thailand is committed to being a lead player in ASEAN higher education, so that Thailand has to prepare for many changes in information, communication, and technology –ICT. Universities must be active partners in all these areas.

- Local administrative bodies (Or-Bor-Tor) are legally empowered to undertake various tasks. Universities are part of the local administrative body and also receive tax funding from this local administration. Therefore they must provide knowledge and training of personnel to work for local services.

- Violence in southern Thailand, which began to increase in 2004, is driven by many causes, such as historical perspectives, culture, ethnicity, religion, and a poor economy. Universities should reflect the multifaceted and multicultural nature of their society. University education must be achieved through diversity of experience, ethnicities, ages, disciplines, socio-economic backgrounds, and aid mobility of students and personnel.

- Moving towards a post-modern/post-industrial world, graduates and workers of the future will have different work activities, requiring new capabilities, unfamiliar to their forefathers. Learning approaches must emphasize building better competency, transcending disciplinary subjects, and so on.

- With his philosophy of the “Sufficiency Economy,” king advised his people to practice moderation. Three bases of his sufficiency economy are as follows: knowledge, knowledge of mankind, knowledge in technical disciplines, and knowledge with prudence; moral principles and honesty; and perseverance. Thailand is trying to

develop more self-sufficiency and sustainability in a changing world. Universities can play such an important role as part of the national approach.

- There is concern about declining basic education quality as shown in standard test scores as Thailand tries to educate more and more people. The low education quality is caused by limited or misallocated staff and resources. Compulsory education has been extended through the ninth grade so middle and high school enrollments have risen even as that age cohort declines. The universities can contribute in at least three aspects: 1. It is important to improve teacher education in universities so that teachers have knowledge in disciplines, intensive training in pedagogy, and ability to use new technology; 2. Universities should provide special programs for gifted and talented students and programs to increase the vocational skills of workers. They can push for better enforcement of education assessments and standards; work for better resource allocation and division of work throughout the university system to avoid excessive duplication; and 3. In international competitiveness rankings, Thailand is below many countries in East Asia. Innovation in the country is not sufficient. The universities are key players in national research systems, but they should also receive enough support from the government to be effective. Students, faculty, and the public at large would benefit from increasing quality and innovation in higher education.

Kaenwong (2008) pointed out factors that affect faculty development in Thailand.

- The Number of Doctorates in Higher Institutions. Higher education in Thailand still has a low number of instructors with doctoral degrees.
- Insufficient Qualified and Experienced Faculty Members in Higher Education.

Of 42,629 faculty members of Thailand, there are only 534 full professors, which is only 1.25 %. This group of full professors is generally older and will retire in the near future.

Universities will need to build a more knowledgeable faculty.

Factors for Successful Faculty Development in Thai land

Brody (2007) gives six factors for successful faculty development in Thai higher education: provide senior administrative support for faculty development, determine necessary human and financial resources, identify appropriate leadership, set benchmarks for faculty learning, and be realistic about training effectiveness, and focus on a topic or theme for several years.

- Provide Senior Administrative Support For Faculty Development. The author suggested that there should be three continued commitments of senior administrators for faculty development. First, they must provide administrative support to give them motivation; second, identify and develop faculty leaders capable of leading and sustaining efforts; and third, institutionalize processes that create change over time.

- Determine Necessary Human and Financial Resources. The university should make a commitment of human and financial resources. There are low-cost, informal options and high-cost, formal options.

Low-cost, informal options:

- Monthly faculty-led seminars, study groups, peer teams
- Regular workshops conducted by local or outside experts
- Web-based resources and information
- Term-based orientations for new faculty on syllabus design, motivating students

High-cost, formal options:

- Teaching-learning centers offering a range of services for new and senior faculty
 - Workshops on teaching, assessment and classroom research
 - Faculty incentives tied to continuous improvement through promotion and tenure processes.
 - Development of more formal structures; universities might pilot a small project, assess needs, and identify capable faculty leaders who could profit from further training to lead more formal efforts.
 - Goals that are clear and measurable are critical for quality assurance purposes and long term planning.
- Identify Appropriate Leadership. Develop goals for faculty development. Seek Thai leadership capable of modeling, leading and supporting innovation, particularly those who are respected as excellent teachers. Universities should consider appropriate “load” or administrative time to ensure success.
 - Set Benchmarks for Faculty Learning. Set benchmarks for three to five years for faculty to demonstrate change and learning in terms of student achievement.
 - Be Realistic about Training Effectiveness. The degree of proficiency that teachers can attain through a workshop is limited. Workshops that include theory, demonstrations, and even practice produce low levels of classroom application.
 - Focus on a Topic or Theme for Several Years. Focusing faculty development on a topic for a minimum of three years. Offer basic workshops frequently and put information on topics in an accessible place for new faculty.

Kaenwong (2008) suggests factors for successful faculty development in higher education in Thailand as follows:

- Faculty development programs in higher education must be concerned with many dimensions such as:
 - *Faculty Personality*. Faculty should have knowledge about academic life and being a teacher; they should be capable in teaching, capable in doing research, capable in their subject matter, and capable in managing as part of society.
 - *Life Cycle Development*. Levels of faculty development should begin from incubation, first working period, working period, prime period high in knowledge and experience, and resource period after retirement. There should be some programs such as mentoring, sabbaticals, shadowing.
- There should be sufficient levels of funding for continued study in higher education for faculty members in both public and private universities.
 - In areas in which Thailand has strength, faculty members can study inside Thailand or in exchange programs or abroad at top level universities.
 - In areas which need development, faculty can study in Thailand, or in exchange programs, or study abroad at top level universities.
 - In areas which Thailand cannot provide, faculty members should study abroad at top level universities.

- There should be an increase in scholarships for humanities and social sciences.

- Universities and stakeholders should be motivated to produce faculty development programs with good financial support; for example, full 100% government scholarships, joint government and university scholarships, joint government and university and the faculty member scholarships. The result will be an increasing number of qualified faculty members. The university must be realistic about the area of studies.

- New faculty members should be included in university planning projects.

Universities must be concerned with the quality and ability of newcomers.

- New universities should focus on a group of instructors, not an individual person.

The system should be fair and equitably judged. There should be cooperation from experienced professional teams both inside and outside the university.

- Private universities should have vision and a mission to support faculty development. They should not limit themselves to faculty members who have received government scholarships and want to work for private universities.

- There should be a network linking faculty development programs to international levels. The universities can make connections with Thais who work or teach abroad and would like to come back to Thailand and help developing the nation, even if only for short periods. This would be cheaper than hiring foreign staff.

In summary, faculty development in Thailand has been designed to support faculty members to work more effectively as teachers and as scholars in higher educational institutions. Faculty development programs should be provided both for public and private institutions to help faculty members develop skills in their disciplines

and in teaching. Thus their graduates will have appropriate skills and sufficient general education to find jobs and be able to adapt and continue to learn. However, many obstacles remain in terms of funding, traditional teaching and learning styles, lack of clear-cut aims, and the like.

Summary of Mary Douglas' Grid and Group Typology

Part three is a summary of Mary Douglas' Grid and Group Typology and research using Mary Douglas' Grid and Group Typology.

Mary Douglas' Grid and Group Typology

To gain a better understanding of why Thai arts instructors rarely have applied local cultures and arts in their instruction, the grid and group theory proposed by Douglas (1982) was employed to explain this phenomenon. According to Douglas (1982), the concept of the group can be explained like a family unit, contained in a set of rooms, known by a common name, sharing a common interest in some property. To the extent that roles within it are allocated on principles of sex, age and seniority, there is a grid controlling the flow of behavior (Mary Douglass, 1970). As Douglas's grid and group theory is useful in explaining people's beliefs and cultures, therefore, it is worthwhile to conduct research to investigate the usefulness of Douglas's (1982) grid and group theory in examining Thai art instructors through their cultures and beliefs that affect their instruction.

The grid and group typology (Douglas, 1982; Stanberry, 2001) is a combination of grid and group dimensions. Grid represents the degree to which individual autonomy is constrained by imposed prescriptions such as role expectation, rules, and procedures (Purvis, 1998). Group refers to the degree to which people in social environments value

collective relationships and is committed to a social ideology greater than themselves (Purvis, 1998). Both grid and group are on a continuum from strong to weak. Grid and group typology has four cosmological types. The four distinct prototypes of social environments: Individualist, Bureaucratic, Corporate, and Collectivist

The continuum of grid strength is presented in figure 1.

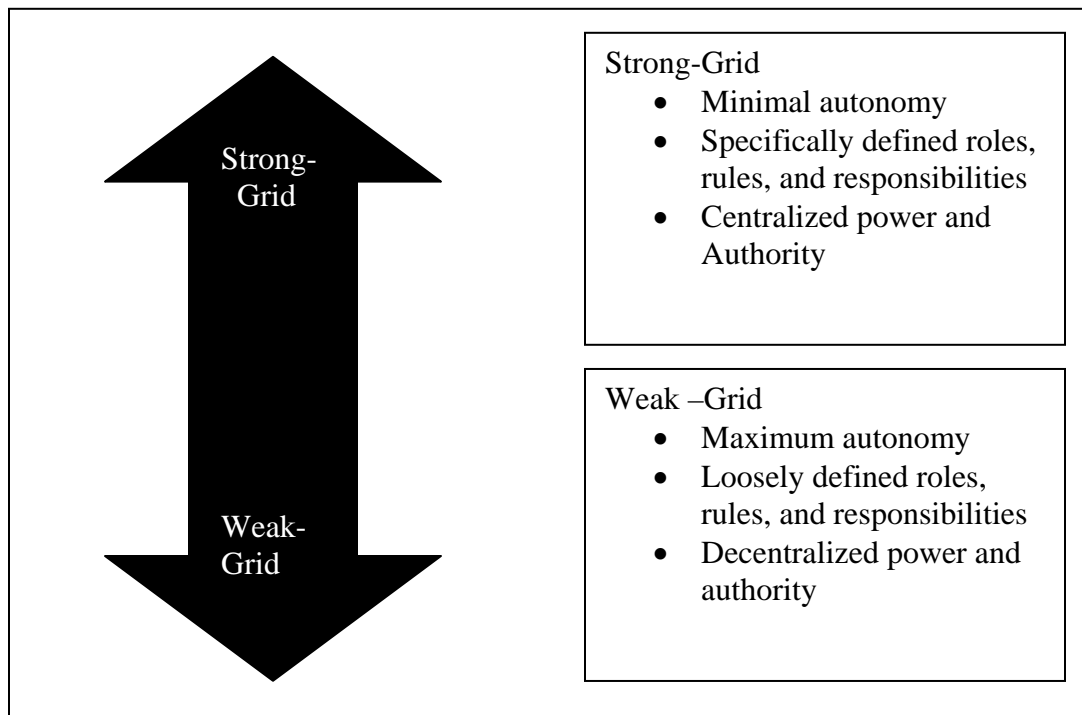


Figure1. The Grid Dimension

Source: Adapted from Harris (2005, p.37) with permission.

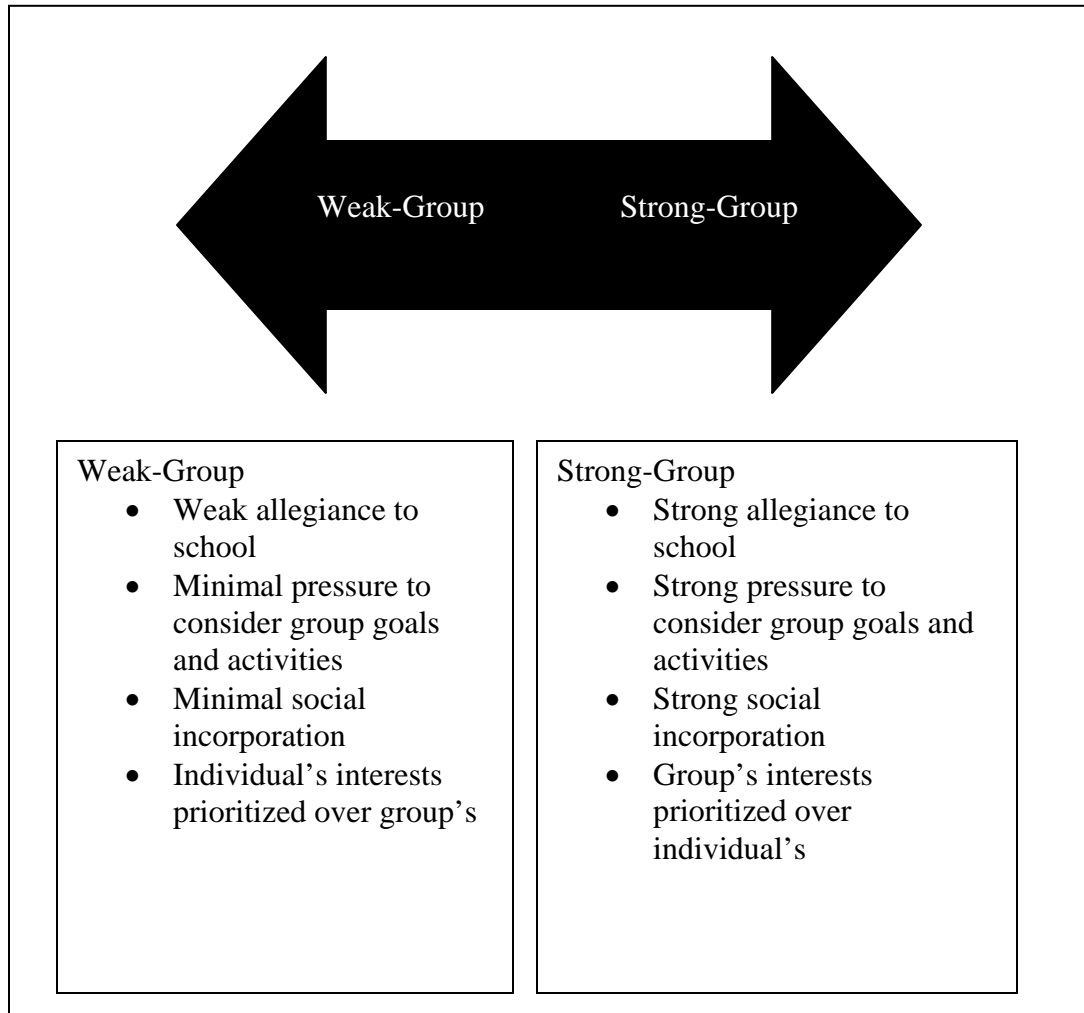


Figure 2: The Group Dimension

Source: Adapted from Harris (2005, p.39) with permission.

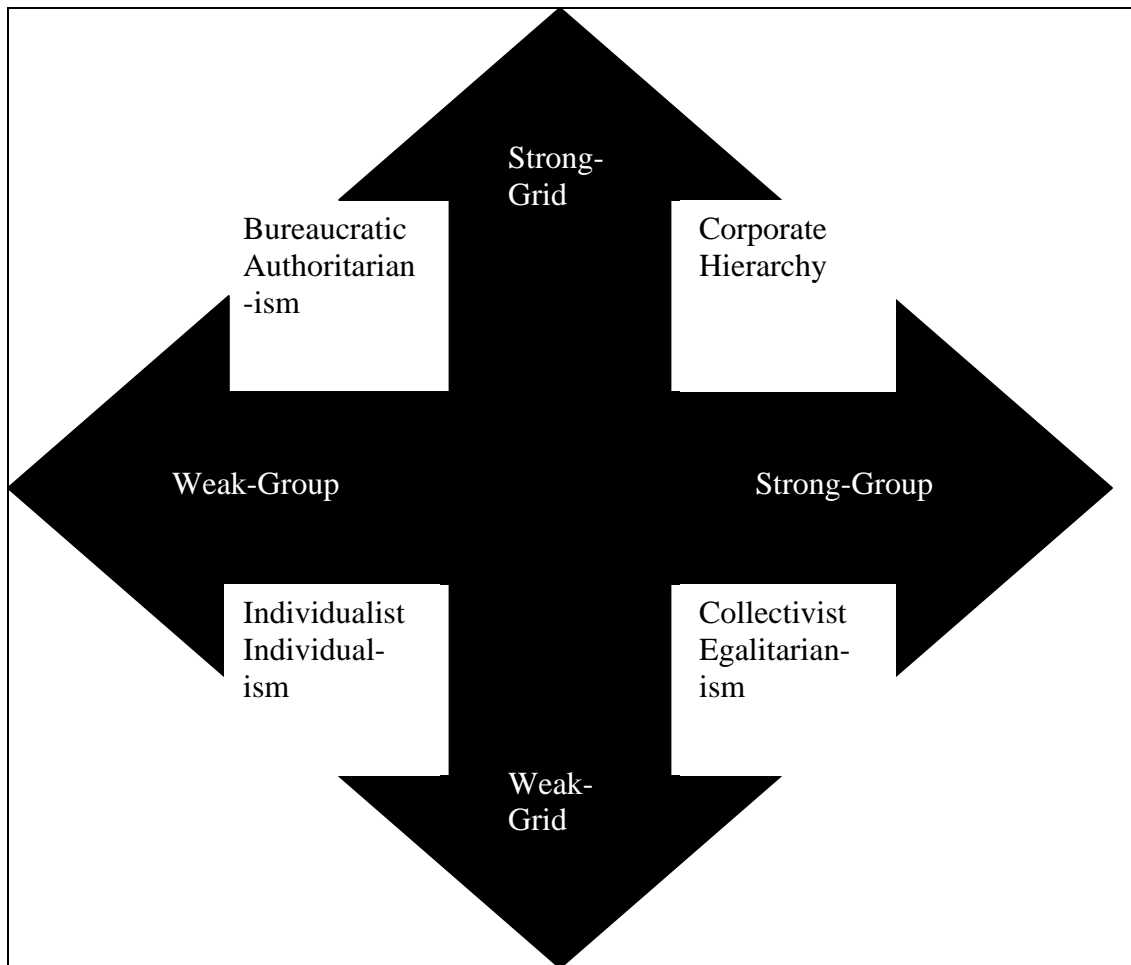


Figure 3 Types of Social Environments

Source: Adapted from Harris (2005, p.41) with permission.

1. Individualist.

Weak-grid and weak group represents the individualist environment. Its context is dominated by strongly competitive conditions, control over other people, and individual autonomy.

2. Collectivist.

Weak-grid and strong-group presents the collectivist environment. The individual is not constrained by any external boundary.

3. Bureaucratic

Strong-grid and weak-group represents the bureaucratic environment. The bureaucratic environment does not permit the individual to make personal transactions. Moreover, the individual's behavior is constrained by the classifications of the social system.

4. Corporate.

Strong-grid and strong-group represents a corporate environment. It is organized internally into separate graded compartments. The corporate environment constrains scope for internal specialization of roles and may distribute its resources equally between members (Douglas, 1982).

Research Using Mary Douglas' Grid and Group Typology

Since its introduction, grid and group analysis has undergone considerable theoretical elaboration. Some researchers who have used the grid and group typology for their framework are listed as follows: "Toward a Grid and Group Interpretation of School Culture" (Harris, 1995); "Grid and Group Dimensions of Teachers' Voice" (Morris, 1997); "Application of Grid and Group Theory in the Study of Social

Constraints in One Site-based Managed School District” (Boettger, 1997); Successful Rural Schools Using the Mary Douglas Grid and Group Typology” (Diel, 1998); “Analysis of Teachers’ Rewards Using Douglas’ Grid and Group” (Purvis, 1998); Grid and Group Interpretation of Newcomers’ Voice in the Decision Making Process in Selected Elementary Schools” (Kanaly, 2000); “Grid and Group Description of Higher Education Faculty Preferences toward Instructional Technology Use” (Stansberry, 2001); “Mentoring of Female Faculty in Higher Education: An Explanatory Case Study Using Mary Douglas’s Grid/Group Typology” (Murer, 2002); “Grid and Group Explanation of Culture and Faculty Perceptions of Student Testing in a Private University in Thailand” (Tirakungovit, 2002); “Grid and Group Review of Selected Superintendents’ Tenure: Four Case Studies” (Balenseifen, 2004); “Grid and Group Explanation of Teacher Attitudes toward In-Service Professional Development Practices in Selected Schools in Thailand” (Chitapong, 2005); “Grid and Group Description of Improving Schools and Raising Achievement with Six SREB Leadership Strategies” (Chastain, 2005); and “Grid and Group Explanation of At-risk Student Culture in an Alternative Middle School” (Ellis, 2006). A few of these researchers will be cited in more detail.

Anderson (1997) examined the usefulness of Douglas’ grid and group model in studying the implementation of multicultural education in two selected schools. The research included identifying teachers’ perspectives on multicultural education: how teachers incorporate this knowledge in selecting textbooks and in their daily lesson plan. Anderson (1997) also examined how much influence teachers have in the implementation of multicultural education at their schools. The researcher concluded that Douglas’ model became a great tool in analyzing data more efficiently. The grid and group model became

an instrument in predicting the success or failure in the implementation of multicultural education. Teachers who had more hours of training were supportive of multicultural education and had great influence over the implementation of multicultural education in their schools. However, based on data collected from this study, the lack of implementation of multicultural education was the result of a lack of training.

Diel (1998) also used grid and group typology to determine the cultural construction of success in four rural schools in Northwest Oklahoma. Each represented a different quadrant of Douglas's grid and group typology. Interviews, observations, and artifacts were collected at on-site visitations. Despite their different cultural contexts, common characteristics in their success included high achievement of students and teachers, low absenteeism, and low turnover rates.

Stansberry (2001) used the lens of Mary Douglas' (1982) Grid and Group Typology (1) to describe the organizational context of two specific colleges within a large, land-grant Midwestern research institution in which IT use by faculty members was evident; (2) to study what and who influenced individual faculty members' preferences toward IT use; and (3) to describe the relationship of grid and group in the decision process to implement IT use in curricula. The two colleges were selected for a wide range in disciplines and for a variety of organizational contexts. Each had a diverse spread of IT use throughout their individual programs. Multiple methods, including interviews, observations, document analysis, and a questionnaire, were used for data collection.

The College of Human Ecology was best described as a corporate (high grid/high group) culture, but the individualistic cultural bias of many of the college's faculty

members was juxtaposed against the overall cultural identity. This could be one explanation for apparent discrepancies, conflict, and dissatisfaction among the cultural members of the college. The College of Veterinary Studies best fit the collectivist (low grid/high group) category. The cultural bias of this faculty and the cultural identity of the college were more in harmony. Because of this alignment, there was less conflict and dissatisfaction in relation to IT use.

Baleseifen's (2004) used grid and group to review of selected superintendents' tenure using four case studies in the Central United States. The purpose of this study was to describe in grid and group terms the characteristics of successful superintendents that led to longer than national average superintendent tenure. This was a qualitative case study, where the researcher observed the day-to-day life of superintendents, school board members and principals and conducted interviews and observations in four school faculties. Every participant in the study completed a questionnaire in order to place the district on the grid and group framework. Each individual did this alone without any knowledge of the Douglas model. Every district ended up being in the collectivist low grid, high group culture. The interviews produced major themes possessed by the superintendents: communication skills, versatile leadership, public relations/community involvement, and good character. Additionally, minor themes about the superintendents' characteristics were also produced: recognition, relationship building, student centered, financial skills, politics, and experience. By utilizing the Douglas model and the interviews together, a better picture of the school districts was presented. The successful superintendent characteristics produced by the interviews were considered to be the same

characteristics of the collectivist culture, according to Douglas. These similarities offer creditability to the Douglas model while analyzing a school district's culture.

Chitapong (2005) also utilized the lens of Mary Douglas' (1982) grid and group typology. The purpose of his study was to examine the cultural contexts of two schools in Hatyai City Municipality in Songkhla Province, Thailand. Additionally, teachers' attitudes toward professional development (PD) programs were addressed. The two schools were selected for a wide range in disciplines and for a variety of organizational contexts. Each school also had a diverse spread of PD programs. Multiple methods, including interviews, observations, document analysis, and a questionnaire, were used for data collection. One school was best described as a collective (weak-grid/strong -group) culture, while the other best fit the individualist (weak-grid/weak- group) category. The findings also suggested patterns of cultures related to PD practices and preferences in each school. Both schools had different cultural contexts, which led to different practices and preferences in PD. But in each case the cultural context was harmonic with their practices, thus leading to apparent satisfaction among teachers in both instances.

Summary

Faculty development programs have been set up to improve teaching and learning for instructors, to help them develop their abilities and capabilities throughout their life. Many organizations have been set up to support faculty development programs by providing a source of professional information and financial support.

Many researchers have found Mary Douglas' grid and group typology useful for studying groups and their attitudes in their cultural contexts. Her typology has often been applied in qualitative research on educational institutions. For this reason, the researcher

chose to use grid and group theory to approach the study of faculty development programs in two public universities in southern Thailand.

CHAPTER III

METHODOLOGY

This chapter describes the methodology chosen to study and analyze faculty members' perceptions of professional development. Art faculty developments in southern Thailand provided the data upon which the study was found. This chapter explain how the study was organized and how the data were collected.

The researcher used the qualitative research method for a number of reasons. First, the strength of qualitative research is its ability to provide information about the "human" side of issues; it helps researchers to interpret and better understand the complex reality of a given situation and the implications of quantitative data (Mack, et al., 2005). Second, it allows the researcher to explore a program, event, activity, process, or individual in depth (Creswell, 2003). Third, qualitative research is more concerned with human reasoning and interpretation than with comparison and contrast, and it is interactive in nature (Maxwell, 1996). Fourth, observations, document collection, and short interviews allow the researcher to watch and participate in the interactions and question the interviewees, thus creating a picture of their experiences and attitudes (Chitapong, 2005).

Mary Douglas's (1982) grid and group typology was the lens through which the organizational culture of the two universities was explored. This theory was chosen

several reasons. This framework, founded in social systems theory, is being used in the educational context (Harris, 1995). It provides conceptual glasses through which to gain new perspectives on the people and their social activities, and it also expresses meanings and values that are part of living and working (Lingenfelter, 1992). And last, the researcher found this theory could be applied to view the arts faculties in higher institutions of learning in Thailand as well.

To get a clear view to this study, the researcher designed these four questions as guidelines:

1. What is the cultural environment of each institution?
2. What are the arts faculty's preferences for organizational culture in their institution?
3. How useful is Douglas's typology in understanding the preferences of arts faculty development?
4. What other realities are revealed?

Setting and Participants

Both universities are public universities or government universities, which receive funding support from the government. Recently, one of these two universities became an autonomous public university, which still receives partial funding from the government but has more autonomy in its operations. These two universities have a long history of providing local services to the surrounding community, each for about 40 years. Both universities have pushed to increase their research output and their academic services to local communities. The researcher purposively selected these two universities with the hypothesis that they were likely to have different faculty cultures and information about

them might be opposite in terms of grid and group scales. The universities will be named CT and RT. CT is a branch of the regional university for southern Thailand, and RT is the autonomous public university.

The participants were instructors from an art education program and departments of fine arts. CT has both a Faculty of Fine and Applied Arts and a separate Art Education Program offered in the Faculty of Education. All arts faculty members from CT were officially asked to participate in this study (Art Education instructor and Fine Arts instructors). All art fine art instructors in RT were asked to participate (visual arts program, international music program, Thai music program, and the drama and dance performance program). The total number of possible participants was 40 arts instructors. Survey questionnaires were sent to all of them, and later all respondents were asked to participate in in-depth interviews, which were done using Douglas' grid and group framework. Thirty completed surveys were received and interviews were scheduled with all of these respondents.

The researcher asked participants to complete a questionnaire regarding their university culture and their satisfaction with the professional development programs provided by their universities. This study was limited to arts faculty only because of the researcher's observation that reactions to professional development may differ depending on the location and environment situation. These two universities' arts faculties were purposively selected based on the researcher's assumption that the faculties from these two social environments might be opposite of each other in terms of grid and group scales.

Data Sources

This study is qualitative in nature and demands the researcher's involvement in the setting and with the subjects to assess the culture context of the universities.

Information was collected from document collection, observations, and interviews to examine the relationship of the culture context and professional development.

Data collection began in April 2008. The researcher gathered information about arts faculty development programs from published articles about faculty development to get some ideas and information about faculty development in Thailand broadly and in these universities in particular. This information gave the researcher many views and perspectives of faculty development. Then, the researcher selected arts faculty as subjects of study.

Because the researcher is a member of the art education faculty at CT, she chose arts faculty in universities in Thailand as subjects. The researcher searched for information about the two universities, their faculty development programs, and their arts departments' programs. The internet provided the researcher with the demographics of the faculty and their institutions. Internet information was saved in computer files for further use. Later, the researcher called one of the faculty members at CT to check information about the numbers of the art instructors. In May 2008, the researcher sent e-mail to each instructor to ask for their permission to be participants in this study. In late May 2008, most of them had answered and were willing to join as subjects of study.

In June 2008, the researcher asked the Dean of the Faculty of Education at CT to send out a letter about the research and permission conduct it to the Dean of CT's Faculty of Fine and Applied Arts and RT's Faculty of Fine Arts. Later, the deans of both

universities sent approval letters back to the Dean of the Faculty of Education, and the secretary called the researcher to let her know that permission had been given to continue with the study. Following permission by the relevant deans of both universities, the surveys were distributed.

In September 2008, the researcher distributed a hard copy of the questionnaire to the Faculty of Fine and Applied Arts at CT and discussed with the dean the purposes of this study. The hard copies of the questionnaire, the cover letter to each faculty member, and a stamped return envelope with the name and address of the researcher were given to the secretary to distribute to all the arts faculty members. Each faculty member could either send the questionnaire back to the researcher directly or give it to the secretary to collect and forward to the researcher through university mail. The researcher allowed until October 15 for the return of questionnaires.

On August 15, 2008, the researcher made an appointment with the dean of the Faculty of Fine Arts at RT and arranged with the department secretary to distribute the questionnaires to all fine arts faculty members at that university. The questionnaires were put in a stamped return envelope for each faculty member with a cover letter telling them the deadline of October 15 to return them to the researcher.

By October 15, the researcher had received 15 returning questionnaires (9 from CT and 6 from RT). In November, 2008, the researcher called up two professors at CT and RT for help in distributing a second questionnaire with a cover letter asking again for their help. The questionnaire form was sent to CT and RT to the secretaries of the Faculty of Fine Arts to distribute to all faculty who had not returned the earlier questionnaire forms and by the end of November, a total of 30 had been returned. The researcher used

checkmarks for dividing the questionnaires into CT and RT groups. Following that, Dr. Harris's (2005) Grid and Group Assessment Tool was employed.

On December 12, the researcher interviewed the vice-dean of faculty development of the Faculty of Education, and the vice-dean of professional and academic affairs of the Faculty of Fine and Applied Arts at CT, to get information about the faculty development programs that were available at CT, and made a phone call to one of the professors at RT to ask for information about the arts faculty development programs at RT. The researcher collected some recent information about what faculty development programs were available at the two universities. The cultural quadrant of each university was investigated; in the survey results, CT and RT were both represented by the collectivist quadrant.

1. Survey questionnaires.

The questionnaire was developed based on the framework for organizational culture provided by Harris (2005), which is shown in APPENDIX C. The questionnaire was translated into Thai by a professional Thai translator with over 20 years of translation experience in both Thai and English. Another researcher who had used a similar questionnaire form certified that the Thai translation was correct. The translation in Thai is shown in APPENDIX D. Originally, the researcher had planned to post the questionnaire on her web site, but later decided not to do so, and preferred to send hard copies to the arts faculty members to make sure all the questionnaires reached them in their work places. That could reduce problems about using the internet system, and each faculty member could complete the questionnaire at their convenience. Some faculty members are not comfortable with the internet, and in general Thais prefer personal

contact. The researcher did not explain the Douglas model to the faculty members. The Grid and Group Assessment Tool provided by Harris (2005) helped the researcher decide which of the four prototypes was most similar to the values, rules, and structure of a particular university setting, group, or other unit of analysis.

Four phases of the assessment process were applied from Harris (2005, pp.65-82). These phases were:

Phase One: Determining the Organizational culture. The researcher applied in this phase was: the university history, the university site, the committee, the particular social group, the decision making team, and individuals.

Phase Two: Observing the Unit of Analysis. The researcher made observations and drew conclusions and interpretations. Variables to be observed were the space in which work occurs, the participants; the activities and interactions.

Phase Three: Using the Survey Tools . The research using tools to help the inquirer. “(1) understand the predominant social game from which you (or whoever is taking the survey) preferably operate and (2) classify unites of analysis into grid and group categories (Harris,2005,p.72).

Phase Four: Interpreting the Results. This was the final step in the assessment process. The researcher examined the evidence from the data sources and used it to construct a coherent justification for classifying a unit in grid and group categories.

Faculty members were assured that all responses would remain confidential.

2. In-depth Interviews

The interview method provided an opportunity for more thoughtful and accurate ideas from the respondents. The researcher used a semi-structured interview, open-ended

questions, and follow-up questions. Again all respondents were assured that their answers remained confidential.

Interviews provided further information about the universities' culture prototypes. Faculty members who had completed questionnaires were asked for interviews. They were selected for definition from each category of typology from the grid and group template. The researcher made a phone call to each faculty member in order to set up an interview time and place for their convenience and choice. The researcher interviewed faculty members at CT first, and then interviewed the faculty members at RT, which is about 140 kilometers from CT.

There were 17 people interviewed at CT, and 13 people interviewed at RT. It was more difficult to elicit responses from faculty at RT as the researcher lacked personal, disciplinary, and university ties with them, unlike at CT, where the researcher is a faculty member. Each interviewed person was given a consent form in Thai (see APPENDIX E) giving permission to be interviewed. Each faculty member was willing to give information to interview questions. Each interview began with informal background information and progressed to a more structured discussion of their perception of faculty professional development. Interview time varied depending on each case; running from 20 minutes to 2 hours. The interviews were informal, on a one-to-one basis with the interviewer. The researcher let each faculty member have freedom to express his or her beliefs and strategies and to give their views and ideas on faculty development in their universities. The interviews were conducted in the university setting, in their office or at the researcher's office. Some respondents preferred to meet at the researcher's office for privacy. The interviews were conducted in Thai. The researcher asked each faculty

member for permission to record the interview and also took notes. Confidentiality was also promised for responses to the interview. The range of times for interviews was from December 12 to December 26.

The following were interview questions:

1. What types of art faculty development programs are available at your university?
 2. What kinds of programs should your university provide for art faculty members?
 3. Which university development programs should you consider as possible models for faculty development programs at your university?
 4. Other ideas, comments, or additional information would you like to add?
3. Documents.

Observation of faculty members' responses and collection of field notes were important. Time spent at each university provided an opportunity to study the university sites and routines. Each university was visited several times: on the survey-distribution days, and on interview days. Those visits provided greater understanding about each institution. Field notes were taken during observation and used for analysis with interviews and documents, memos, and other materials.

Data Collection

All information from the questionnaire survey, interviews, and documents was collected and divided into topics to allow conclusions to be drawn. Data for this study included questionnaire responses, interviews and documents for analysis. Other information about professional development was gathered from a review of other sources,

such as reports and articles. Participant questionnaire responses were forwarded to the researcher and stored in folders. The interviews were taped and transcribed in electronic files, printed out in hard copies with dates, and kept in folders for further study.

Data Analysis Procedures

The questionnaire responses provided insight into the cultural context of faculty development of each institution. All faculty responses, after being forwarded to the researcher, were stored in electronic files, and later printed out. The researcher checked data for the different questions, for understanding and for gathering their similarities and differences. The survey responses provided primary data for understanding the cultural context of each university. A study of arts faculty members from the two institutions provided an opportunity to compare the arts faculties' attitudes on faculty development in practice. The responses were totaled for both grid and group considerations and plotted on a two-dimensional graph to show the most likely cultural prototype of each institution. After plotting, the finished graph gave perceptions of each cultural gradient and gave the researcher an opportunity to see the faculty members' perceptions of their work contexts. All data were scanned for similar ideas, relationships and coding categories. All documents were organized into folders. They were dated and the source noted down. Verbatim transcripts were created from each of the interviews. The field notes taken during interviews and during observations were analyzed and the data scanned for similar and different ideas, and coding categories. Analysis of documents and materials took place as they were gathered and folded into the same coding scheme.

Summary

Methodology and procedures were implemented to carry out necessary strategies for gathering valuable data to use and gain insight into two different institutions with different grid and group typologies. Each of the two case studies presented a slightly different perspective of Douglas's (1982) grid and group cultural quadrant considerations.

The purposes of this study were to use grid and group theory to explain the culture of each institution as well as the interrelationship of professional development practices and faculty preferences in each institution. Regarding professional development in these two institutions, recommendations could be made relating to teaching, research and practice. In chapter IV, the data collected from each institution will be presented, building a representation of each university based on document collection, interviews, and observation field notes in order to give a realistic picture of the culture of each institution of this study.

CHAPTER IV

DATA PRESENTATION

The data were collected through surveys, observations, interviews, and documents from two universities. The data are presented in two parts relevant to the group of participants and include details of each institution regarding its history, organization, the participants, the arts faculty development programs, arts program needs, other models, and integration and cultural adaptation.

Part I: CT

History of CT

CT is one of the oldest government universities of southern Thailand. CT originally was a medical school established in a small fishing village in 1966. Ultimately it was expanded to five campuses in different provinces in the South with about 25,000 students overall in 2008. The name of the university has been changed from the “Southern University” to the King’s father’s name.

The traditional culture of the area has been that of Malay Muslims (80%) with Buddhist Thais, Chinese, and others making up the rest of the population. Most people speak Jawi, a Malay language written in Arabic script. Jawi is also used in parts of Malaysia and Indonesia but these countries write the national language using the Roman

alphabet. The people are similar in ethnicity and culture to the Malays of Kelantan in northern Malaysia.

Once the provincial capital was the center of a powerful independent sultanate that controlled much of what is now southern Thailand and northern Malaysia in the 16th-18th centuries. The city was an important trading port between China and India and also traded with Japan and the Middle East. Its power waned in the early 19th century and the largely autonomous sultanate paid nominal tribute to Siam. Both Siam and Britain laid claim to the area. A deal was reached in 1909 whereby Britain gave up its claims to what are now the southernmost provinces of Thailand, and Siam gave up its claims on the Malay states of Kedah, Perlis, Kelantan, and Trengganu, and the islands off their coasts (Syamananda, 1973: 143).

The South of Thailand has faced religious and ethnic tensions for years, and there has been an increasing level of violence. Malay Muslims are the vast majority in the three southernmost provinces, and they represent significant minorities in the nearby provinces. Politicized ethnic antagonism reflects long-standing economic and political inequalities (Golomb, 1985). Insurgent movements that want independence for southern Thailand have long simmered in the South. Others seek union with Malaysia. These groups have received money from outside the country. Wahhabi anti-modernism plays a role in rural Malay Muslim political and cultural separatism (Golomb, 1985).

Violence has escalated on both sides in recent years. There have been over 3,000 deaths since 2004 (McCargo, 2008). Rural public schools and Buddhist temples have been burned, and teachers, police officers, soldiers, and government officials have been assassinated. There have been frequent bombings in the three provinces. The government

response has included extra-judicial killings and mass arrests, including an incident in which over 80 young men taken prisoner after a demonstration died of suffocation when packed into a truck trailer in the hot sun for several hours. Military forces also dropped a bomb on a mosque where demonstrators had sought refuge, demolishing it and killing many people. Fear and distrust exist in both the ethnic Thai and Malay communities. Today military checkpoints exist throughout the region. Cars are searched regularly as are handbags and packages in big department stores and hotels. Both communities have suffered from indiscriminate bombing in cities. The Thai government has tried to change policy and take a more temperate approach. It has offered to fund traditional Islamic schools as part of the public school system if they will offer the eight required subjects covered by other schools along with their religious instruction. Most Islamic schools have agreed to these conditions. The government has also promised to be more attentive to local tradition, culture, and needs. The political and religious environment has had a big impact on the universities. Many ethnic Thai students and faculty members have transferred to other universities. The student population of CT has gone from being minority ethnic Malay to being predominantly ethnic Malay. Local students now face little outside competition for admittance, and the university has admitted students from Islamic schools, which have not provided a good general educational background. CT now has virtually open enrollment, and standards have dropped, leading to complaints from faculty members, who are still predominantly ethnic Thai and speak the Central Thai dialect, not the southern dialect. There is pressure for new hires to be local people, but it will take time to change the demographics of the faculty and staff. (McCargo, 2008).

Organizational Structure of CT

Administrative System of CT

CT has five campuses of different sizes and different areas of specialization. The top level of CT organization is the University Council, and CT has its own act empowering the University Council. These council members come from various backgrounds and qualifications. They are well-known in society, such as a former prime minister, a former president of the university, well-known politicians, and scholars. They supervise both the administration and academics of the university. The university president was nominated, selected, and approved by the University Council. He is the chief of administration, but operates the institution according to the policies laid down by the University Council. The president appoints vice presidents to be responsible for various programs on the different campuses. The organization and administrative chart of the university's top administrative levels are as follows:

Structure of the higher administrative system at CT

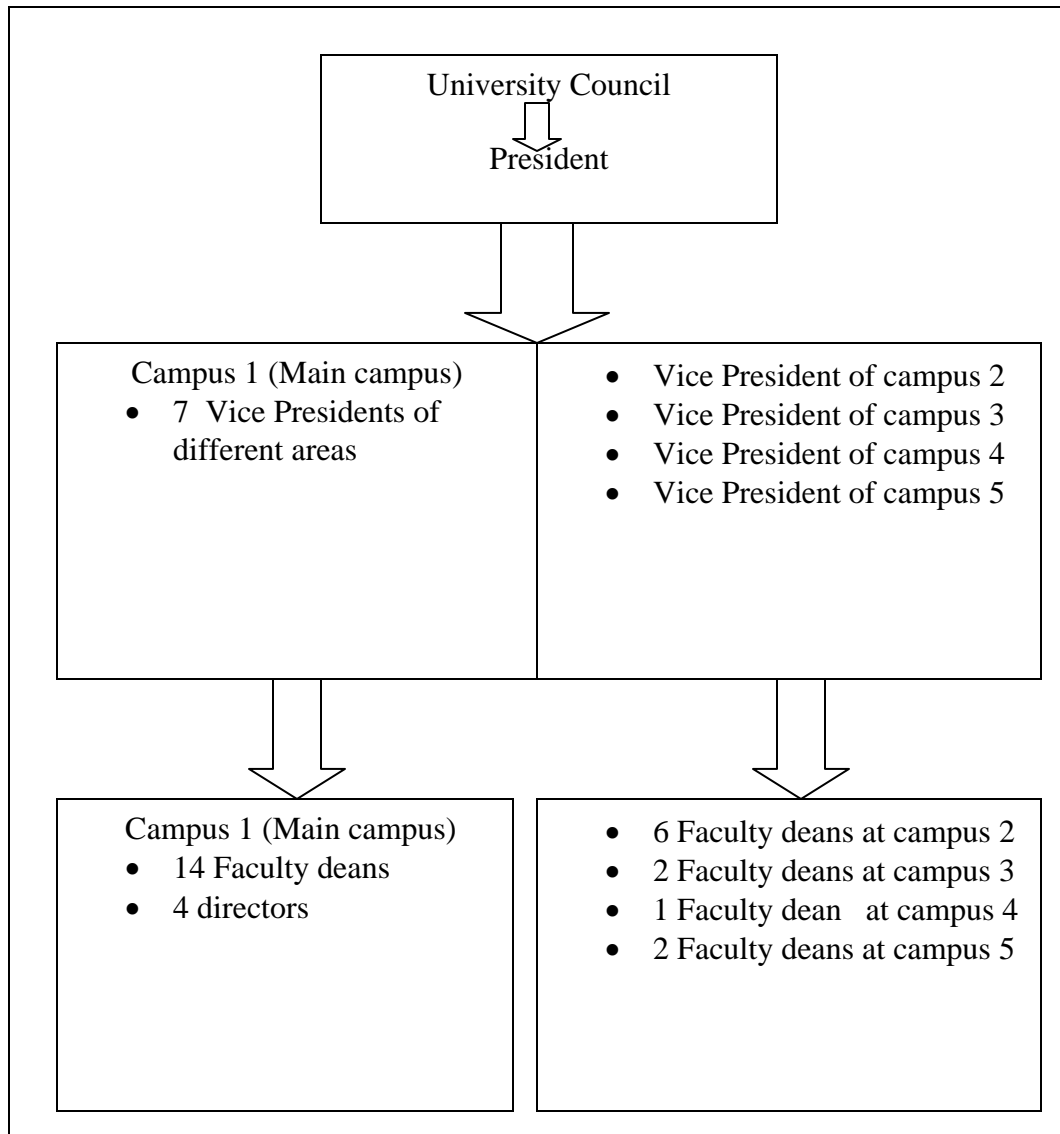


Figure 4. Structure of the higher administrative system of CT

The chart above shows the top level administration of CT. The highest authority comes from the top, the University Council, the President, the Vice President, the deans and the directors. The deans and the directors of each campus are assigned to work by

the vice president of the campus, the vice presidents of each campus are assigned to work by the President of the university, and the President is assigned to work by the University Council. Officially, every four years, the university will elect a new President and his team.

At the faculty level, deans, vice-deans, chairs of departments, and the heads of programs are responsible for faculty administration. The deans come from faculty nominees and have been recommended to the president for approval. The dean of each faculty appoints his vice-deans and assigns them to work in different areas, such as academic administration, student affairs, public relations, personnel administration, and so on. The dean can appoint as many vice-deans as he wants from selected faculty members inside the faculty to help him manage. Similar to the president of the university, the dean of the faculty will be reelected every four years and has authority to run his faculty.

The chairs of each department work closely with faculty members. They come from faculty members who have voted for them and must be approved by the dean. At this level, the chairs focus on teaching and study programs. The chair is responsible for academic work, student affairs, personnel, budgeting, and so on similar to the responsibilities of the dean, but focused on a smaller group. The chair spends most time for course work design, curriculum planning, and activities. The chair of each department does document work and reports directly to the dean and his vice dean for further discussion and management. At the staff level, the lower level in university administration, are instructors of the programs: professors, associate professors, assistant

professors, and lecturers. They are teaching in major courses assigned by the chair of each program.

At the lowest level of administration is the head of each program. A program is the smallest organization of each department. Each program elects the head of the program to work similar to the head of the department. The head of the program reports to the chair of the department.

Administrative System of CT campus 2

CT at campus 2, which is a research site of this study, has the second largest administration of CT. The campus organization includes:

- Faculties: Faculty of Education, Faculty of Humanities and Social Sciences, Faculty of Science and Technology, Faculty of Fine and Applied Arts, Faculty of Communication Science, Faculty of Political Science, Islamic Studies College, and Graduate School.
- Offices/Institutes: President's Office, Office of Academic Services, Extension and Continuing Education Institute, Cultural Studies Institute, and Faculty Senate.
- Divisions: General Affairs Division, Education Services Division, Student Affairs Division, Building and Grounds Division, and Planning Division.
- Other Departments: S/A Maritime State Study Institute, Computer Center, Supply Department, FM 107.25 Radio Station, Quality Assurance, John F. Kennedy Library, and Registrar's Office (CT, 2009)

There are about 1,266 staff members in CT campus 2, which includes about 600 instructors, 200 officials, and 400 support staff. Most workers are of Thai nationality;

only a few are foreigners. Most workers and instructors stay in university housing located inside the university (CT, 2009).

There are about 9,000 students at CT campus 2. Most are undergraduate students, with four-year programs and five-year programs. About 80% of the student body is Muslim from the southern area near the university. Half of the students stay in university dormitories (CT, 2009).

The Participants of CT

There are two groups of arts faculty members who teach at CT: the art education instructors group and the fine arts instructors group. There are all together 23 arts instructors in CT (5 art education instructors and 18 fine arts instructors). Only 17 participated in this study (4 art education instructors and 13 fine arts instructors, or a total of 73.9 %). The fifth art education instructor is the researcher, and the four fine arts instructors not participating were new hires as yet insufficiently familiar with the university's faculty development programs to form opinions about them. The participants are:

C1 completed a bachelor's degree in art education from CT and a master's degree in art education from a Thai government university in Bangkok, has been teaching for 5 years.

C2 has a master's degree in fine arts from the Fine Arts University, taught at Arts College for 10 years, and stays in university housing.

C3, an assistant professor from the art education section, has a bachelor's degree in art education from CT, has a master's degree from a government university in Bangkok, has taught in the art education section for 7 years.

C4 graduated with a bachelor's degree in art education and a master's degree in art from a Thai government university in Bangkok, taught at a private university, married and stays in university housing.

C5 graduated with a master's degree from the Thai dance program of the Fine Arts University in Bangkok.

C6 has a master's degree in printmaking from the Fine Arts University, and has been teaching for 5 years.

C7 has a master's degree in Thai classical art from the Fine Arts University.

C8 graduated with both a bachelor's degree and a master's degree in painting from the Fine Arts University, and has been teaching at CT about 5 years.

C9 finished a master's degree in art education from a government university, and has been teaching for 20 years.

C10 graduated from the dance and performance program at CT with a bachelor's degree, and has been teaching about 3 years.

C11 has a doctoral degree in music education, taught music at the university's demonstration school for 10 years, and recently became a music instructor in the Faculty of Fine and Applied Arts.

C12 has a master's degree in art education degree from a government university and is currently studying for a PhD, has been teaching for 15 years.

C13 graduated with a fine arts degree, and has been teaching for 5 years.

C14 finished a bachelor's degree from the Fine Arts University with a major in sculpture, and has been teaching for 1 year.

C15 graduated with a master's degree in anthropology from the Fine Arts University, and has been teaching music and dance for 3 years.

C16 graduated from the Faculty of Fine and Applied Arts, and has been teaching for 3 years.

C17 graduated from the Faculty of Fine and Applied Arts and has been teaching for 4 years.

Table 2. Ages and genders of the participants of CT.

| Number of participants in the study | | | | Age of the participants | | | | | | | |
|-------------------------------------|------|--------|-------|-------------------------|-------|-------|-------|-------|-------|-------|--------------|
| | Male | Female | Total | Less than 25 | 25-30 | 31-35 | 36-40 | 40-45 | 46-50 | 51-55 | More than 55 |
| CT | 13 | 4 | 17 | - | 4 | 2 | 5 | 3 | 1 | 2 | - |

Source: CT 2008.

Table 3. Degrees and years of teaching of the participants of CT

| Level of degrees of the participants | | | | Years of Teaching of the participants | | | | | |
|--------------------------------------|-----------------|---------------|-----------------|---------------------------------------|------|-------|-------|-------|--------------------|
| | Bachelor degree | Master degree | Doctoral degree | Less than 5 years | 5-10 | 11-15 | 16-20 | 21-25 | More than 25 years |
| CT | 4 | 13 | - | 5 | 8 | 2 | - | 1 | 1 |

Source: CT, 2008.

The art education instructors group

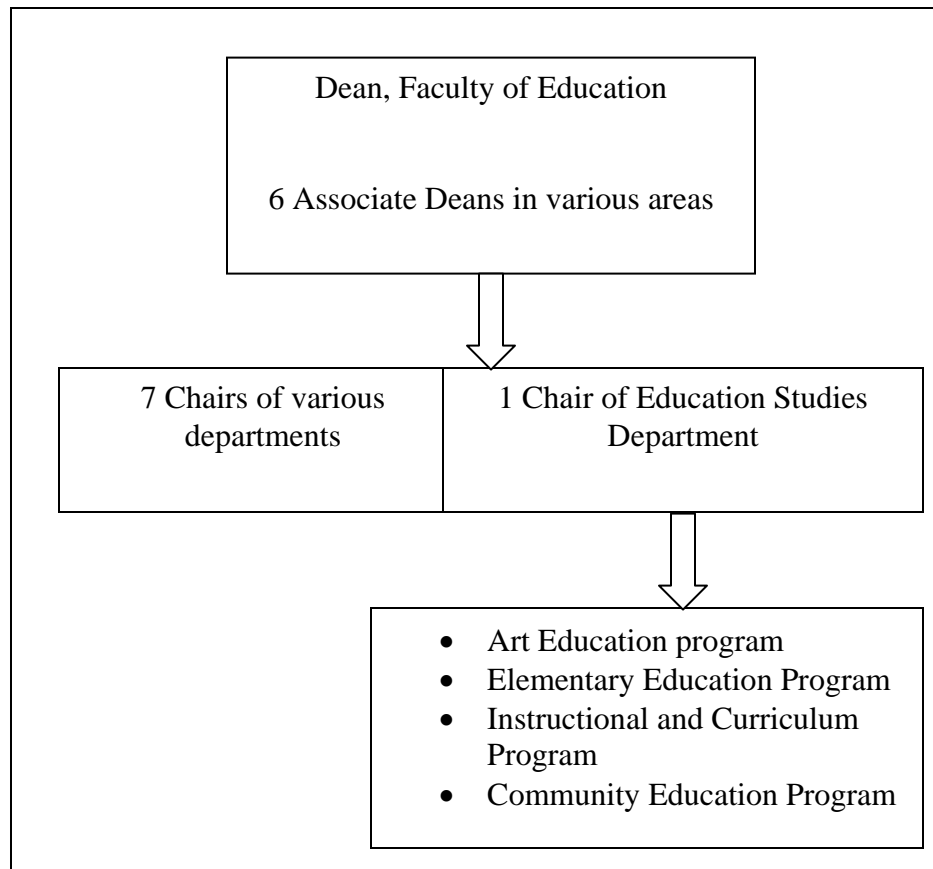


Figure 5. Structural administrative system of the Art Education Program of CT

The chart above shows the links of the Art Education Program, which is under the Educational Studies Department, Faculty of Education, located at CT campus 2. The Art Education Program has provided a major in art education for bachelor's degree students since 1990. The Art Education Program's aim is to produce art education students with a bachelor's degree in education to teach in primary and secondary schools, mainly in the southern provinces of Thailand. Physically, the Art Education Program has its own space for teaching and learning separate from the other buildings of the Faculty of Education.

Each art education instructor has his or her own office. They share studio spaces and classrooms. Instructors sign their names at the department chair's room when they go to work. They are supposed to sign in every day, but it does not have to be exactly every day. The instructor can sign in one or two weeks later. The head of the art program is responsible for department meetings, art education program planning, and so on. All art education instructors are equal in term of teaching load, sharing facilities, sharing program activities, and so on. The head of the program will have a meeting for any important events and all instructors are encouraged to act equally. They have a lot of freedom to manage their own classrooms and their own teaching schedules.

This group of art education instructors teaches studio courses and art education courses. There are five full-time instructors, one female and four males. Two are Christian and three are Buddhist. They are all married. Of the full-time instructors, one is an associate professor, two are assistant professors, and two are instructors. They all have master's degrees, four with a Master's of Education in art education and one with a Master of Fine Arts in illustration. All art education instructors stay in campus housing provided free by CT. The Art Education Program only teaches bachelor's degree students. There are 87 students, 90 % Muslim students and 10 % Buddhist students. They all major in art education. All of the art education students are from the southern part of the country (CT, 2009).

Administrative structure of the Faculty of Fine and Applied Arts

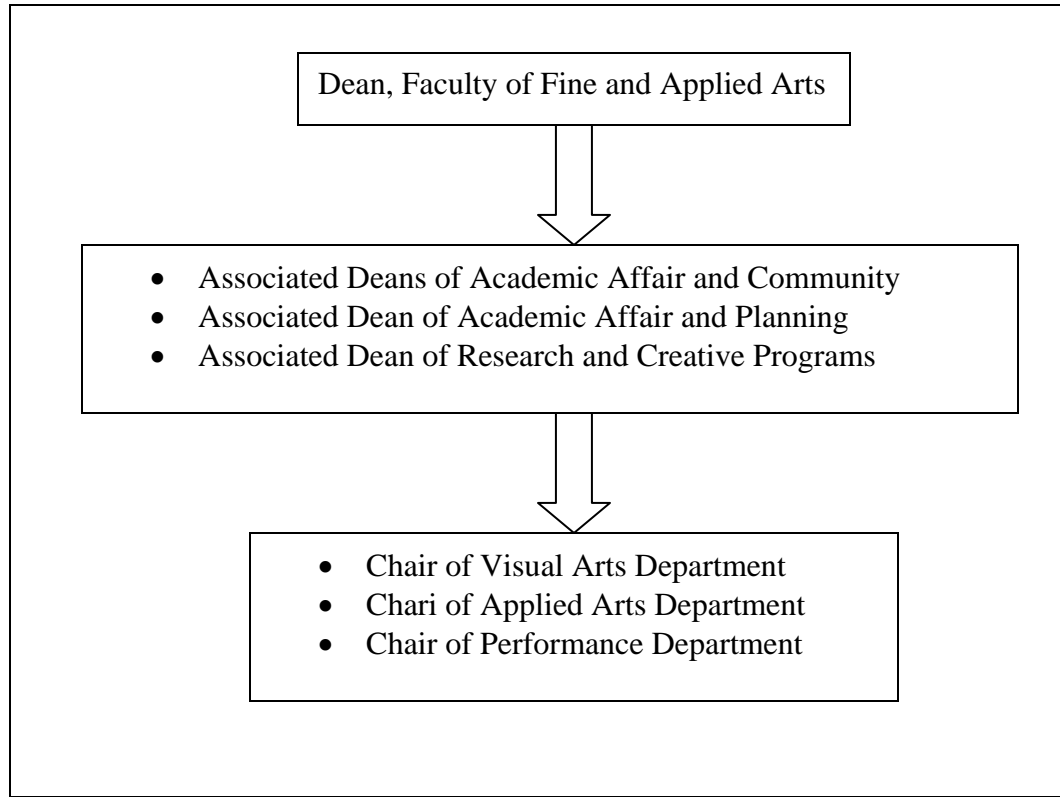


Figure 6. Structure administrative of the Fine and Applied Arts of CT

The chart above shows the administrative levels in the Faculty of Fine and Applied Arts at CT. It is a new faculty a new faculty established in 2002. There are three types of teaching programs offered: visual art and applied art, music, and performance. In December, 2008, there were 15 fine arts instructors. There were a total of 108 students, 95% are Muslim and another 5% are Buddhist. Most students are from the three southernmost provinces, Yala, Narathiwat, and Pattani (CT, 2008).

Physically, the Faculty of Fine and Applied Arts has a large building previously occupied by the Faculty of Humanities and the Southern Studies Center, both of which later moved to new buildings nearby. Each lecturer has his or her own office and

classrooms for teaching. They come and go to work on their own schedules. The dean holds meetings with his team at least once a month. Since the dean and his staff are young, aged from 20-50, they call each other as “Pee” and “Nong” or “elder” and “junior” like kin do. They are very new in teaching experience. The dean himself did not hold any administrative level before he came to be the dean of the Fine and Applied Arts Faculty. He graduated with a master’s degree from one of the government universities in Bangkok, and later taught at the Art Education Program at the Faculty of Education for two years. When the university designed the new Faculty of Fine and Applied Arts, he was officially transferred to be the first dean, and he has been in his position for six years.

The university recently hired more new arts instructors who graduated with master’s degrees to teach different subjects. There has been a lack of instructors in some areas of study, and the dean and his committee tried to solve the problem by selecting good students from the department to accept teaching positions.

C1 mentioned: “There are not enough instructors for dance and performance, so the department selects junior and senior students who perform well and have good grades to be instructors. After graduating with their bachelor’s degree, they will receive tuition and also some money for their expenses while studying for a master’s degree... We have sent newcomer instructors to study for higher education; already three of them are studying for higher degrees now in three Thai universities. When they graduate, they will come back and teach here.”

Faculty Development Programs of CT

CT's Vision

- To be a leading research-based university in Asia, fulfilling its inspiration of producing internationally recognized graduates, actively engaging in providing services to the community, taking a leading role in the preservation and enhancement of the national heritage in arts and culture.

CT's Mission

- To develop the university into a society of learning based on multi-cultural backgrounds and sufficiency economy principles, and to allow the general public an easy and convenient access to learn and gain from whatever forms and sources of knowledge are available at the university.
- To build up expertise and take a leading role in areas of study consistent with the inherent potential of our locality and create a linkage to the global network.
- To integrate and apply knowledge based on practical experience to teaching in order to instill intellectual wisdom, virtue, competency and an international world-view vision in our graduates (CT, 2009).

In an effort to improve education and raise all levels to international standards, the Thai government now requires that all teachers at primary, secondary, and tertiary levels engage in research to receive promotions or significant pay increases. Many high schools and universities have established English programs in which all subjects except Thai are taught in English. Thailand hopes to attract international students to its programs, but the standards in the English programs are low, even at leading universities.

University faculty members are pressed to upgrade their skills and provide training for public school teachers who must now do the same. Faculty members are urged to attend seminars, engage in research, present conference papers, and study for advanced degrees, particularly doctorates. There is fairly generous funding at the university level for research projects that produce publishable results, but the money is transferred only when the work is published. Publication in international journals is especially valued. There is increasing funding for faculty to pursue doctorates in Thailand or abroad and to attend specialized training abroad.

CT's faculty development programs have a variety of forms and formats. There is funding for advanced study in Thailand and abroad, for research projects, and for seminars.

CT requires all faculty members to submit a Terms of Reference (TOR) form (see APPENDIX G) twice a year to their department head. The form requires a listing of teaching assignments, academic and administrative work, research, publications, student activities, etc. with a description of each, the goals, an evaluation of performance, and references to attest to these activities.

CT has services to help instructors meet requirements. All faculty members have been provided with laptop computers and help is available at the Computer Center and other specialized centers at the university. Research, seminars, and specialized department programs are funded.

Faculty members are also expected to participate in the 5S Program. In Thai this program consists of *sasang*, *sa-ard*, *saduak*, *sukalaksana*, *sang oopanisai*, or inspection, cleanliness, need, convenience, and good attitude. This involves "voluntary" work on

selected holidays once or twice a year to clean and organize the workplace and make it environmentally friendly.

KPI or Key Performance Indicators use financial and non-financial metrics to define and measure progress toward organizational goals.

“KPIs are frequently used to ‘value’ difficult to measure activities such as the benefits of leadership development, engagement, service, and satisfaction. KPIs are typically tied to an organization’s strategy...KPIs differ depending on the nature of the organization and the organization’s strategy. They help an organization to quantify knowledge-based processes” (Wikipedia, 28/12/2511).

The Key Performance Indicators (KPIs) for CT are used to measure and quantify each faculty’s knowledge-based processes. Each faculty also uses the KPI with different units inside the department, so that all faculty members are responsible for making the faculty KPI meet the recommendation levels of the university. The Terms of Reference forms that each faculty member must submit go into providing some of the metrics of the KPI form (see APPENDIX F).

The KPI form at CT quantifies the percent of permanent faculty with research published and/or cited at national and international levels, percent of permanent instructors with grants from the department or outside the faculty for research or creative activities. It includes the percent of permanent faculty with doctorates, percent who participated in academic meetings or presented their work at national and international conferences. It also includes information on the ability of students to find jobs, especially in their field of study, the satisfaction of employers with these students, and any awards

or special recognition students or graduates have received at national and international levels in the past three years. Modernization of computers and other equipment and systems to guarantee internal quality are also considered.

There is great pressure at all levels of the university for faculty to participate in faculty development programs, publish research, present papers, etc. and help their departments meet improving quantifiable goals.

C1 mentioned: "... The university has supported both master's degrees and doctoral degrees. Each instructor can choose to study either in Thailand or abroad... already three of them are studying for higher degrees now in three Thai universities. When they graduate, they will come back and teach here...each instructor can get promoted to be assistant professor, associate professor and also full professor. And another type of faculty development program would be the teaching quality of each instructor. The university provides many seminar programs on teaching, both theory and practice. Each instructor could bring the knowledge from seminars to adapt into their teaching and follow the government curriculum guidelines...The department holds this type of activity every month, and it has been done over two years already."

C2 mentioned that, "CT has many good programs for faculty. I joined ... the seminar for newcomer faculty members, which is about instructional methods, how to prepare for class lessons, and teaching techniques...The professors who come to the seminars can improve their teaching skills, and we still make some connections after that. CT does not do faculty development programs specifically for the arts people...we learn about organizations and other things that would be more useful for us also."

C3 mentioned, “The university provides many programs, such as in service-training, seminars, continuing education, and research funding, which are for all university faculties, not just for the arts instructors. It is for all instructors. CT has the KPI system, which can help instructors to upgrade their jobs and attain higher positions in their career. For the art education instructors, they are well supported with the computer system, notebook computers, and a computer room. They can manage their own time of teaching, plus they have their own offices in their own buildings with classrooms.”

C4 mentioned, “There are several faculty development programs provided by the university. A program that I see is very good and modern is the teaching and learning by using the Visual Classroom Program, and another good one is the teaching how to use notebook computers for instructors to use for teaching and learning. I found it good. I have used the Visual Classroom with many classes that I teach.”

C5 mentioned, “The university has a plan for each department to open opportunities for instructors to upgrade themselves. The university will provide funding for faculty development with many programs. Each faculty member has been provided with B10, 000 (about \$285) each year to participate in any type of academic activity. There was also funding from B10, 000 to B50, 000 available for doing creative work. The fine arts faculty also travels to other institutions to exhibit faculty art work. Each instructor can ask for this amount of money by making an official proposal to the dean and apply for the program that the instructor would like to join. A committee inside the department looks at the instructor’s application. For previous projects, I used this type of funding for international music lessons in a private institution. The university also uses

the TOR of the workload for each instructor every six months. The TOR will include details about the teaching load, which is about 10 credits per semester, and other things count like 60% for research, 20% for academic work, 10% for community work, and 10% for other. The fine arts instructors can produce creative art work to include in the TOR as equivalent to a research paper. They must write 5 chapters of the processes of the art work, which counts as one research paper. They also can use their art work as part of their application for promotion in the future.”

The answer to the question about available faculty development programs could be summarized that at CT the art education faculty mentioned in-service training programs, seminars, money for continuing education for advanced degrees, and research funding. The faculty was provided with laptop computers and good computer support. There is funding for publishing work, textbooks, and research papers, as well as for visual classroom materials. However, there were also complaints that the university did not see the importance of specific arts faculty development programs.

The Faculty of Fine and Applied Arts mentioned funding for creative art and for research as well as for study for doctorates. Each faculty member was provided with B10, 000 (about \$285) each year to participate in any type of academic activity. There was also funding from B10, 000 – B50, 000 available for doing creative work. The Fine and Applied Arts Faculty also traveled to other institutions to exhibit faculty art work.

Arts Faculty Development Program Needs at CT

While there are many programs provided by the university, there are also some felt needs as follows:

C1 mentioned, “Our work at this university proceeds well because of our teamwork; everyone helps each other in developing the arts program. One field of knowledge is related to another and that helps us with developing direction. It is convenient to focus on which direction we should aim for. To improve the condition inside the organization, first, the university should take care of the instructors’ quality of living and quality of teaching. The university should look at all dimensions —physical environment, educational technology, and teaching preparation. The university should seek academic publications in any type of journal, both inside Thailand and abroad. Finally, the university should motivate each instructor to do their job and live with each other in the university environment with more happiness.”

C8 said, “There should be improvements in learning and teaching methods. The organization should co-operate in teaching and learning to help instructors with better planning and so on. For the fine arts instructors, everyone should be encouraged to create art work, for whatever they create would become knowledge about art and they can pass on their knowledge to their students. I also would like to recommend the university make up a program which can bring instructors to either train or go visit other institution so that the instructors can see their mission, visions, and ideas and that can help them adapt ideas for use in their own institution.”

C10 mentioned, “I have many things in my mind for developing myself in teaching in the university. First, I would like to go on for a master’s degree at a good university in Thailand or abroad, if possible. Second. I would like to attend any type of course that relates to teaching. Third, there should be exchange programs between universities, especially in the arts fields, both inside Thailand and at the international

level. And fourth, there should be an opportunity for instructors to go abroad as visitors. And the university should support that with funding too.”

C11 mentioned, “I would like the university to help with continuing higher education, research, and self-improvement projects. There should be more funding for arts fields, particularly music and architecture. The university should be paying more attention to the bachelor’s degree level.”

In summary, 3 of 4 members sought opportunities for art instructors to exhibit their art work, more opportunities to attend seminars specifically aimed at art education, more up-to-date technology and information, better equipment for studio art courses so a wider range of courses could be taught and more creative work done, and more chances to study abroad.

Responses shown for three of them suggestions and expressed considerable frustration with current arts faculty development programs, seeking more input and more interchange of ideas. Besides more support for research and study abroad, they felt they needed more time to do creative work. They suggested exchange programs on and off campus, art internships and exchange programs at the national and international levels, and more opportunities to visit art studios and art institutions as well as more opportunities to share their ideas and perspectives. One suggested that each instructor should join a professional organization.

Eight mentioned the need for help in finding information about publishing arts articles and help with translating articles into English so they could be published abroad. There was also a felt need for more pedagogical help, more focus on the teaching process in faculty development, not just on research and their disciplines.

Ten expressed frustration about the complicated evaluation process, the top-down nature of the department's administration, and their lack of input in faculty development programs. Music and performance faculty felt they did not receive the same support that the visual arts program did. They stressed the need for better performance spaces so they could improve their teaching and provide more realistic training for their students.

Other Models for Arts Faculty Development Programs of CT

There are some institutions which arts instructors recommended as good examples of faculty development models:

C1 mentioned, "I would like to recommend Chulalongkorn University, especially the Art Education Department."

C5 mentioned, "I would like to recommend University of Malaysia and the University of Hawaii. The reasons are that the University of Malaysia has good arts faculty development and the University of Hawaii also supports art work well. Asian art is preserved well in Hawaii. And art in Hawaii is well-supported by the people there."

C8 mentioned, "Instead of looking at others and making comparisons with other universities, one should look at his or her own university and find the strong points of his or her university. Normally, the university already provides opportunities for each instructor to have freedom to develop oneself. However, whatever they want to do, there must be an agreement with the university committee first. It is up to the committee to make decisions."

C11 mentioned, "Tokyo University of Arts and Music, Mahidol University, and Mahasarakham University are good as models for arts departments."

C14 mentioned, “In increasing arts instruction quality, there are some universities that I would like to recommend, such as Sinlapakorn (Fine Arts) University, Chiang Mai University, and Lad Krabang Technology University.”

Integration and Cultural Adaptation of CT

Many suggestions and comments were made about how to integrate teaching with research and creative work and the need to adapt programs to serve the local community.

C1 mentioned, “The university focuses on instructors doing research, but for the art instructors, they are focused on creating art work rather than research papers. They are more practice than theory. So, I would like to recommend that in the future, if the university would like to get new instructors, they should look for those who can be researchers as well as creators in the hope that faculty development can be covered in all areas. The university should also look outside the university for funding, which has more variety of types and different fields. There should be funding both for long lengths of time and short lengths of time.”

C4 mentioned, “The university should focus on teaching as the primary matter, and research as minor. And for the art instructors, they need materials for creating work; without materials and equipment, they cannot perform their job properly.”

C5 mentioned, “Normally the university provides opportunity for each instructor to develop themselves with freedom, but that freedom is limited by the administrators. There are many levels of work. In the case of studying abroad, the university should support 100%. Sometimes the university provides an opportunity for instructors to improve themselves, but the department administrators are not supportive. Then, the problem comes from the lower administrative level. For me, I would like to go study

abroad as the university suggests, but my dean and my department administrator did not support me.”

C8 mentioned, “There should be opportunities for persons who have different ideas from others. Their ideas and thoughts can be different; however those ideas can be used in the organization as a group. To build a good organization, the organization must look for its own quality and also build good relationships both inside and outside.”

C9 mentioned, “To help the university improve quality, faculty development is necessary. Each instructor should plan and be eager to develop oneself at a higher level of work. At the same time, the university should encourage with new technology and advanced processes. The administrator should have a good heart and be realistic about supporting faculty development, not for one person, but for the whole university.”

C14 mentioned, “Every exhibition project should have time; the art work should be exhibited both inside and outside continuously; academic work and research work should be done continuously so that they will be good example for students and the public at large. Technology and materials that can support instructors while they are working should be of good quality and should be sufficient.”

C15 mentioned, “There should be more space in public for art instructors to hold seminars, meetings, present research papers, and talk about their research work... We have good arts instructors, but our team work is not strong. We are so individualist. There should be more talking and working with each other.”

Seven faculty members of the Faculty of Fine and Applied Arts of CT mentioned the need to adapt to the local cultural environment and provide something for the local community. One spoke thoughtfully about the instructors having studied classical Thai

art with its Buddhist references and symbols in Central Thailand. “We are not Muslim...We teach what we know. We do not have enough knowledge about Muslim culture...This is our weak point.” The arts curriculum in both universities was similar to that of universities elsewhere in Thailand but not adapted to the local culture.

Another faculty member mentioned that dance and drama students were often invited to perform inside and outside the university and were well-known and popular, but their academic work suffered as a result.

In summary, CT faculty commented on the problems of teaching Muslim students. CT faculty mentioned the problem of Muslim students in performance and dance since they cannot dress as other Thai do, and that affects the aesthetics of the performance. The number of fine arts students at CT has decreased dramatically as ethnic difficulties in the South have increased. Good students from outside the southernmost provinces will not attend school in this area. In the current academic year (2008-2009), there are no new performance students.

Part II: RT

History of RT

RT is 950 kilometers south of Bangkok, located on the Malay Peninsula and the Gulf of Thailand. It is located in a province with a population of about one million. Three major ethnic groups live here: Thai Buddhists (66%), Malay Muslims, and smaller populations of Chinese and others. The majority of people speak the southern dialect of Thai. The city where the university is located is the administrative capital of the province, and nearby is an important port, commercial and transportation center.

RT has a long history. In 1949, the government set up a teachers' college to provide teachers for the nation. After five years of development, the teachers' college was called "College of Education." The college thereafter set up branches in different parts of the country, one in the north, one in the northeast, one in the south, and a few more in the central part of the country. The branch in the south was set up in 1968, to be one of the teachers' colleges supported by the government. This southernmost branch campus of the College of Education in Bangkok offered a bachelor's of education degree. It began by offering only a two-year program for those students who had already graduated from a two-year normal school; only selected students could attend the college program. Those students were from others part of the country as well as locally, and the government paid for their studies. They studied in a two to three-year program and received a bachelor's degree. The college originally offered only some specific majors, such as chemistry, English, Thai, and history. Later the university began to accept workers from government organizations as well as teachers to continue studying for a bachelor's degree.

In 1970, the College of Education in Bangkok was given a new name from the king, meaning the beauty and delight of the city, and other campuses also changed their names accordingly. The university from then on opened as a four-year college program and offered undergraduate courses for students who had graduated from high school as well as for those who wanted to continue for the third and fourth year programs. The university has served the community for many decades, and in 1992, the university became an independent public university, breaking off from the original college in Bangkok. In 1996 it had its own independent administration. Later the name of the

university changed again to be “RT University,” which means university of the south.

The university academically focused on the Faculty of Humanities and Social Sciences, the Faculty of Science, Faculty of Education, and the Institute for Southern Thai Studies.

Organizational Structure of RT

Recently, the university has established an extension campus to a nearby province, to serve the local community. The university recently changed its governing structure to become an autonomous public university, which gives it more freedom to set its own curriculum, tuition fees, and select its own faculty. It continues to receive some government money but is not subsidized as much as non-autonomous public universities.

RT draws students from around the country but predominantly from the South. About 10,000 students are enrolled on two campuses with about 8,000 on the main campus. More than 70% are ethnic Thais (RT, 2008). The Faculty of Fine Arts was established in 1993; previously it was a department in the Faculty of Humanities. RT is well-known for teaching and performing traditional dance, drama, and music of the South.

Administrative system of RT Campus 1

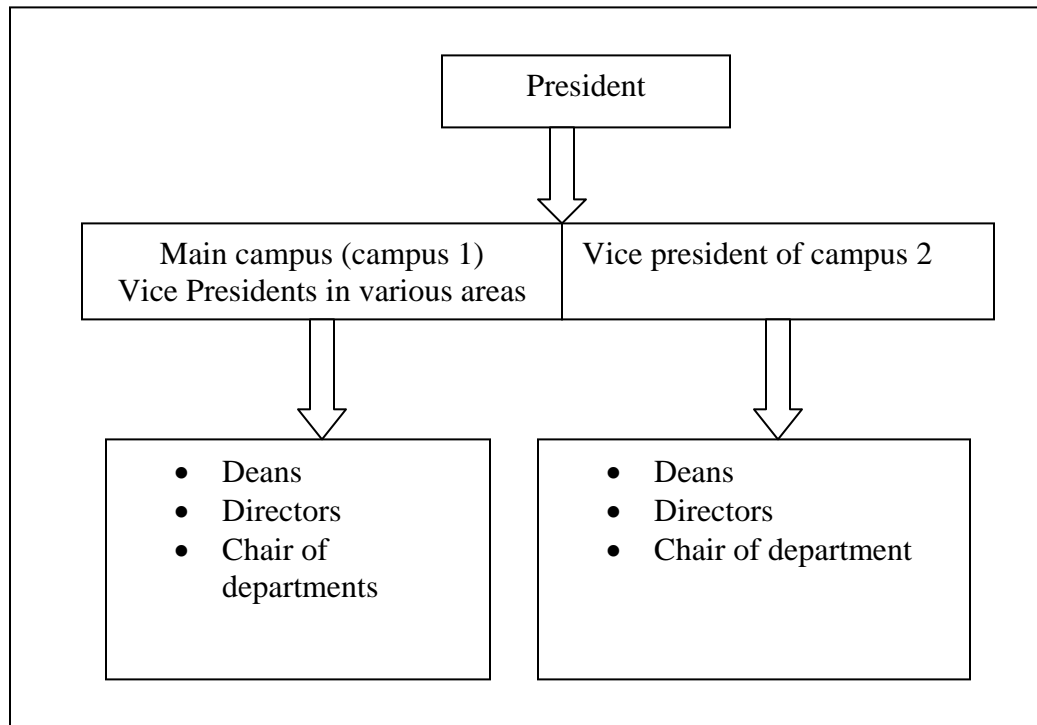


Figure 7. Structure of the higher administrative system of RT

The chart above tells the administrative levels from top to lower levels of RT. Their levels within this structure are similar as those of other government universities. The hierarchy runs from the president to the vice presidents, deans, directors, and staff members.

RT has eight faculties: Faculty of Humanities and Social Science, Faculty of Science, Faculty of Education, Faculty of Fine Arts, Faculty of Health and Sports Science, Economics and Business Administration, Technology and Community Development, and Faculty of Law. The university has three levels of degree, bachelors, master's, and doctoral degrees, and it serves both traditional and nontraditional students.

Administration of the Faculty of Fine Arts at RT

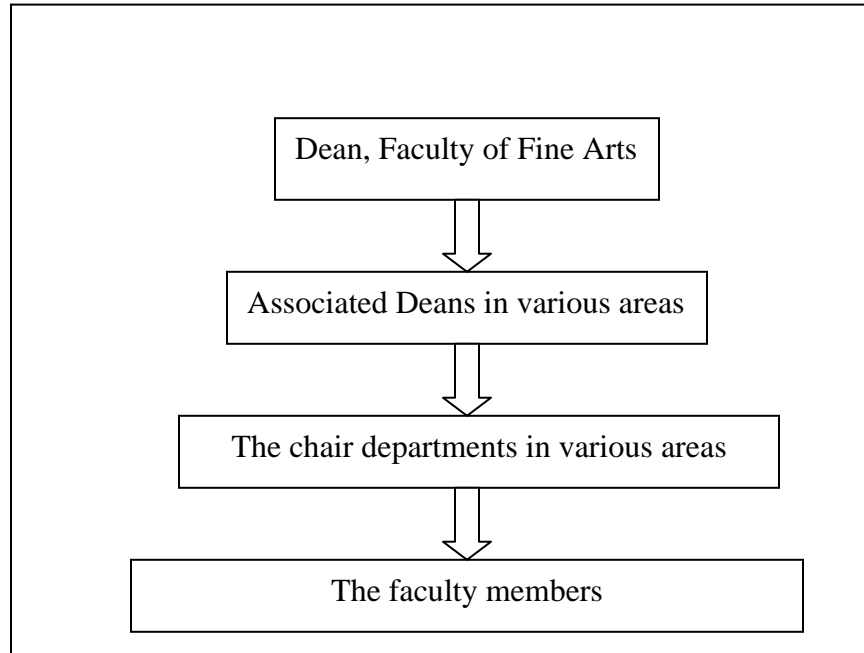


Figure 8: Structural administrative system of the Faculty of Fine Arts of RT

The chart above tells the administrative level from the top to lower level of the Faculty of Fine Arts at RT. Their levels within this structure are similar as those of other Faculties. The hierarchy runs from the dean to the vice dean, the chair, and the staff members.

The Participants at RT

RT's Vision:

- RT University strives to be a center of learning and a source of knowledge in local social wisdom and culture, especially in relation to southern Thailand, and to develop expertise, particularly in the fields of social sciences, natural sciences, and technology to a high international standard.

RT's Mission:

- RT University strives to develop human resources to possess knowledge, virtue and morality. It promotes the quality of life and economic capability to wisely manage resources and to foster a sustainable environment through the application of education and research and academic knowledge, thereby strengthening the quality of Thai society as a society of wisdom and knowledge (RT, 2009).

Physically, RT campus is in the center of the provincial capital surrounded by shops and government offices. The front gate is near the road of the city, easy to access by the city buses and local transportation. Next door, wall to wall is one of the government colleges serving local needs.

The Fine Arts Faculty has a relatively short history. The first art class opened in 1989, as an elective course in the art and culture department. The second art course opened was music in the Faculty of Humanities. Later in 1990 both music and art were joined and set up as the fine arts department and opened the visual arts major, but still under the Faculty of Humanity. In 1993, the university established the Faculty of Fine Arts and opened three areas of study: Thai Music and International Music, Dance and Drama Performance, and Visual Arts.

Some of the older instructors transferred from the Faculty of Humanities to teach at the Fine Arts Faculty. The visual arts instructors have offices located in the main art building. The music and performance spaces are in another building nearby. There are bulletin boards with pictures of each instructor near the secretaries' office.

According to its recent websites, RT's Faculty of Fine Arts, at the time the researcher looked up the numbers of fine arts faculty members, there were only 29 arts instructors on the list, but very recent new hires have brought up to 38 arts instructors. However, the new hires were not included in the study as they had had insufficient time to form opinions about faculty development programs. Three majors are provided for bachelor's degree students: visual arts, Thai music and international music, and dance and drama performance. The dean of the Faculty of Fine Arts is female. One of instructors graduated with a master's degree from the United States of America, and the rest graduated from universities in Thailand. There are 28 males and 10 females; 37 are Buddhists, and 1 is Muslim. All together there are 403 fine art students. (RT, 2008). 80% of the students are Buddhist and 20% are Muslim. Thirteen fine arts instructors from RT participated in this study. The distance from the researcher's campus and the lack of personal and institutional ties made finding respondents at RT more difficult.

There were nearly 40 art instructors at RT, but only 13 of them participated in this research study.

. R1 graduated with bachelor's degree in fine art.

R2 has a bachelor's degree and a master's degree in Thai music.

R3 is an administrator of RT University, has been teaching about 10 years, and has a master's degree in fine art.

R4 has a master's degree in music from a public university in Thailand.

R5 has been teaching over 20 years, and has a master's degree from a Thai university.

R6 has a master's degree in music education from a Thai university, and has been teaching over 25 years.

R7 has been teaching for two years, and has a master's degree in fine art.

R8 has been teaching for three years.

R9 has been teaching for three years.

R10 graduated with a bachelor's degree from RT, and has a master's degree in music education from a Thai university.

R11 has a master's degree in music from a Thai university.

R12 has a master's degree in printmaking from the Fine Arts University in Bangkok.

R13 has a master's degree in Thai arts from the Fine Arts University, and has been teaching for 6 years.

Table 4. Ages and genders of the participants of RT

| Number of participants in the study | | | | Age of the participants | | | | | | | |
|-------------------------------------|------|--------|-------|-------------------------|-------|-------|-------|-------|-------|-------|--------------|
| | Male | Female | Total | Less than 25 | 25-30 | 31-35 | 36-40 | 40-45 | 46-50 | 51-55 | More than 55 |
| RT | 12 | 1 | 13 | - | 3 | 5 | 1 | 1 | 2 | 1 | - |

Source: RT, 2008.

Table 5. Degrees and the years of teaching of the participants of RT

| Level of degree of the participants | | | | Years of Teaching of the participants | | | | | |
|-------------------------------------|-----------------|---------------|-----------------|---------------------------------------|------|-------|-------|-------|--------------------|
| | Bachelor degree | Master degree | Doctoral degree | Less than 5 years | 5-10 | 11-15 | 16-20 | 21-25 | More than 25 years |
| RT | 1 | 12 | - | 3 | 7 | 1 | 1 | - | 1 |

Source: RT, 2008.

Faculty Development Programs of RT

RT also provides faculty development programs and activities similar to RT with support for advanced degrees, research money, and seminars. Faculty members must also complete regular updates of their teaching, research, publications, etc. though this is done informally without an official Terms of Reference form. The university has also recently set Key Performance Indicator (KPI) goals, thus pressuring the departments to come up with quantifiable results.

R1 commented, “RT has a funding organization to support faculty development programs. This funding organization will support faculty to pursue higher education for master’s degrees and doctoral degrees. There is an English training program for all faculty members at RT that takes place all year round. Every instructor can join at their convenience. This English training program is to help prepare for the Test of English as a Foreign Language (TOEFL) so they can qualify to study abroad. I join when I have time.”

R2 mentioned, “RT has no specific type of faculty development program. There are no clear rules on funding or the type of research needs, and the paperwork requirements of the application are onerous. The funding project is only written in the plan of the department. Since I have been working in this university, there has been no faculty development program for the arts people, but I know there is funding available for studying in higher education. It is not just for the arts people but for all faculties. But for research funding, the fine arts people have received less than other faculty members, especially music can get very little support for doing research.”

R3 mentioned, “RT has many faculty development programs, such as these three programs: the seminar in teaching in general, the higher education program, and research funding in art and culture.”

R5 mentioned, “The new department committee includes only the new faculty members. I don’t know about new planning for the department.”

The fine arts faculty development program appeared to have fewer programs and less clear-cut goals than at CT. There were scholarships for advanced study but these were not 100% funded. However, there is an English training program for any interested instructors to help them prepare for the Test of English as a Foreign Language (TOEFL) so they can qualify for study abroad. There is also funding for research and creative work, but the faculty complained there were no clear rules on funding or the type of research needs, and they found the paperwork requirements of applications onerous.

Arts Faculty Development Program Needs at RT

R1 mentioned, “I would like the university to support these: first, higher education to upgrade instructors’ education; funding to support training and seminars in Thailand and abroad; decrease the workload for instructors so they would have time for self development, adding new knowledge, and preparing for higher education; decrease teaching time, so that they can spend more time doing research; the university should provide 100% funding and expenses that are necessary for faculty development.”

R2 mentioned, “There are no clear faculty development programs in our university. I do not know the goal of faculty development in the Faculty of Fine Arts, but I know that there is a scholarship program for continuing higher education available, which the university still supports in part. The scholarship is not specifically just for arts

faculty, but for all instructors; every instructor can ask for a scholarship if they are qualified. I would like the university to make an official announcement about the faculty development program, and would like to see the university really making an effort to support the faculty in both scholarship and funding for teaching materials.”

R5 mentioned, “I would like to see the university make plans for faculty development. There should be a department plan each year. Everyone should share their point of view in planning.”

R7 mentioned, “There are several changes I would like to tell you. I would like to see the organization have less authority. There should be more democracy in power. Faculty development program are the focus of higher levels of administrative university planning, and those who have high power. They are not making clear support. Each department has different types of work, different theories and practices, and the evaluation form should be suitable to each particular field, not use the same measure for all. There are some cases of corruption inside the administrative office. We need honorable people to work in higher levels of administration. Since we are too far away from the capital, it is difficult to send any work to contest, to get the prizes. So the university must try to find a way to make each faculty member be more energetic, more active in working. And finally, the university should create good projects which could be of benefit to local people and those people who work in local art, not only support the projects that can make pocket money.”

R8 mentioned, “I would like the higher administration to make up a new kind of official application which would be easier to ask for funding support. Now I feel there is too much red tape (complicated paperwork), too many steps to follow. I felt bored asking

for funding. I would like to go to India, but I will not ask for official money. There are too many questions. I will use my own money, just to avoid the official paperwork. As you can see, they have not tried to support us to go get knowledge which is related to our teaching. As instructors, we have a lot of subjects to teach, a lot of activities to do. We as art instructors should have some free time to create our own work, but due to many subjects to teach, we lack time to spend on our own work. The university should make an official rule that helps support the personality of arts people and also helps support a place for them to do art work because now our office is the same as that of a math instructor or English instructor. The room is very small and two or three people share, and we have only a desk and a table for each of us. We need more rooms to keep our art materials and so on.”

R11 mentioned, “The university should make up official training in certain types of subjects at least one time per semester. The university should provide support for research. There should be teacher training, teaching techniques, and teaching plans more often.”

R12 mentioned, “The university should help with art exhibitions, academic art publications, visiting art collections and exhibition places.”

The Fine Arts Department faculty at RT echoed many of the same desires and frustrations of the Fine Arts Faculty at RT. They wanted full funding of scholarships for further study and more funding for research. They also mentioned the need to decrease the workload to have more time for teaching preparation and creative work. Some mentioned more programs on teaching techniques in the arts, and more funding for teaching materials, texts, art materials and activities. They wanted spaces better adapted

to the specific needs of the arts. One wanted support for community projects, not just research projects, as there was a need to serve the local community.

Other Models for Art Faculty Development Program of RT

R1 mentioned Srinakharinwirot Prasanmit, the central university focusing on education.

R2 said, “I could not recommend, but if I have to recommend, I think Chulalongkorn University is one of those. Perhaps that institution has a good faculty development program and that our university can learn something from that place.”

In summary, most of the art instructors at RT also mentioned Chulalongkorn along with Sinlapakorn (the Fine Arts University) and Srinakharinwirot, which has the leading school of education.

Integration and Cultural Adaptation of RT

R2 mentioned, “The university should be more concerned about supporting arts faculty development because art and culture is the strong image of each university. In fact, arts and culture are very important for local people and the university, but the administration tends to give less notice and support in improving faculty development to this field.”

R3 mentioned, “Many faculty members lack time to do research, so that their research projects are not successful, perhaps due to the lack of time and direction, and their overload with teaching activities. The university should be true about supporting research in art and culture. Bring instructors to visit many institutions that have similar programs so that the instructors will see visions and missions which are different from

their own and perhaps find right and appropriate ideas and bring back to their own institution or adapt in their place so that the students will benefit in the future.”

R4 mentioned, “There should be a new curriculum. The university should focus on developing a new curriculum which fits well with the present.”

R9 mentioned, “There are some instructors who have tried to produce personal works and forgot about their real duties, to teach students. I would like to say that if the university focuses only on academic work and research, some instructors will not do a good teaching job. They are supposed to teach and create good quality graduates. The graduated students will have a low personality and quality like their instructors and that will create problems in the future. I also would like the university be more concerned about the output of the university. There should be no profits from teaching and learning. If the university is thinking about making a profit from the learners and instructors, then teaching and learning will certainly be affected by this idea. Arts subjects also cannot be taught according to what the university will benefit financially from teaching. The university cannot just support the arts subjects that can make profits for the university, and pay no attention to the nonprofit programs. The arts instructors will be frustrated and will not have courage to do good work.”

R10 mentioned, “The researcher’s questions are very difficult. I would like to recommend you to ask easier questions, and your questions should cover wider ideas.”

RT faculty commented on the problems of teaching Muslim students. A RT instructor mentioned the problem of drawing the human figure for conservative Muslim students, though figure drawing is considered part of a standard art curriculum.

RT provided faculty development programs for further study and research. The fine arts faculty members at RT had many specific suggestions for improvements in faculty development programs. They sought more time for creative activities and more help with English. RT music and performance faculty members felt their fields were neglected in comparison to visual arts. Fine arts faculty at RT wanted more input into arts faculty development programs. They wanted to adapt their curricula to the local culture. In general, the respondents were generous with their time and gave thoughtful responses and specific suggestions about faculty development programs at their university.

Summary

This chapter presents descriptions of CT and RT, with emphasis on their art faculty members' perspective on their workplace contexts, faculty development programs, and faculty development in practice. CT and RT arts faculty development differ somewhat in their cultural contexts, in their faculty development, and their low grid and high group environment. Arts instructors appreciate their faculty development programs and activities but have many suggestions for improvements.

In the following chapter, each institution will be viewed through the lens of Douglas's grid and group typology. Douglas (1892) offers a language that can help readers understand and distinguish the cultural context of each institution more clearly. The data will be analyzed to see how well the context fits the preferences of the faculty.

CHAPTER V

RESEARCH ANALYSIS

This chapter provides an analysis of the study of two universities. The analysis information is from observation, interviews with the arts instructors of the universities, the universities' websites, document analysis, and the grid and group cultural preference tool. This chapter is divided into two main sections of analysis: part I is the research analysis of CT University and part II is the research analysis of RT University.

Part I: CT

Organizational Culture of CT

Grid Considerations of CT

Douglas's frame refers to the grid as the degree to which an individual's choices are constrained within a social system, roles, rules, and procedures. The grid can be plotted high or low depending on the degree that roles and rules dominate in the environment. Harris (2005) states, "High-grid educational contexts are those in which role and rule dominate individual life choices, and low-grid environments are characterized by individual autonomy and freedom in role choices" (p.36).

Examples of grid considerations.

- The university president was nominated, selected, and approved by the university council. He is the chief of administration, but operates the institution according to the policies laid down by the university council. The CT administrative structure indicates a high-grid environment.

- Each faculty has a dean as the chief of administration. The deans come from faculty nominees and have been recommended to the president for approval. He has full authority to run his faculty similar to the president. The dean will give the official content of what must be done to the lower level. Many decisions are made by the dean and his administrative members. C5 mentioned, “The university provides an opportunity for each instructor to develop themselves with freedom, but that freedom is limited by the administrators. There are many levels of work.” This indicates a high-grid environment.

- Communication flows two ways inside the Fine and Applied Arts Faculty, and the Art Education Section. But they must follow the rules and roles laid down from the top administration. The top administration will give the official content of what must be done to the lower level. The art instructors are teaching in major courses assigned by the chair of each department. This indicates a high-grid environment.

- CT arts faculty members have some freedom in making decisions in various faculty development programs and are often found negotiating with their administrators on faculty development programs and activities. C1 mentioned “There are not enough instructors for dance performance, so the department selects junior and senior students who perform well and have good grades to be instructors.” This indicates a relatively low-grid environment.

- The arts instructors are able to negotiate and express their opinions to

others, including administrators. C15 mentioned, “In my department, the instructors had a meeting about what courses to teach. They worked on curriculum together and saw what courses they would offer to students. They made a selection of courses which would be suitable for each of them and gave their decision to the department chair. Later, the dean and the vice-dean discussed this and made decisions for them. However, administrators are likely to follow the recommendations of the department.” This indicates a somewhat low-grid environment.

Group Considerations of CT

Douglas’s frame refers to the group as the degree to which people value collective relationships and the extent to which they are committed to the larger social unit. Harris (2005) stated, “Strong –group environments value the continued existence of the school, and weak-group contexts value individual interest over the priority of collective arrangement” (p.38).

- CT provides the website of the institution, the Fine and Applied Arts Faculty has its own websites, and the Art Education Section has its own website. Each instructor has been encouraged to have his or her own internet lessons. C4 mentioned, “A program that I see is very good and modern is the teaching and learning by using the Visual Classroom Program, and another good one is teaching instructors how to use notebook computers for teaching and learning.” General information is accessible for staff, families, the community, and others. This information may provide the appearance of a low-group environment.

- The arts instructors at CT focus on goals which meet the needs and

activities of the group members. C1 mentioned, “Each instructor is encouraged to receive financing from the Faculty of Fine and Applied Arts, with the agreement that whoever receives this type of funding must give a lecture about his or her work at the department meeting, so that their art can be viewed by the other instructors and students to learn from each other. I found this very useful and we learn a lot from one another. The department holds this type of activity every month, and it has been done over two years already.”

This information provides the appearance of a low-group environment.

- There are known rules of thumb about the work and time needed for promotion to assistant professor, associate professor, and professor, and the deans will encourage faculty to pursue promotion. The higher the position they get, the more support from the university they can obtain for their department and their team. All instructors are also being encouraged by the university to get higher degrees, especially doctoral degrees from its own institution, other institutions inside the nation and from abroad. It is up to their capabilities and the financial capabilities of each instructor. This indicated a low-group environment.

- All instructors in CT are reminded to behave and set their goals according to the motto set by H.R.H. Prince Mahidol of Songkhla, who established CT, “Let consideration of personal gain take second place for the overall benefit of mankind. Prestige and wealth are natural rewards for dedication to work.” This motto is posted and repeated in many places and times, such as CT staff meetings and ceremonies. This indicates a low-group environment.

In conclusion, in the researcher’s view overall CT ‘s organizational culture can be placed in a high grid and low group culture (Bureaucratic Culture).

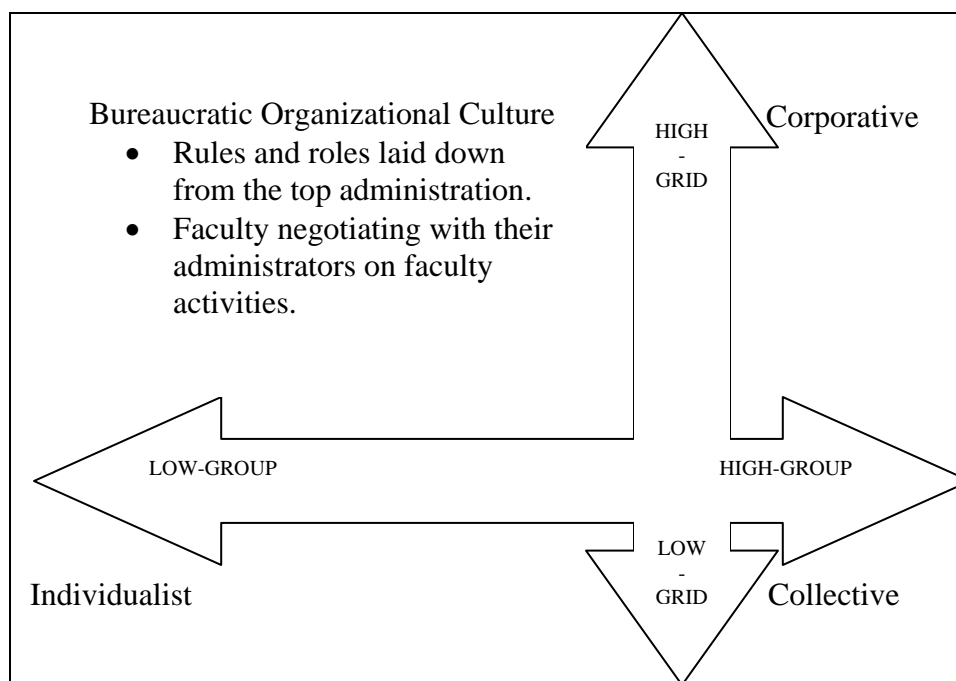


Figure 9 . Types of organizational culture of CT

Faculty Development of CT

Grid Considerations of CT

○ Each arts instructor’s duty is to fill out official documents such as KPI and TOR forms for promotion, and these official papers must be submitted on time with the signature of the chair of the department, and later the chairs will submit them to the dean. C3 mentioned, “CT has the KPI system, which can help instructors to upgrade their jobs and attain higher positions in their career.” C5 also mentioned, “The university also used the TOR of the workload for each instructor every six months. The TOR will include details about the teaching load, research, academic work, and community work.” This indicates a high-grid culture because it is a rule that they must follow even if there is a little choice in what is done and reported.

- Most of the professional development provided to the instructors at CT focuses on helping instructors with their academic work, such as computer virtual classrooms, textbooks, lesson plans, advisor programs, continuing higher education programs, and research projects. All these programs and activities can support institutional goals. C2 mentioned, “CT does not do faculty development programs specifically for the arts people, but this program that I joined has been useful for dealing with the university organization and academic work.” This indicates a high-grid environment because the goal of the institution is more important than the goal of the individual.

- CT arts faculty members can choose to participate in various faculty development programs and are often found negotiating with their administrators on faculty development programs and activities. C5 mentioned: “Normally, the university provides opportunity for each instructor to develop themselves with freedom, but that freedom is limited by the administrators. There are many levels of officials. Sometimes, the university provides the opportunity for the instructor to improve themselves, but the department administrators are not supportive. Then, the problem comes from the lower administrative level.” This indicates a high-grid culture because the instructor must follow the higher administrative decisions.

- The institution has ties outside the university as well. C1 mentioned, “Each year the Fine and Applied Arts Department will travel to another government institution for an art exhibition. This activity has been part of the long-term planning project of the department” This indicates a high-grid environment.

- The arts instructors said that their institution had great control over faculty

hiring and goals, but the arts faculty members tried to work together in the selection process and in choosing goals. For example, when the researcher asked about what university development programs each instructor considered possible models for faculty development program at their university. C8 suggested, “Instead of looking at others and comparing with other universities, one should look at his or her own university and find the strong points of his or her university. Normally, the university already provides opportunities for each instructor to have freedom to develop oneself. However, whatever they want to do, there must be an agreement with the university committee first. It is up to the committee to make decisions.” This information indicates a high-grid environment because the final decisions are made by the university committee.

- There is great pressure at all levels of the university for faculty to participate in faculty development programs, publish research, present papers, and help their department meet improving quantifiable goals. P5 mentioned, “The fine arts instructors can produce creative art work to include in the TOR as equivalent to a research paper. They must write five chapters of the processes of their art work, which counts as one research paper. They also can use their art work as part of their application for promotion in the future.” This information indicated a high-grid environment because the arts instructors must work following the organizational rules to gain success in their careers.

Group Considerations of CT

- CT provides the individual some options to deal or not to deal and to choose their partners. C3 mentioned, “The art education instructors are well-supported with the computer system, notebook computers, and a computer room. They have their

own offices in their own buildings with classrooms.” C5 also mentioned, “The institution helps funding in creative arts and research and for each faculty member to participate in any type of academic activities each year.” He had participated in a private music school which is given each year.” This information indicates a low-group environment.

- All arts faculty at CT can join any type of professional development programs offered by the institution. However, in order to join any activities outside the university, arts faculty must write officially to the dean. The dean makes the decision whether the person is allowed to go or not to go. Arts instructors can make decisions to join or not to join in certain programs. C1 mentioned: “I also want to go for a PhD. but for now the Faculty of Fine and Applied Arts does not have enough instructors to work, so I will not go to study for a PhD...I might go later.” This information indicates low-group environment because the person have freedom to choose their goals but within limitations.

In conclusion, in the researcher’s view, overall CT faculty development can be placed in a high-grid and low-group culture (Bureaucratic Culture).

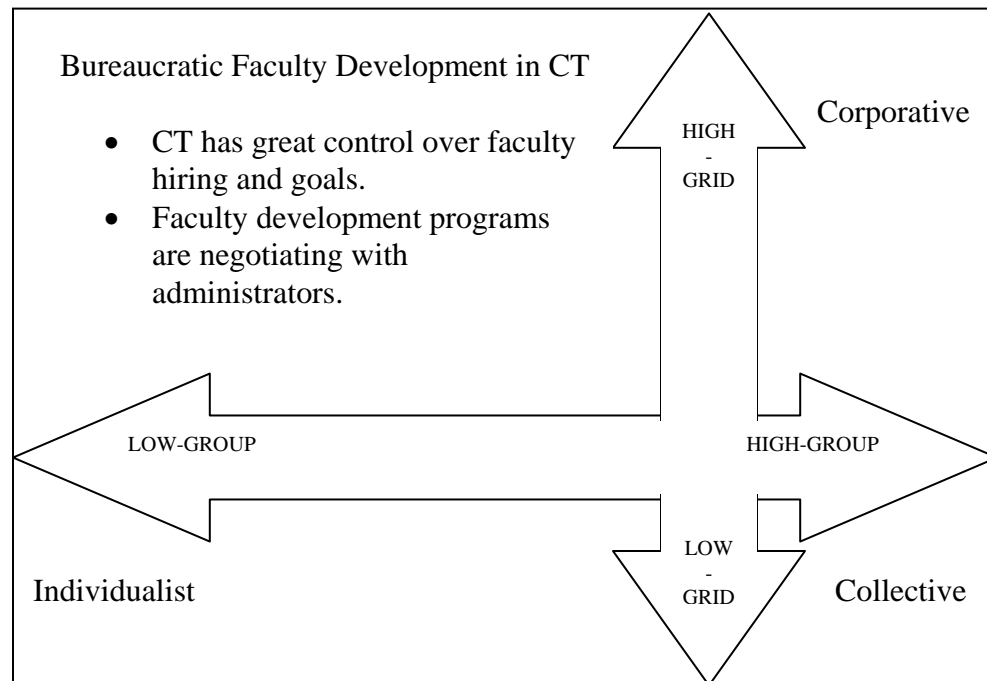


Figure 10 . Types of faculty development offered at CT

Arts Faculty Development Preferences of CT

The analysis of information in this part is from observation, interviews with the arts instructors of the university, the university’s websites, and documents.

Grid Considerations of CT

- The arts faculty at CT expressed frustration about the complicated evaluation process, the top-down nature of the department’s administration, and their lack of input in faculty development programs. C5 mentioned, “The university provides opportunity for each instructor to develop themselves with freedom, but that freedom is limited by the administrators. There are many levels of work...My dean and my

department administrator did not support me.” This information indicates a need for a low-grid environment.

- The arts faculty at CT suggested the need for visits to other institutions to gain new vision and ideas that could be adapted to their own institution. C8 mentioned, “I would like to recommend the university make up a program which can bring instructors to either train or go visiting other institutions so that the instructors can see their mission, visions, and ideas, and that can help them adapt ideas for use in their own institution...To build a good organization, the organization must look for its own quality and also build good relationships both inside and outside.” This information indicates a need for a low-grid environment.

- The arts faculty at CT expressed the need to have more time for teaching techniques in the arts, and more funding for teaching materials, texts, art materials and activities. C9 mentioned, “The university should encourage with new technology and advanced processes. The administrators should have a good heart and be realistic about supporting faculty development, not for one person, but for the whole university.” This information indicates a need for a low-grid environment.

- The arts faculty at CT expressed the need for faculty development that fit in well with their type of work. C1 mentioned, “The university focuses on instructors doing research, but for the arts instructors, they are focused on creating art work rather than research papers. They are more practice than theory.” This information indicates a need for a low-grid environment.

Group Considerations of CT

Instructors at CT have high-group structures.

- For instance, the instructors' shared vision carried over into university activities; the members were engaged in shared work with common visions and benefits. As C1 mentioned, "Each instructor is being encouraged to receive funding from the Fine Arts Department, with the agreement that whoever receives this type of funding must give a speech about his or her work at a department meeting so that their art work can be viewed by the other instructors and students as a kind of lesson. I found this very useful and learned a lot from others. The department holds this type of activity every month."

- The arts instructors see the survival of the group takes precedence over the survival of its individual members. C10 mentioned, "I also want to go for a PhD. but for now there is talk among the arts instructors that the Fine Arts Department does not have enough instructors to work, so I will not go to study for a PhD. The Faculty of Fine and Applied Arts has sent newcomer instructors to study for higher education; already three of them are studying for higher degrees now, and after they graduate, they will come back and teach"

- The instructors shared work toward long-term goals contributed to a high group environment. C15 mentioned, " There should be a type of specific arts faculty development seminar or meetings among the arts instructors, so that will be more useful for the arts instructors in the future." This suggests a vision of community is more important than the individual.

- The faculty members were also concerned about the larger cultural environment in which they found themselves. C2 suggested , "We must change for the students. Instructors must adapt to the students' religions and beliefs, so that the students are familiar with the faculty and will not cause trouble later. I and others are not Muslim,

but we teach what we know, and we know very little about the Muslim culture, and this is a weak point of the department.”

In summary, CT has a structured environment with a strongly centralized administration. Therefore CT's social environment falls into the high grid category. At the same time, CT is a group-oriented environment and feels a connection to the local community. In this case, CT organization is placed in high-grid and low-group cultural environment.

Based on responses to the Grid and Group Cultural Preference Tool and the interview information with CT arts instructors, the CT faculty preferred a Collectivist Culture (low grid and high group). Therefore, there is not a match between the university organization and its professional development strategies.

Questionnaire Results of CT

The analysis information in this part is based on the Grid and Group Cultural Preference Tool. A Thai survey version was used as a preliminary data source to assist in determining the grid/group typology of the institution. A total of 17 out of 23 (73.9%) art faculty members at CT answered the survey.

This study used a survey instrument to collect information on a sample of faculty members from CT. The grid continuum consisted of 12 questions and the group continuum consisted of 13 questions. The scores of each question on the group continuum were added and divided by the number of questions in the same continuum; the same was done with the grid continuum. The total scores from each group and grid continuum were later divided by the total number of the respondents. Later the numbers

from the grid continuum and the group continuum were placed on the grid and group graph, plotting the grid and group score of each respondent on the grid and group scale.

According to Harris (2005), the score scales were put in grid and group quadrants as follows:

- Scores 1, 2, and 3 are considered as “low”
- Score 4 is considered as “mid low”
- Score 5 is considered as “mid high”
- Scores 6, 7, and 8 are considered as “high”

For the following presentation, the term “weak” will be used interchangeably with “low” and the term “strong” will be used interchangeably with “high.”

Grid Scores of CT

- CT’s grid scores are: item 1=2.9, item 2=3.7, item 3=3.4, item 4=3.9, item 5=3.4, item 6=3.3, item 7=2.3, item 8=3.5, item 9=4.5, item 10=3.0, item 11=3.1, item 12=5.0, item 13=2.5, item 14=3.2, item 15=4.0, item 16=4.2, and item 17= 4.1
- The sum of the CT’s grid score is 55.4, and
- The average of the CT’s grid score is 3.2 ($55.4/17=3.2$)

Grid Responses of CT

Analysis of CT showed that 15 of the responses were in the low-grid category (scores 1, 2, or 3); one was mid-low (score 4); and one was mid-high (score 5).

The low grid answers are:

Item # 1: Authority structure is decentralized/ nonhierarchical.

Item # 2: Role(s) is non specialized/ no explicit job description.

Item # 3: Instructors have full autonomy in textbook selection.

Item # 4: Individual teachers have full autonomy in generating their educational goals for their classrooms.

Item # 5: Individual teachers have full autonomy in choosing instructional methods/strategies.

Item # 6: Teaching and learning atmosphere exists in which students are encouraged to participate in/take ownership of their education.

Item # 7: Teachers obtain instructional resources (i.e., technology, manipulative, materials, and tools) through individual competition/negotiation.

Item # 8: Instruction is individualized and personalized for each student.

Item # 9: Instructors are motivated by intrinsic/self-defined interest.

Item # 10: Hiring decisions are decentralized controlled by teacher.

Item # 11: Class schedules are determined through individual teacher negotiation.

Item # 12: Rules and procedures are few/ implicit.

In summary, arts faculty at CT preferred a work atmosphere where authority structures were non-hierarchical; they had full autonomy in textbook selection, in generating educational goals for their classrooms, and in choosing instructional methods and strategies; students were encouraged to participate/ take ownership of their education; individuals were motivated by intrinsic/self-defined interests; and hiring decisions were decentralized/ controlled by instructors.

Group Scores of CT

- CT's group scores are : item 1=7.0, item 2=7.2, item 3=7.5, item 4=5.3, item 5=6.0, item 6=7.6, item 7=6.8, item 8=6.0, item 9=6.0, item 10=6.0, item 11=5.6, item 12=5.0, item 13=1.8, item14=6.6, item 15=6.7, item 16=5.4, and item 17= 5.6

- The sum of CT's group score is 102.1.
- The average of the CT's group score is 6.0 ($102.1/17=6.0$).

Twelve of the responses were in the high group category (scores 6, 7, or 8); three of the responses were mid-high (score 5); one of the responses was mid-low (score 4); and one of the responses was in the low-group (scores 1, 2, or 3).

Group Responses of CT

The high group answers are:

Item # 1: Instructional activities are initiated/ planned by all educators working collaboratively.

Item # 2: Educators' socialization and work are separate/dichotomous activities.

Item # 3: Rewards primarily benefit everyone at the school site.

Item # 4: Teaching and learning are planned/ organized around group goals/interests.

Item # 5: Teaching performance is evaluated according to group goals, priorities, and criteria.

Item # 6: Members work collaboratively toward goals and objectives.

Item # 7: Curricular goals are generated collaboratively.

Item # 8: Communication flows primarily through corporate, formal networks.

Item # 9: Instructional resources are controlled/owned collaboratively.

Item # 10: Educators and students have much allegiance/loyalty to the school.

Item # 11: Responsibilities of teachers and administrators are clear/communal with much accountability.

Item # 12: Most decisions are made corporately by consensus or group approval.

Item # 13: Satisfaction with professional development offered at instructor's site.

In summary, CT instructors prefer a work atmosphere where instructional activities are initiated and/or planned by all educators working together collaboratively; socialization and work incorporate united activities; intrinsic rewards primarily benefit everyone in the department; members work collaboratively toward goals and objectives; educators and students have much allegiance/loyalty to the department; and responsibilities of administrators and instructors are clear/communal with much accountability. At CT instructors also scored high on preferring a work atmosphere where communication flows primarily through corporate, formal networks. This questionnaire result indicated the arts faculty at CT preferred the Collectivist Culture (low-grid and high-group).

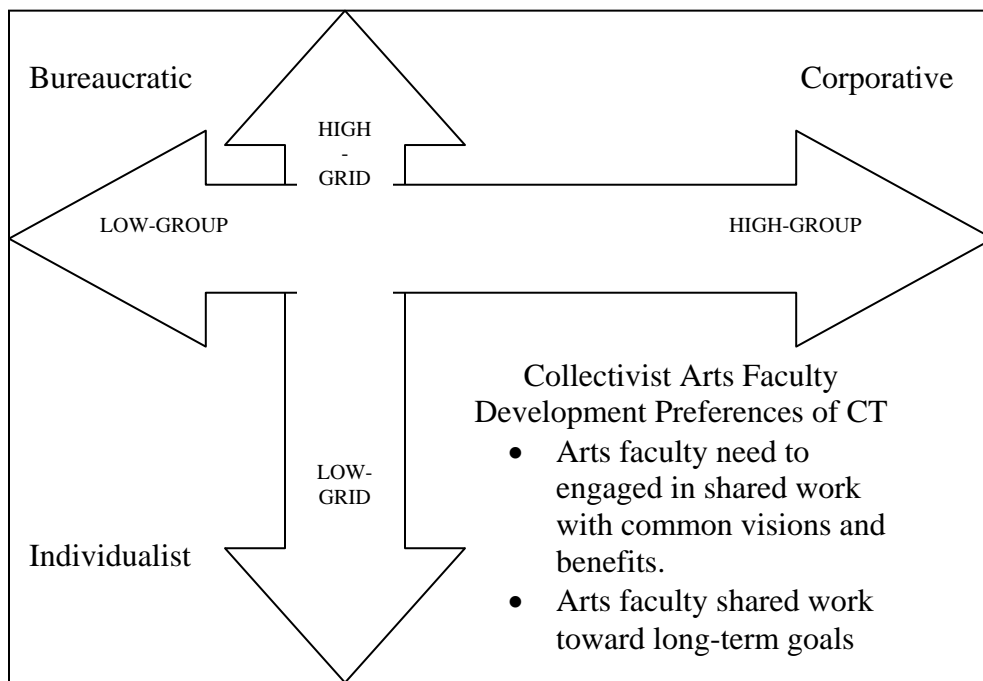


Figure 11 . Types of arts faculty development preference at CT

Part II: RT

Organizational Culture of RT

Grid Considerations of RT

Similar to CT, the researcher used Harris (2005) grid and group dimension to overview RT organizational culture. “Authority structure in strong –grid schools are highly centralized. In weak-grid contexts, leadership power is personal and either granted by followers or achieved in an open, competitive environment where authority is decentralized” (Harris, 2005, p.36).

- RT is located downtown in a provincial capital, surrounded by many government offices and private commercial buildings. On one side the university shares a fence with a government teachers college. RT separates itself off from outsiders by having a long, high fence. There is a big gate near the main road with a guard standing at a checkpoint. This indicates a high-grid culture.

- Decisions are made at the upper levels of the hierarchy. Most of the time the arts faculty must follow the top administrative official plans and schedules. All important decisions are made by the top administration, especially by the dean and his committees. R7 mentioned, “There should be more democracy in power. Faculty development programs are the focus of higher levels of administrative university planning, and those who have high power.” This information indicates high-grid environment. According to Douglas’s frame, the RT organizational administration is placed in a high-grid environment.

Group Considerations of RT

According to Lingenfeller (1998), “In strong-group social environments...the survival of the group is more important than the survival of individual members within it...In the weak-group environments,...members of social and working subgroups tend to focus on short-term activities rather than long-term corporate objectives, and their allegiance to the larger group fluctuates and changes” (cited in Harris, 2005, 38).

- RT “strives to be the center of learning and a source of knowledge in local social wisdom and culture, especially in relation to southern Thailand and to develop expertise particularly in the fields of social sciences, natural science, and technology to a high international standard” (RT, 2009). These objectives indicate a focus on community, and that indicates a high-group culture.

- The main buildings of RT were designed in the southern style of architecture, which stands out and is easily recognized. This kind of preservation of artifacts helps carry out the norms of the institutions, which indicates a high-group social environment (Harris, 2005).

- RT provides the university website, the faculty websites, departments’ websites, and also encourages each instructor to create a personal website. The information is easily accessible. This information provides a low-group culture.

- RT encourage all instructors, particularly young instructors, to get higher degree both inside Thailand and from abroad. R1 mentioned, “RT has a funding organization to support faculty development programs. This funding will support faculty to pursue higher education for master’s degrees and doctoral degrees.” R2 also mentioned, “I know there is funding available for studying in higher education. It is not

just for the arts people but for all faculties...” This information indicates a low-group environment.

In conclusion, RT organizational culture has both high-group and low –group dimensions. From the researcher’s perspective, RT would be more a low-group culture in how the institution relates to the community around the institution areas.

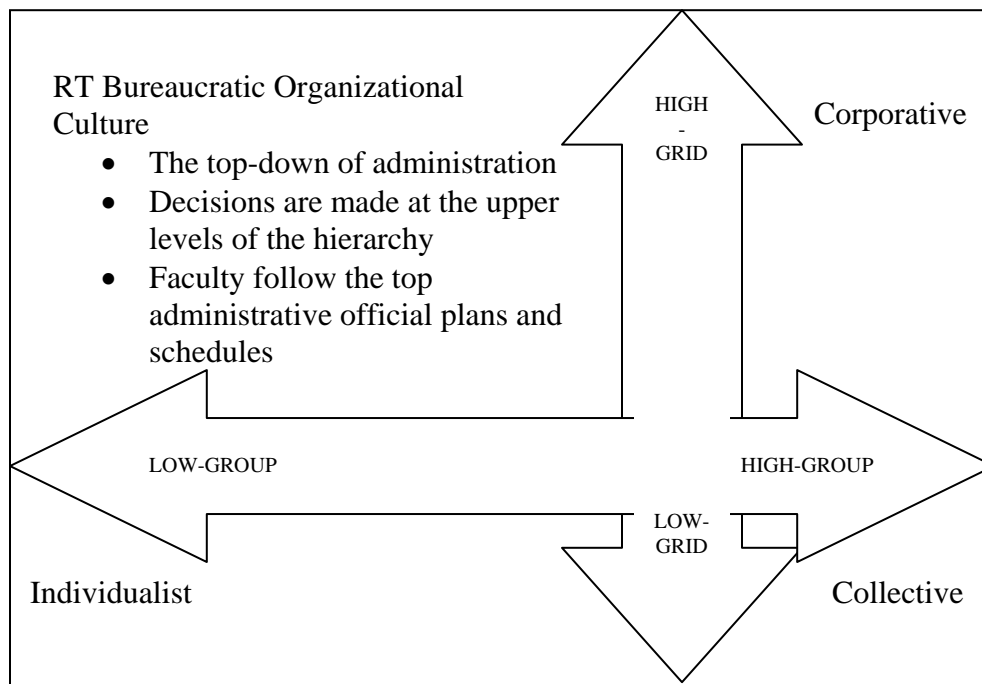


Figure 12 . Types of organizational culture at RT

Faculty Development at RT

The analysis of information in this part is from observation, interviews with the arts instructors of the universities, the universities' websites, and document analysis.

Grid Considerations of RT

- Faculty development programs are limited by university guidelines, and the university expected that instructors would do the things specified by the needs of the institution rather than pursue certain topics requested by the instructors. RT has programs, such as PhD programs, TOFEL, and research funding projects. RT provides this program to reach university standards. R1 mentioned, "RT has a funding organization to support faculty development programs...There is an English training program for all faculty members at RT that takes place all year round...This English training program is to help prepare for the Test of English as a Foreign Language (TOEFL) so that they can qualify to study abroad." This indicates a low-grid environment.

- The decision for topics of professional development is mostly made by university administrators and the dean of the faculty. All instructors are required to keep records and turn in signed worksheets to the dean for promotion. However, the administration did not provide clear goals for all instructors, and less information is provided to lower ranking members. R2 mentioned, "There is no clear faculty development program at our university...I do not know the goal of faculty development in the Fine Arts Department...I would like the university to make an official announcement." This information indicated a high-grid dimension.

Group Considerations of RT

- Professional development programs are provided by the institution throughout the year. There are faculty meetings now and then. The meetings involve planning for academic activities, and department teams working toward common goals, rather than individual interests. Since the university main focuses are on research papers, the administrator paid attention to research projects only. R3 mentioned, “Many arts faculty members lack time to do research, so that their research projects are not successful, perhaps due to the lack of time and direction, and their overload with teaching activities.” This information indicates a high-group environment.

- The Faculty of Fine Arts provides a website with administrative information. Instructors with their pictures and e-mail addresses are posted on the web, which is easy to access for staff, students, families, and visitors. This indicates a low-group culture.

In conclusion, according to Douglas (1982), the general characteristics of the professional development program provided by RT are placed in a high-grid and low-group environment (Bureaucratic Culture).

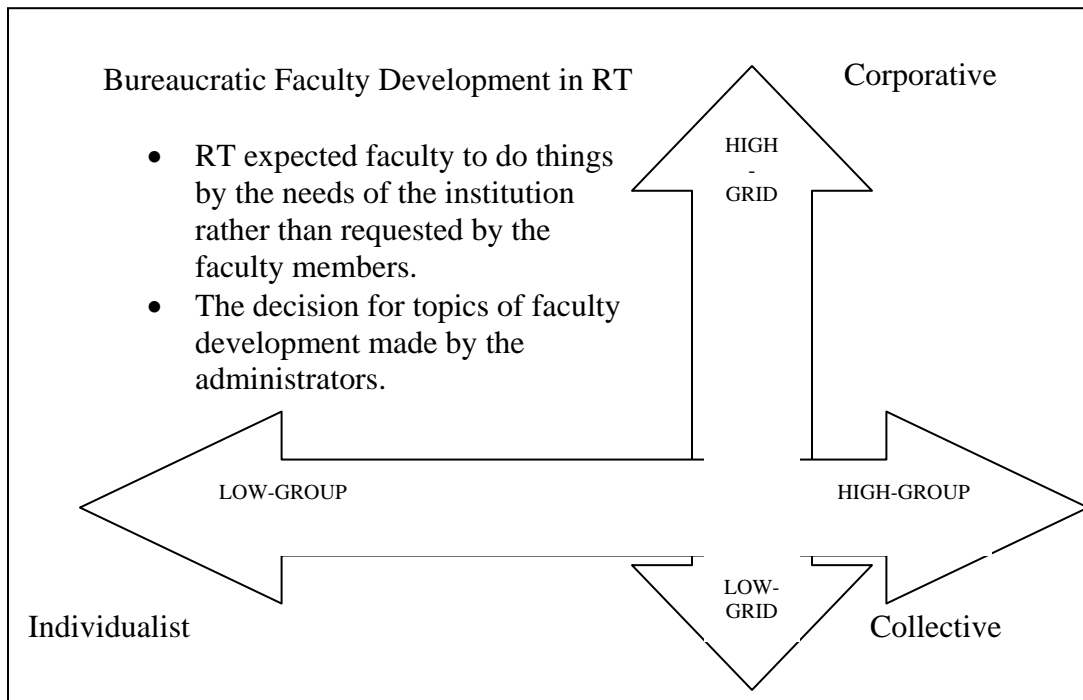


Figure 13. Types of faculty development offered at RT.

Arts Faculty Development Preferences of RT

The analysis of information in this part is from observation, interviews with the arts instructors of the university, the university's websites, and document analysis.

Grid Considerations of RT

- The arts faculty at RT expressed frustration with current arts faculty development programs, seeking more input and more interchange of ideas. The arts instructors were depressed about the top-down nature of their department's administration, and their lack of input in faculty development programs.

R8 mentioned, "I would like the higher administration to make up a new kind of official application which would be easier to ask for funding support. Now I feel it is too

busy with paperwork, too many steps to follow. I felt bored in asking for funding. I would like to go to India, but I will not ask for official paperwork. As you can see, they have not tried to support us to go get knowledge which is related to our teaching. As instructors, we have a lot of subjects to teach, a lot of activities to do. We as arts instructors should have some free time to create our own work, but due to many subjects to teach, we lack time to spend on our own work. The university should make an official rule that helps support the personality of arts people and also helps support a place for them to do art work because now our offices are the same as those of math instructors or English instructors. The rooms are very small and two or three people share, and we have only a desk and a table for each of us. We need more room to keep our art material and so on.” This information indicates a need for a low-grid environment.

R2 also mentioned, “RT has no specific type of faculty development program. There are no clear rules on funding or the type of research needs, and the paperwork requirements of the application are onerous. The funding project is only written in the plan of the department. Since I have been working in this university, there has been no faculty development program for the arts people... The fine arts people have received less than other faculty members, and especially music can get very little support for doing research.”

R5 also mentioned, “The new department committee includes only the new faculty members. I don’t know about new planning for the department.”

The information above indicated the need for clear official rules and roles from the administrative system. This indicates a need for low-grid environment.

- The arts faculty at RT expressed the need for faculty development that fit

in well with the types of their work. R4 mentioned, “There should be a new curriculum. The university should focus on developing a new curriculum which fits well with the present.”

R9 mentioned, “I also would like the university be more concerned about the output of the university. There should be no profits from teaching and learning. If the university is thinking about making a profit from the learners and instructors, then teaching and learning will certainly be affected by this idea. Arts subjects also cannot be taught according to what the university will benefit from teaching. The university cannot just support the arts subjects that can make profits for the university and pay no attention to the nonprofit program. The arts instructors will be disunited and will not have courage to do good work.”

R1 mentioned, “Decrease the workload for instructors so they would have time for self development, adding new knowledge, and preparing for higher education; decrease teaching time, so that they can spend more time doing research; the university should provide 100% funding and expenses that are necessary for faculty development.”

R5 mentioned, “I would like to see the university make plans for faculty development. There should be a department plan each year. Everyone should share their point of view in planning.”

All information above indicates a need for a low grid environment.

Group Considerations of RT

- Instructors of RT have high-group structures. For instance, the instructors’ shared vision carried over into university activities; the members were engaged in shared work with common visions and benefits. The institution has ties

outside the university as well. R11 mentioned, “RT provides the community with music programs, teaching music to the public, playing music outside the university, services for the local community which we have been doing continuously.”

- Faculty was also concerned about the larger cultural environment. R 7 mentioned, “There are some cases of corruption inside the administrative offices. We need honorable people to work in higher levels of administration...The university should create good projects which could be of benefit to local people, and those people who work in local arts, not only support the projects that can make pocket money.” This information indicated the need for low-group environment.

- The arts faculty members were focused on institutional improvement rather than the improvement of each individual. R2 recommended, “The university should be more concerned about supporting arts faculty development because arts and culture are the strong images of each university. In fact, arts and culture are very important for local people and the university, but the administration tends to give less notice and support to improving faculty development in these fields.”

R3 also mentioned, “The university should be true about supporting research in arts and culture. Bring instructors to visit many institutions that have similar programs so that the instructors will see visions and missions which are different from their own and perhaps find right and appropriate ideas to bring back to their own institution or adapt in their place so that the students will benefit in the future.”

R9 mentioned, “I would like to say that if the university focuses only on academic work and research, some instructors will not go a good teaching job. They are supposed

to teach and create good quality graduates. The graduated students will have a low personality and quality like their instructors, and that will create problems in the future.”

According to Douglas’s frame, the RT organization is placed in the high grid and low group environment, or the Bureaucratic Culture. But, the art instructors at RT preferred low grid and high group, or the Collectivist Culture. Thus, there is a mismatch between the culture of organization and the culture that is preferred by the instructors.

Questionnaire Results of RT

The analysis of information in this part is from observation, interviews with the arts instructors of the universities, the universities’ websites, and document analysis.

Grid Scores of RT

This study used a survey instrument to collect information on a sample of faculty members from RT. The grid continuum consisted of 12 questions and the group continuum consisted of 13 questions. The scores of each question on the grid and group continuums were also added at each continuum and divided by the number of questions. Later the numbers from the grid continuum and the group continuum were placed on the grid and group graph, which plotted the grid and group score of each respondent on the grid and group scale.

According to Harris (2005), the score scales were put in grid and group quadrants as follows:

- Scores 1,2,and 3 are considered as “low”
- Score 4 is considered as “mid low”
- Score 5 is considered as “mid high”
- Scores 6,7, and 8 are considered as “high”

For the following presentation, the term “weak” will be used interchangeably with “low,” and the term “strong” will be used interchangeably with “high.”

A total of 13 out of 38 (34.2%) arts faculty members at RT answered the survey.

- RT’s grid scores are: item 1=2.4, item 2=2.6, item 3=2.2, item 4=2.7, item 5=3.1, item 6=3.6, item 7=2.4, item 8=3.9, item 9=2.6, item 10=2.8, item 11=2.6, item 12=3.8, and item 13=2.6.
- The sum of the RT’s grid scores is 37.3.
- The average of the RT’s grid scores is 2.86 ($37.3/13=2.86$).

Grid Responses of RT

At RT all thirteen of the responses were in the low grid category (scores 1, 2, or 3). The low grid answers are:

Item # 1: Authority structure is decentralized/nonhierarchical.

Item # 2: Role(s) not specialized/no explicit job description.

Item # 3: Instructors have full autonomy in textbook selection.

Item # 4: Individual teachers have full autonomy in generating their educational goals for their classrooms.

Item # 5: Individual teachers have full autonomy in choosing instructional methods/strategies.

Item # 6: Teaching and learning atmosphere exists in which students are encouraged to participate in/take ownership of their education.

Item # 7: Teachers obtain instructional resources (i.e., technology, materials, and tools) through individual competition/negotiation.

Item # 8: Instruction is individualized personalized for each student.

Item # 9: Instructors are motivated by intrinsic/self-defined interest.

Item # 10: Hiring decisions are decentralized and controlled by teachers.

Item # 11: Class schedules are determined through individual teacher negotiation.

Item # 12: Rules and procedures are few/implicit.

Faculty at RT preferred a work atmosphere where authority structures were non-hierarchical; they had full autonomy in textbook selection, in generating educational goals for their classrooms, and in choosing instructional methods and strategies; students were encouraged to participate/take ownership of their education; individuals were motivated by intrinsic/self-defined interests; and hiring decisions were decentralized/controlled by instructors.

Group Scores of RT

- RT's group scores are: item 1=5.8, item 2=5.0, item 3=6.7, item 4=5.3, item 5=5.4, item 6=7.7, item 7=7.1, item 8=5.0, item 9=6.6, item 10=6.3, item 11=7.3, item 12=6.0, item 13=5.0.

- The sum of RT's group scores is 79.2.

- The average of the RT's group scores is 6.0 ($79.2/13=6.0$).

Group Responses of RT

At RT seven of the responses were in the high group category (scores 6, 7, or 8); five were mid high (score 5); and one was mid low (score 4). The high group answers are:

Item # 1: Instructional activities are initiated/ planned by all educators working collaboratively.

Item # 2: Educators' socialization and work are separate/dichotomous activities.

Item # 3: Rewards primarily benefit everyone at the school site.

Item # 4: Teaching and learning are planned/organized around group goals/interests.

Item # 5: Teaching performance is evaluated according to group goals, priorities, and criteria.

Item # 6: Members work collaboratively toward goals and objectives.

Item # 7: Curricular goals are generated collaboratively.

Item # 8: Communication flows primarily through corporate, formal networks.

Item # 9: Instructional resources are controlled/owned collaboratively.

Item # 10: Educators and students have much allegiance/loyalty to the school.

Item # 11: Responsibilities of teachers and administrators are clear/communal with much accountability.

Item # 12: Most decisions are made corporately by consensus or group approval.

Item # 13: Item # 13: Satisfaction with professional development offered at instructor's site.

RT instructors prefer a work atmosphere where instructional activities are initiated and/or planned by all educators working together collaboratively; socialization and work incorporate united activities; intrinsic rewards primarily benefit everyone in the department; members work collaboratively toward goals and objectives; educators and students have much allegiance/loyalty to the department; and responsibilities of administrators and instructors are clear/communal with much accountability. At RT instructors also scored high on preferring a work atmosphere where communication flows primarily through corporate, formal networks.

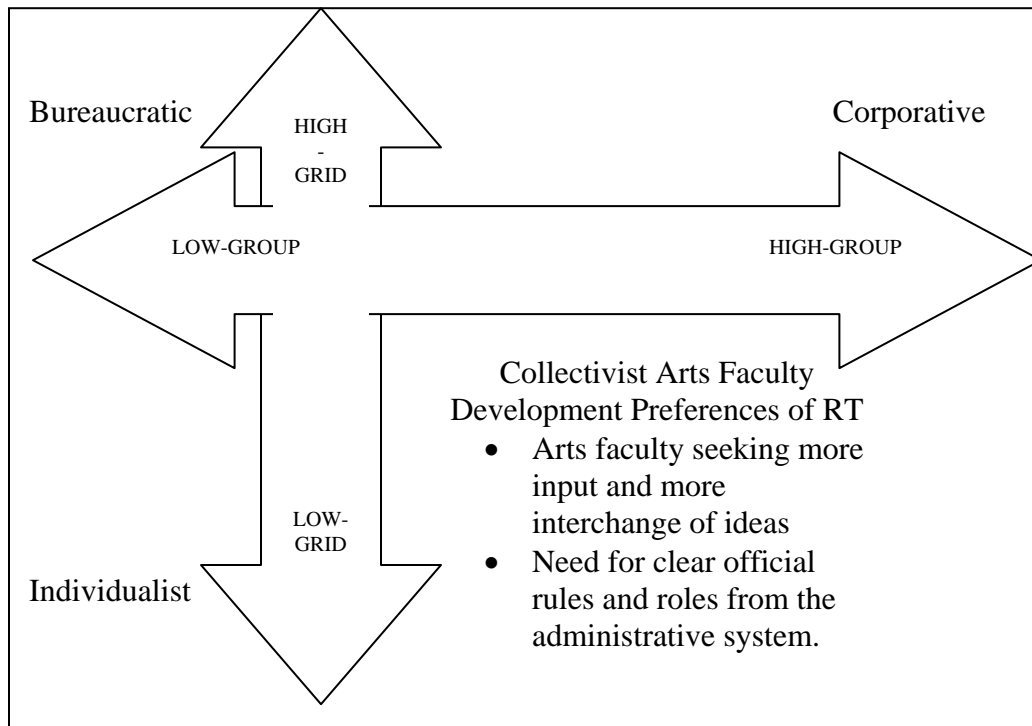


Figure 14. Types of art faculty development preferences at RT

Summary

Both CT and RT had highly hierarchical administrative structures, but the arts faculty in each case preferred a more group oriented or collectivist approach. Thus there was a mismatch in each case between the more bureaucratic organization and the desire for more input by the instructors.

CHAPTER VI
FINDINGS, BENEFITS, RECOMMENDATIONS, FURTHER STUDIES, SUMMARY
AND CONCLUSIONS

The purposes of this study are to use grid and group theory to explain the culture of each institution as well as the professional development practices and faculty preferences in each institution. This last chapter explains the finding, benefits, and recommendations for further studies as well as detailed conclusions that are designed to improve art education at these two universities.

Findings

What is the cultural environment of each institution?

- *The cultural environment of CT*

Findings in this study indicated that CT organizational cultures were placed in the bureaucratic environment (low-group and high-grid). CT had highly hierarchical administrative structures. According to Harris (2005), the characteristics of the bureaucratic environment are: a culture dominated by roles and rules; decision making at the administrative levels; and organization of instructors into departments in which they work in isolation.

CT has a high-grid and low-group culture because people are dealing with authority directed rules and regulations. Instructors strictly follow the orders and roles mandated by the university. Each person who gets into a position of power acts and behaves strictly according to his or her role. The administration passes authority from the top level down to lower levels and expects that their orders should be done properly following guidelines written in official forms. Although communication seems to flow both ways, top-to-bottom and bottom-to-top, and top-down communications seem to be far more effective. CT is also placed in a low-group culture. Instructors are loosely tied up with any traditional and specific activities. Everyone is reminded to behave and to set their goals according to the motto set by H.R.H. Prince Mahidol of Songkhla, who established CT, “Let consideration of personal gain take second place for the overall benefit of mankind. Prestige and wealth are natural rewards for dedication to work.” This motto is posted and repeated in many places and times, such as CT staff meetings and ceremonies.

- *The cultural environment of RT*

Findings in this study indicated that RT organizational cultures were placed in the bureaucratic environment (low-group and high-grid). They had highly hierarchical administrative structures.

RT is placed in the high grid culture because decisions were made at the upper levels of the hierarchy. Arts instructors did have input through a complex needs assessment survey, which did not ask instructors for their needs and preferences. The decisions about topics for professional development are mostly done by university administrators and the dean of the faculty. RT also placed in low-group environment in

how the institution relates to the community around the institution areas. Instructors are willing to work together toward common goals, to raise the quality of the institution and to promote community culture. RT has proclaimed, “Strive to be the center of learning and a source of knowledge in local social wisdom and culture, especially in relation to southern Thailand and to develop expertise to a high international standard.”

What are the arts faculty’s preferences for organizational culture in their institution?

- *CT Arts Faculty’s Preferences*

The preferences of 16 of 17 arts instructors at CT fell in the Collectivist Culture (low-grid and high-group). Only one arts instructor preferred Individualist culture (low-grid and low-group). None of them preferred Corporative Culture (high-grid and high-group) or Bureaucratic (high-grid and low-group) cultures. They preferred a workplace where authority structures were non-hierarchical; they had full autonomy in teaching materials; they had ownership of their education; and decisions were decentralized.

Many arts instructors at CT appreciated the faculty development programs and activities offered by the university. They were able to negotiate and express their opinions to others. The arts instructors were likely to follow the recommendations of the dean and upper levels of administration. However, CT arts instructors also had many specific suggestions for improvement and increasing university quality.

- They wanted full funding for further study and more funding for research.
- They would like the university to decrease the workload to have more time for teaching preparation and doing creative work.

- They needed help with English, places for publication, and places for arts exhibitions.
- They mentioned more programs on teaching techniques in the arts, and more funding for texts and materials.
- They wanted support for community projects.
- They wanted the university to see the importance of specific arts faculty development programs.
- *RT Arts Faculty's Preferences*

The preferences of all 13 arts instructors at RT fell in the Collectivist Culture. None of them preferred Corporative Culture, Bureaucratic Culture, or Individualist Culture. The arts instructors preferred a workplace where individuals have more liberal interaction with one another, freedom to choose their own partners, and few rules and role distinctions.

RT institutional environments and faculty development have:

- A low-grid/high group (collectivist culture).
- Many preferences for faculty development programs.
- Arts instructors show a strong sense of common mission and vision for group survival over survival of its individual members.
- Arts instructors show a desire to have faculty development programs to develop a strong institution.
- Arts instructors were engaged in shared work with common visions and benefits so that long-term group survival is important as well as that of the individual.

RT arts instructors appreciated the faculty development programs and activities which were offered by their institution. However, they had a number of recommendations for improvement.

- They wanted to see the organization have less authority and more democracy in power.
- They wanted the university make clear their support programs.
- The evaluation forms should be suitable for each particular field and not use the same forms to measure different types of academic work.
- The university should also create good projects which will benefit local people as well.
- They need help with exchange programs and local curricula.
- They wanted the university focused not only on research and teaching but also on the arts instructor's personal lives.
- They needed clear rules on funding and the types of research needs.
- They wanted more up-to-date technology and new information, better equipment.

Based on the grid and group cultural preferences data collection, both CT and RT preferred collectivist culture. Their preferences could be viewed from these perspectives:

- They wanted to create a good relationship with the larger community.
- Thai culture is a collectivist culture. Thais value social harmony in the nation. Thai society teaches community with these two words *jai* (care and concern for others) and *kreng jai* (respect for others).

- All Thai constitutions and education acts promote an educational system and network that is truly beneficial to the general public, with collective responsibilities in managing education and training.
- The Thai government encourages people of different religions to work collectively in public service to promote peace and harmony.

In summary, both CT and RT arts instructors felt that they needed more programs specifically for arts areas, and they made specific suggestions for improvements in arts faculty development programs. They needed more help with English, arts pedagogy, and programs specifically tailored to teaching the arts, more opportunities outside the university to see and exhibit art, better arts facilities and performance spaces, more hope for national and international exchange programs, more equal support for music and performance with visual arts. In particular, they needed more cultural information about the local population and more curricula adapted to the local culture of the Thai citizens of the South.

How useful is Douglas's typology in understanding the preferences of arts faculty professional development?

Douglas' typology was useful in understanding this type of study. It helped to gain a better understanding of why faculty development programs in Thailand have less than desired effects on faculty practice. According to Douglas (1982), the general characteristics of a low-grid or weak-grid environment are: the individuals have more liberal interaction with one another; it is more open to a competitive environment; it gives the individual more options to deal or not to deal and to choose their own partners; it puts

a high value on autonomy and has few rules and role distinctions; and there is competitive negotiating.

Based on the findings, both CT and RT were placed in the Bureaucratic organizational environments, but the instructors prefer the Collectivist organizational environment. There is a mismatch between the culture of the organization and the culture preferred by the people inside the organization. Thus, the Douglas Grid and Group theory helped the researcher to view the cultures of CT and RT. However, Mary Douglas did not give any suggestion about how to deal with such conflicting cultures inside an institution. The Grid and Group theory only provide the dimensions for the researcher.

To meet the requirements of the arts faculty of CT and RT, the researcher found that Harris (2005) suggests implications for instructional improvement that might be useful in designing programs:

- *Raising expectations in a collectivist school.* Roles are valued in terms of sharing, cooperation, and collective involvement; to function as an informed, productive citizen; to function effectively in the work, and to realize personal fulfillment from academic studies.

- *Role expectations and relationships.* The status/role relationship between principal and teacher is typically coordinate or parallel or viewed as equal; increased expectations and rigor come from promoting individual effort within a group context; reward for instructional improvement should be clear, attainable, and equitable for all.

- *Providing focused, sustained professional development in a collectivist school.*

- Emphasizes personal competencies and building a professional, caring community.
 - Utilizes multiple learning opportunities embedded in authentic pertinent activities such as problem solving, inquiry, study groups, and mentoring of new educators.
 - Incorporates a range of elective activities.
 - Stresses viewing teachers as a team of individuals, each equally important, who are constructors of knowledge in a vibrant communal environment.
 - Features work in reciprocal processes, leadership-team development, and collaborative planning.
- *Effective organization and management practices in a collectivist school.*

The Collectivist principles can incorporate the following governance strategies:

- In decision-making activities, use behaviors such as listening, seeking input, facilitating problem-solving activities, and giving feedback
- Allow teachers a great deal of latitude and control in making day-to-day decisions
- Devote attention to cultivating and maintaining healthy, trust-centered relationships among all school members.

What other realities are revealed?

The data indicate that individuals at all levels of both institutions deserve significant change. Douglas' typology of grid and group is useful in indicating the areas of cultural conflict that might exist. However, the framework has limitations when indicating exact steps to make while implementing the change. Thus other realities indicate a need to employ other frameworks that might offer explicit guideline for all steps for improvement.

Benefits

Limitations

This study analyzed data and observations from the arts instructors from the arts faculties of two government universities and therefore limited the number of respondents. The participants could not be used to generalize about the whole group of non-respondents. Furthermore, the researcher was a faculty member with personal ties to many of the respondents at one university, thus getting better cooperation and probably fuller answers. The researcher was unfamiliar with the other university and lacked personal ties there, depending more heavily on the information from the survey question and the interview observations. Thus the researcher had greater insight into the environment of her own university and less insight with the unfamiliar one. The data findings also have limited external validity to generalize to other populations.

Practice

The results of this study could be recommended for faculty members in other higher education institutions, because the findings could give insight into how the social environment affects the practice of arts faculty members. Whatever the arts instructors'

practices on their educational improvement will affect their students. The higher education institutions should provide faculty development programs for arts faculty with information about the relationship of their instruction culture to desirable faculty development strategies, and the strategies they use should also reflect the culture preference of their instructors.

The methods used in this study might serve as a basis of transferability to studies of other faculties and other universities. Teaching can be more effective if instructors have a better understanding of the grid and group dimensions of their contexts.

Theory

The use of Mary Douglas's grid and group model for cultural research has provided the theoretical conceptual base for this study. This study's theoretical/conceptual base may serve as a model for similar studies of organizations. This study provides further application of Douglas's (1982) Grid and Group Typology by extending it to an area of faculty development programs in higher education in Thai universities. Previously, this theory has been useful for studying groups and their attitudes in their cultural contexts. It has been applied in qualitative research on educational institutions such as Harris (1995), Morris (1997), Diel (1998), Stansberry (2001), Baleseifen (2004), Chitapong (2005).

For this study, the researcher chose to use the grid and group theory to approach the study of faculty development programs in universities in Thailand, for the reason that this theory would help guiding the different practices and preferences in faculty development in the faculty cultural context, thus leading to apparent satisfaction among instructors in both institutions.

Research

Significant research efforts to provide the best faculty development programs were reviewed in Chapter II. The findings of this study could provide administrators with information that will help them evaluate which type of professional development program would be most effective in their particular institutional setting.

Recommendations

Based on the findings of this study and the information gathered from the literature, the researcher has learned that the CT and RT organization cultures and the cultural preferences of the arts instructors are different. Therefore, the researcher would like to recommend the administrations of both universities find some improvements:

1. One big problem seems to be the lack of cultural knowledge and the misfit between staff and their background and the needs and desires of people in the South. Faculty development programs could be required, at least for new faculty but preferably for all, to deal with the history and culture of the South. For arts faculty, there could be seminars in Muslim art, performance, and aesthetics so faculty are more tuned into understanding the problems Muslim students have with a classical Thai arts curriculum and gain an appreciation of the arts of their culture. Cultural diversity training is often required in the United States, and it would seem particularly necessary in the South of Thailand where two very diverse cultures meet. The Malay Muslims are part of Thai society, and their culture should be considered part of the diverse national culture and respected as such.

2. Faculty wanted more input into development programs, particularly so they could be tailored to their particular wants and needs. They mentioned seminars in

teaching the arts especially. A mentoring program for new faculty members could also help, with more experienced instructors helping junior faculty members.

3. Faculty also mentioned a feeling of isolation from the larger world of the arts. They want more opportunities to visit art studios and museums, to have exchange programs with other universities. They also wanted more opportunities to exhibit their art and that of their students. Exchanging exhibits with other schools or regional exhibits should not be too difficult to arrange. This could include exchanging exhibits in northern Malaysia as well.

4. Within each university itself, there was mention of more cooperation between departments. Currently, art education students are not allowed to take courses in the fine arts department in CT, and fine arts students are discouraged by their department from taking art education courses. Fine arts programs could cooperate on a major production each year that involved music, dance, and artistic set designs, thus linking those programs better and providing more experience for students.

5. Faculty at both universities mentioned the need for help with English. Specific faculty courses in English at CT similar to what is offered at RT could help prepare instructors for TOEFL or for the English requirement for completing studies in Thailand. Because of the value placed on publication in English language journals or international journals, help with translation of good Thai articles could help faculty members secure publication in such journals. Some financial support for translation services would probably be necessary, but such publications would help faculty members with promotions and add prestige to the university. Help with applications for research money and further study would also help.

6. Each instructor needs to continuously develop their practices as much as they can with others in the same field and with other groups as well. Many faculty development programs offered in other institutions, both public and private, might be useful. There is no need to learn just from those with a similar background. Arts faculty members might be able to adapt some programs and make changes to arts field as well.

7. The institution also maintains and contributes to the continuous process of faculty development programs. If a good program has been established, that program should be funded continuously and may be adjusted to be up to date from time to time. Many instructors felt frustrated when good programs occurred just once, and they had no idea when they were going to happen again in the future. Programs should be planned out and faculty notified well ahead of time. From the researcher's experience, many department programs change according to the administration. A new dean and the former dean would have different view of faculty development, and the programs keep changing every four or five years along with their terms.

8. In preparing programs, expert trainers are very important. Each institution should prepare good trainers, preferably full-time trainers, who respond to the faculty's needs for development programs. These trainers would do research, finding better programs to offer to the faculty members; which programs should be established to meet the immediate needs of each faculty group and which programs would be good for future needs, and so on. The trainers would also work on budgets from the institution and seek support from outside organizations. News and yearly reports should be provided to the faculty members also. Some former presidents, deans, and heads of departments are experienced in self-development, and they should be invited to be advisors for the

trainers or themselves be invited to be trainers so that their knowledge and experience would be helpful for the newcomers and for others.

9. None of these suggestions for faculty development is particularly costly and together they would add up to a more involved and contented faculty, more in tune with each other, their students, and colleagues at other universities. They are the suggestions of the faculty themselves; the needs they feel would make them better in their profession.

Further Studies

1. This study may yield greater insight into how faculty members experience their lives before and after participation faculty development programs. As part of this study, document analysis may be necessary to measure the productivity increase by faculty members who participated in this study.

2. The study could also be replicated using institutions that are not arts faculty members.

3. The study could also reveal differences in career experience for better development programs to meet the needs of faculty.

4. Further study of the roles of gender and ethnicity and faculty development programs would be recommended for study.

Summary

Faculty development programs are important tools to improve teaching and learning for instructors. The goals of faculty development are to enhance and maintain academic excellence for all instructors, who need to develop their abilities and capabilities to strengthen their knowledge and skills throughout their careers. The

benefits of joining faculty development programs and activities would be for the instructors, the students, the institutions, and for the nation.

According to the literature, faculty development programs have been set up for many decades and have been improving in many areas of interest. Earlier faculty development referred to support for research, scholarship, and sabbatical leaves; later faculty development referred to any activities of staff in all their work roles and throughout their working lives. To implement successful faculty development programs, there are many goals and objectives to use as guidelines for programs, such as to promote professional development, to promote personal development, and to promote institutional development. There are many models to help faculty development: Eble offered a model to help prepare three different types of faculty: new faculty, mid-career faculty, and long tenured deadwood faculty. Gaff's model presented faculty with three approaches: faculty development, instructional development, and organizational development. Sparks & Loucks-Horsley's model offered five types of faculty development: individually-guided staff development, observation/assessment, involvement in a development/improvement processes, training, and inquiry. Dilorenzo's model presented five periods of professional academic life with different needs: beginning assistant professor, advanced assistant professor, associate professor, beginning and mid-level full professor, and advanced full professor. Seriovanni and Starratt's model presented three types of staff development: the training, professional, and renewal models.

Many organizations have been set up to support faculty development programs. One of the well-known organizations is POD (the Professional and Organizational Development Network in Higher Education). Later, many new organizations were set up

that dealt with faculty development, such as FRN (the Faculty Resource Network), the Ford Foundation, FDP (Faculty Development Program), SEDA (Staff Educational Development Association), IFDS (International Faculty Development Seminars), UNESCO (United Nations Educational, Scientific, and Cultural Organization). These organizations were developed to help the faculty members and administrators by providing a source of professional information and financial support. Even though many organizations provide much support, there are many factors affecting faculty development programs and activities besides information and money, such as the lack of goals to meet the institution's mission, lack of an evaluation system, low faculty participation, different types of institutions, different sizes of institutions, and the different types of faculty members. These obstacles must be overcome, but take time and organization.

Faculty development programs in Thailand are similar to those of Western countries. There are many programs and activities to provide the faculty with areas of knowledge, skills, and attitudes. However, some practices are different from the West due to the cultural, economic, and social organization differences in Thailand. Rites and rituals in higher institutions reinforce the faculty development approach. To improve faculty development in higher education in Thailand, Brody (2007) suggested six types of development: provide senior administrative support, determine necessary human and financial resources, identify appropriate leadership, set benchmarks for faculty learning, be realistic about training effectiveness, and focus on a topic or theme for several years. Kaenwong (2008) also suggested several factors for success, such as concern with many dimensions of both faculty personality and life-cycle development; sufficient funding for

continued higher education; motivating faculty with scholarship support; putting faculty members in university planning projects; creating groups of instructors, not individuals; having vision and mission to support faculty development; and setting up networks linking faculty development programs to international levels.

To gain a better understanding of why faculty development programs in Thailand have less than desired effects on faculty practice, the researcher used the cultural theory of Mary Douglas's (1982) Typology of Grid and Group as a lens to examine the phenomenon and to explain people's beliefs and cultures. This theory describes organizations on two dimensions: grid and group. Grid represents the degree of individual autonomy by imposed prescriptions of roles, rules, and procedures. Group represents the degree to which people in social environment value collective relationships and commit to a social ideology greater than themselves. Grid and group are on a continuum from strong to weak. Grid and group typology has four cosmological types: individualist, collectivist, bureaucratic, and corporate (Douglas, 1982; Harris, 2005).

Information was gathered by using qualitative methods and focused on the arts instructors' culture and the social setting in their institutions. The participants were purposively selected, and the data were from survey questionnaires, in-depth interviews, and documents. Data was classified in terms of grid and group to determine faculty members' preferred type of institutional culture and their degree of satisfaction with faculty development in their university.

Conclusions

The findings of this study indicate that both CT and RT universities have a bureaucratic culture, but the arts faculty development strategies are placed in the collectivist culture. One explanation for this might be that sites had somewhat similar environments and problems for arts faculty. Another possibility is that the universities did not influence the culture of the arts faculty members as much as reflect a broader social culture. The grid /group typology was very useful in describing the organizational culture. The grid/group typology was broad enough to cover the cultural contexts in both institutions, and it was useful in describing the organization cultures. If instructors and administrators have a better understanding of the grid and group dimensions of their contexts, it might be easier to develop faculty development programs that would be more effective, thus aiding the faculty, students, and the universities themselves.

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APPENDICES

APPENDIX A

IRB Form

Oklahoma State University Institutional Review Board

Date: Wednesday, September 24, 2008
IRB Application No ED0897
Proposal Title: A Grid and Group Explanation of Art Faculty Development in Two Thai Universities
Reviewed and Exempt
Processed as:

Status Recommended by Reviewer(s): Approved Protocol Expires: 9/23/2009

Principal Investigator(s):

Amporn Sinlapamethakul Edward Harris
Prince of Songkla Univ. 308 Willard
Pattani Campus THAILAND, Stillwater, OK 74078

The IRB application referenced above has been approved. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the authority to inspect research records associated with this protocol at any time. If you have questions about the IRB procedures or need any assistance from the Board, please contact Beth McTernan in 219 Cordell North (phone: 405-744-5700, beth.mcternan@okstate.edu).

Sincerely,



Shelia Kennison, Chair
Institutional Review Board

APPENDIX B

Consent Form

CONSENT FORM

Project Title: A Grid and Group Explanation of Art Faculty Development in Two Thai Universities.

Investigators: Amporn Sinlapamethakul, (Graduate student at Oklahoma State University)
 B.A. (Art in General), Berea College, KY, (1991).
 M.F.A. (Fine Arts), The Savannah College of Art And Design, GA, (1993).
 Certificate (teacher training), Nan Yang University, Singapore, (1998).
 Certificate (teacher training), Yokohama National University, Japan, (2001).

Purpose: As an art faculty member, you are invited to participate in a research study being conducted at Prince of Songkla University, Pattani Campus, and Pattani, Thailand. This study is designed to explain the culture of each institution as well as the interrelationship of professional development practices and faculty preferences in each institution. Information sought will be your thoughts, preferences, perceptions, beliefs, values, feelings, and experiences about art faculty development

Procedures: As art faculty member, if you decide to participate, you will be asked to complete the 5-page questionnaire called 'Grid and Grid Assessment Tool'. To complete the questionnaire, you will take 30 minute. You may also then be asked to get involved in an individual interview to discuss about the faculty development at your university. The interview will be recorded). Finally, you will be asked to provide materials from your faculty development participation such as program handouts, the responses from the questionnaire and interview will in no way affect your regular teaching.

Risks of Participation: There are no known risks associated with this study which are greater than those ordinarily encountered in daily life.

Benefits: The primary benefit to be expected is helping the demonstrators with information that will help them evaluate which type of faculty development program will be most effective in their particular institutional context.

Confidentiality: Any information that is obtained in connection with this study and that can be identified with you will remain confidential. The data will be stored in the researcher's personal computer which will be locked up where the researcher only has access. In written results, participants will

Okla. State Univ.
 IRB
 Approved 9/24/08
 Expires 9/23/09
 IRB # ED-08-92

be given a different identity to protect them from any personal information being disclosed. All voice recording and written results will be destroyed in one year after the research has been done.

Compensation: There will be no any compensation for participation in this study.

Contacts: If you have any questions, I can be reached at Art Education Section, Education Department, Prince of Songkla University, Pattani Campus, Thailand, e-mail: amporn@okstate.edu, or samporn@bunga.pn.psu.ac.th, or you may contact Prof. Ed Harris, Advisor, 308 Willard Hall, OSU, and Stillwater, Oklahoma 74078, telephone number: 405-744-7932, e-mail: ed.harris@okstate.edu. If you have questions about your rights as a research volunteer, you may contact Dr. Shelia Kennison, IRB Chair, 219 Cordell North, Stillwater, Oklahoma 74078, telephone number: 405-744-1676 or irb@okstate.edu.

Participant Rights: Participation is totally voluntary. Your decision whether or not to participate will not prejudice your future relation with Prince of Songkla University, Pattani Campus. Also, if you decide to participate, you are free to discontinue participation at any time without any reprisal, penalties, or consequences of any kind.

I have read and fully understand the consent form. I sign it freely and voluntarily. A copy of this form has been given to me.

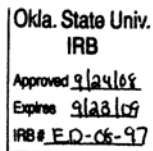
Signature of Participant

Date

I certify that I have personally explained this document before requesting that the participant sign it.

Signature of Researcher

Date



APPENDIX C

Grid and Group Assessment Tool

DEMOGRAPHIC INFORMATION

1. Name: _____
2. Gender: Male
 Female
3. What is your religious affiliation? Buddhism
 Islam
 Christianity
 Atheist
4. How long have you been teaching? 1-5 years
 6-10 years
 11-15 years
 16-20 years
 21-25 years
 Over 25 years
5. What is your highest level of education? Bachelor's degree
 Master's degree
 Doctoral degree

INSTRUCTIONS

Below are 25 items. Each item reflects a continuum from 1 to 8. For each item, read the entire item and choose the statement that you think best represents your Department site. Then, on the continuum, mark the button that represents the degree to which that statement applies to your Department site.

There are no “good” or “bad” responses to these items. The numbers land 8 represent extremes along a continuum, with numbers 2-7 providing a continuous scale between the two extremes. For example: If the statement were:

In my Department we drink: Weak Coffee (1).....Strong Coffee (8), the strength of the coffee could be indicated along the continuum of 1 through 8; however, one answer would not be better than another.

GRID CONSIDERATIONS

1. I prefer a work atmosphere where authority structures are:

*Decentralized/
non-hierarchical*

*Centralized/
hierarchical*



2. I prefer a work atmosphere where my role(s) is/are:

*Non-specialized/
no explicit job descriptions*

*Specialized/
explicit job descriptions*



3. I prefer a work atmosphere where teachers have:

*Full autonomy in
textbook selection*

*No autonomy in
textbook selection*



4. I prefer a work atmosphere where individual teachers have:

*Full autonomy in
generating their educational goal
for their classrooms*

*No autonomy in
generating their educational goals
for their classrooms*



5. I prefer a work atmosphere where individual teachers have:

*Full autonomy in choosing
instructional methods/strategies*

*No autonomy in choosing
instructional methods/strategies*



6. I prefer a teaching and learning atmosphere where students are:

*Encouraged to participate/take
ownership of their education*

*Discouraged from participating/taking
ownership of their education*



7. I prefer a work atmosphere where teachers obtain instructional resources (i.e. technology, manipulative, materials, tools) through:

*Individual competition/
negotiation*

Administrative allocation



8. I prefer a teaching and learning atmosphere where instruction is:
Individualized/personalized for each student *Not individualized/personalized for each student*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

9. I am motivated by:
Intrinsic/self-defined interests *Extrinsic/institutional rewards*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

10. I prefer a work atmosphere where hiring decisions are:
Decentralized/controlled by teachers *centralized/controlled by administrator(s)*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

11. I prefer a work atmosphere where class schedules are determined through:
Individual teacher negotiation *Institutional rules/routines*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

12. I prefer a work atmosphere where rules and procedures are:
Few/implicit *Numerous/explicit*

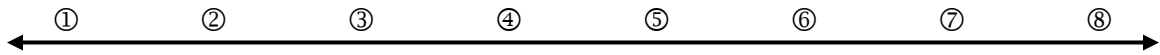
① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Sum of grid scores: _____

Average of grid scores (sum/20): _____

GROUP CONSIDERATIONS

1. I prefer a work atmosphere where instructional activities are initiated / planned by:
Individual teachers working alone *All educators working collaboratively*



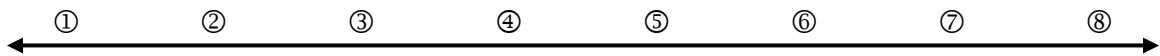
2. I prefer a work atmosphere where socialization and work are:
Separate/dichotomous activities *Incorporated/united activities*



3. I prefer a work atmosphere where intrinsic rewards primary benefit:
The individual *Everyone at the Department*



4. I prefer a work atmosphere where teaching and learning are planned / organized around:
Individual teacher goals/interests *Group goals/interests*



5. I prefer a work atmosphere where performance is evaluated according to:
Individual teacher goals, priorities, and criteria *Group goals, priorities, and criteria*



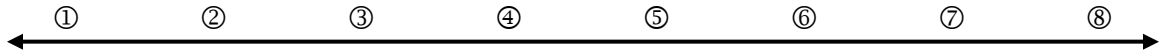
6. I prefer a work atmosphere where members work:
In isolation toward goals and objectives *Collaboratively toward goals and objectives*



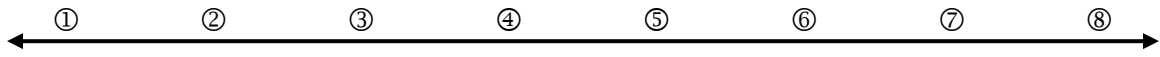
7. I prefer a work atmosphere where curricular goals are generated:
Individually *Collaboratively*



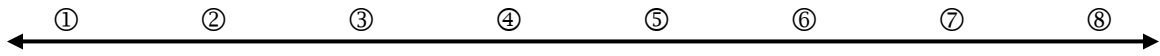
8. I prefer a work atmosphere where communication flows primarily through:
Individual, informal networks *Corporate, formal networks*



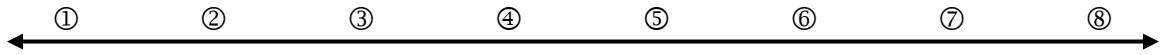
9. I prefer a work atmosphere where instructional resources are controlled / owned:
Individually *Collaboratively*



10. I prefer a work atmosphere where educators and students have:
No allegiance/loyalty to the Department *Much allegiance/loyalty to the Department*



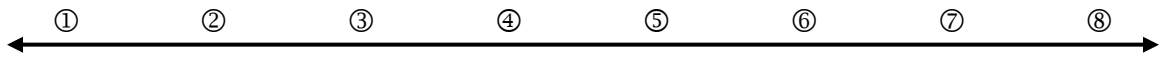
11. I prefer a work atmosphere where responsibilities of teachers and administrators are:
Ambiguous/fragmented with no accountability *Clear/communal with much accountability*



12. I prefer a work atmosphere where most decisions are made:
Privately by factions or independent verdict *Corporately by consensus or group approval*



13. Please indicate your degree of satisfaction with professional development offered at your site:
Extremely dissatisfied *Extremely satisfied*



Sum of grid scores: _____

Average of grid scores (sum/20): _____

APPENDIX D

Grid and Group Assessment Tool (Thai Version)

ข้อมูลส่วนบุคคล

- ชื่อ: _____
- เพศ: ชาย
 หญิง
- นับถือศาสนา? พุทธ
 อิสลาม
 คริสเตียน
 ไม่มีศาสนา
- ประสบการณ์การสอน? 1-5 ปี
 6-10 ปี
 11-15 ปี
 16-20 ปี
 21-25 ปี
 มากกว่า 25 ปี
- ระดับการศึกษาสูงสุด? ปริญญาตรี
 ปริญญาโท
 ปริญญาเอก

คำแนะนำ

มีคำถามทั้งหมด 25 ข้อ แต่ละข้อมีตัวเลือกที่เรียงลำดับบนเส้นวงกลมตั้งแต่ลำดับที่ 1-8 ก่อนที่จะเลือกแต่ละลำดับ กรุณาอ่านข้อความทั้งหมดให้ชัดเจน หลังจากนั้นให้เลือกทำเครื่องหมายกากบาทลำดับที่ท่านเห็นว่าสอดคล้องกับสถานที่ทำงานของท่าน โปรดเข้าใจว่าลำดับแต่ละลำดับจะบ่งบอกถึงความแตกต่างระหว่างมากไปหาน้อย แต่ละข้อจะให้หน้าหน้าที่แตกต่างกัน

คำถามแบบกรอบ

1. ข้าพเจ้าชอบบรรยากาศในการทำงานที่หน่วยงานมีโครงสร้างอำนาจ:

กระจายอำนาจ/
ไม่มีระดับชั้น

รวมอำนาจ/
มีระดับชั้น

① ② ③ ④ ⑤ ⑥ ⑦ ⑧



2. ข้าพเจ้าชอบบรรยากาศในการทำงานที่ข้าพเจ้ามีบทบาท:

ไม่ระบุลักษณะงานที่ชัดเจน

ระบุลักษณะงานที่ชัดเจน



3. ข้าพเจ้าชอบบรรยากาศในการทำงานที่สมาชิกมีสิทธิ:

มีสิทธิในการเลือกตำราเรียนเอง

ไม่มีสิทธิในการเลือกตำราเรียนเอง



4. ข้าพเจ้าชอบบรรยากาศในการทำงานที่สมาชิกแต่ละท่านมี:

กำหนดเป้าหมายในการทำงานเองได้

กำหนดเป้าหมายในการทำงานเองไม่ได้



5. ข้าพเจ้าชอบบรรยากาศในการทำงานที่สมาชิกแต่ละท่านมี:

เลือกหรือกำหนดวิธีการทำงานเองได้

ไม่มีอำนาจในการเลือกหรือกำหนดวิธีการทำงานเองได้



6. ข้าพเจ้าชอบบรรยากาศในการเรียนรู้ในบรรยากาศที่ผู้เรียนมี:

มีส่วนร่วมและมีความเป็นเจ้าของการศึกษา

ไม่มีส่วนร่วมในการเป็นเจ้าของการศึกษา



7. ข้าพเจ้าชอบบรรยากาศในการทำงานที่ผู้สอนได้รับวัสดุอุปกรณ์การศึกษาโดยวิธีการ:

เจรจาต่อรองหรือมีการแข่งขัน

มีผู้บริหารจัดหาให้



8. ข้าพเจ้าชอบบรรยากาศในการเรียนการสอนที่มีลักษณะ:

เน้นความเป็นส่วนตัวของแต่ละคน

ไม่เน้นความเป็นส่วนตัวของแต่ละคน



9. ข้าพเจ้ามีแรงกระตุ้นในการทำงานจาก:

ความสนใจของตนเอง

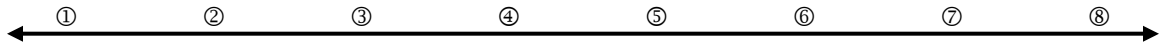
รางวัลหรือคำชมเชย



10. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีการว่าจ้างงานในลักษณะ:

กระจายอำนาจ/ผู้สอนควบคุมเอง

รวมอำนาจ/ควบคุมโดยผู้บริหาร



11. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีตารางเวลากำหนดโดย

เจรจาต่อรองของแต่ละคน

มีกฎระเบียบของสถาบัน



12. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีระเบียบกติกาเป็นลักษณะ:

เล็กน้อย ไม่ชัดเจน

มากมายและชัดเจน



รวมคะแนน: _____

คะแนนเฉลี่ย (รวม/จำนวนคน): _____

คำถามแบบกลุ่ม

1. ข้าพเจ้าชอบบรรยากาศในการทำงานที่องค์กรได้จัดกิจกรรมหรือวางแผนโดย:
วางแผนการทำงานตามลำพัง วางแผนการทำงานร่วมกัน

← ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ →

2. ข้าพเจ้าชอบบรรยากาศในการทำงานที่สังคมและการทำงานเป็นลักษณะ:
แยกกันทำ ร่วมมือกันทำ

← ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ →

3. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีรางวัลและคำชมเชยลักษณะ:
เฉพาะบุคคล ทุกคนในกลุ่ม

← ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ →

4. ข้าพเจ้าชอบบรรยากาศในการสอนที่ถูกวางแผนไว้ในลักษณะ:
ตามเป้าหมายของแต่ละคน ตามเป้าหมายของกลุ่ม

← ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ →

5. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีการประเมินผลงานเป็นไปตามลักษณะ:
ตามเป้าหมายของแต่ละคน ตามเป้าหมายของกลุ่ม

← ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ →

6. ข้าพเจ้าชอบบรรยากาศในการทำงานที่สมาชิกทำงานโดย:
แยกตามเป้าหมายที่กำหนดไว้เอง ทำตามเป้าหมายที่กลุ่มกำหนดไว้

← ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ →

7. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีหลักสูตรการเรียนการสอนเป็นลักษณะ:
เป็นส่วนบุคคล ร่วมมือกันกำหนดแนวทาง

← ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ →

8. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีการสื่อสารในลักษณะ:
ผ่านตัวบุคคล ไม่มีเครือข่าย ผ่านหมู่คณะ มีเครือข่าย

← ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ →

9. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีวัสดุอุปกรณ์ใช้ในลักษณะ:

เป็นส่วนบุคคล

ร่วมกันเป็นกลุ่ม



10. ข้าพเจ้าชอบบรรยากาศในการทำงานที่ผู้สอนและผู้เรียนมีลักษณะ:

ไม่มีความจงรักภักดีต่อสถาบัน

มีความจงรักภักดีต่อสถาบันอย่างสูง



11. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีหน้าที่และการบริหารในลักษณะ:

ไม่มีความชัดเจน

มีหน้าที่กำหนดชัดเจน



12. ข้าพเจ้าชอบบรรยากาศในการทำงานที่มีการตัดสินใจส่วนใหญ่เป็นแบบ:

แต่ละคนมีความเป็นอิสระ

เป็นไปตามความคิดเห็นของกลุ่ม



13. ความพอใจของท่านต่อการพัฒนาวิชาชีพในสถาบันของท่าน:

ไม่มีความพอใจ

มีความพอใจมาก



รวมคะแนน: _____

คะแนนเฉลี่ย (รวม/จำนวนคน): _____

APPENDIX E

Thai Consent Form

ใบอนุญาตให้สัมภาษณ์

ข้าพเจ้า.....อนุญาตให้ ผู้ช่วยศาสตราจารย์อัมพร ศิลปเมธากุล ดำเนินการสัมภาษณ์เพื่องานวิจัย ในหัวข้อ “A Grid and Group Explanation of Art Faculty Development in Two Thai Universities” ดังรายละเอียดต่อไปนี้

ผู้ที่มีชื่อข้างต้น จะได้รับการสัมภาษณ์เกี่ยวกับประสบการณ์ ความตระหนักและความเข้าใจในความสัมพันธ์ภายในของวัฒนธรรมองค์กรและความคิดเห็นของอาจารย์ที่เกี่ยวข้องกับการพัฒนาศักยภาพทางด้านทักษะการเรียนการสอนศิลปะในระดับอุดมศึกษา ผู้ที่ได้รับการสัมภาษณ์แต่ละคนมีสิทธิ์ที่จะปฏิเสธการตอบคำถามใดๆหรือยกเลิกการมีส่วนร่วมในการสัมภาษณ์ได้ทันทีหลังจากที่มีการสัมภาษณ์เสร็จสิ้นแล้วจะมีการถ่ายข้อมูลการสัมภาษณ์ และการเก็บรวบรวมการสัมภาษณ์ ผู้ถูกสัมภาษณ์มีสิทธิ์ในการจะขอต่อการสรุปข้อมูลเพื่อตรวจสอบความผิดพลาดใดๆที่อาจเกิดขึ้นจากการสรุปผล ผลการสัมภาษณ์จะได้รับการประเมินเพื่อตรวจสอบความถูกต้องจากแหล่งข้อมูล

ข้อมูลที่ได้จากการสัมภาษณ์ จะได้รับการปกปิดไว้เป็นความลับ และจะไม่มีการเปิดเผยข้อมูลใดๆของผู้ถูกสัมภาษณ์ในเอกสารตีพิมพ์ของงานวิจัยนี้เลย ผู้วิจัยจะใช้นามแฝงแทนการใส่ชื่อจริงของผู้ถูกสัมภาษณ์แบบบันทึกเสียงการให้สัมภาษณ์หลังจากที่ได้ถ่ายลงในเอกสาร จะถูกทำลายหรือทิ้งไป ผู้ทำการวิจัยและผู้ร่วมให้สัมภาษณ์จะต้องเซ็นยินยอมในเอกสารชุดนี้ก่อนที่จะมีการเก็บรวบรวมข้อมูล การสัมภาษณ์ โดย การสัมภาษณ์ จะใช้เวลาประมาณ 30 นาที หากมีข้อสงสัยประการใดเกี่ยวกับการทำวิจัยของ ท่านสามารถติดต่อได้ที่ แผนกวิชาศิลปศึกษา ภาควิชาการศึกษา คณะศึกษาศาสตร์ มหาวิทยาลัยสงขลานครินทร์ e-mail: amporn@okstate.edu หรือติดต่อไปยัง Prof. Ed Harris, อาจารย์ที่ปรึกษา ที่อยู่ 308 Willard Hall, OSU, USA. 74078, e-mail: ed.harris@okstate.edu หรือถ้ามีคำถามเกี่ยวกับการวิจัยให้ติดต่อที่ Dr. Shelia Kennison, IRB Chair, 219 Cordell North, Stillwater, Oklahoma 74078 หรือติดต่อทางโทรศัพท์ 405-744-1676 หรือ irb@okste.edu.

ข้าพเจ้าได้อ่านเอกสารใบอนุญาตให้สัมภาษณ์แล้วทุกข้อความและข้าพเจ้าเต็มใจที่จะมีส่วนร่วมในงานวิจัยในครั้งนี้ตามเงื่อนไขที่ได้กล่าวมาแล้วทั้งหมด

ลายเซ็นของผู้ถูกสัมภาษณ์.....วัน เดือน ปี.....

ลายเซ็นผู้ทำการสัมภาษณ์วัน เดือน ปี.....

APPENDIX F

KPI Form

| Subjects | KPIs |
|---|---|
| 1. Research/higher graduate degrees | 1.1. Percentage of the research and the printing materials which are disseminated at the national and international levels by the permanent professors. |
| | 1.2. Percentage of the research by permanent professors being used as citation/reference at the national and international levels. |
| | 1.3. Percentage of permanent professors who receive grants to conduct research or creative work for the department. |
| | 1.4. Percentage of permanent professors who receive grants to conduct research or creative work outside the department. |
| | 1.5. Percentage of permanent professors who create research. |
| | 1.6. Grants to support the research projects and creative work inside the department for the permanent professors. |
| | 1.7. Grants to support the research projects and creative work outside the department for the permanent professors. |
| | 1.8. Thesis and academic works of the students which have received awards at the national and international levels within the past 3 years |
| 2. In learning and teaching (only at the bachelor degree) | 2.1. Percentage of the curricula which are at the standard in comparison with the total curricula. |
| | 2.2.1. Practice teaching |
| | 2.2.2. Students presentation curricula |
| | 2.2.3. Virtual classrooms/CAI |
| | 2.2.4. Total of practical subjects |
| | 2.2. Percentage of the B.A. graduates who found jobs and have independent occupations in the past year. |
| | 2.3. Percentage of the B.A. graduates who found jobs directly related to their studies. |
| | 2.4. Percentage of the B.A. graduates who received a salary on the average or standard. |
| | 2.5. The satisfaction of the employers, entrepreneurs who hired the B.A. graduates |
| | 2.6. Numbers of students who were B.A. graduates within 3 years and received recognition, awards, on profession, value and good governance at national and international levels. |
| 2.7. Rate of Graduation | |
| 3. Academic administration | 3.1. Numbers of people who received services (not including the hospital and dentists) |
| | 3.2. Total budget provided to disadvantaged people (not including the hospital and dentists) |
| | 3.3. Revenue received from the academic and professional services of the professors' institution for permanent professors. |
| 4. Management | 4.1. Percentage of professors who participated in academic meetings, or presented their work at national and international and international conferences. |
| | 4.2. Percentage of permanent human resources which were supported to develop their skills and knowledge at national and international. |
| | 4.3. Percentage of permanent professors who hold Dr. degree or equivalent to compare to total professors. |
| | 4.4. Percentage of the permanent professors who hold academic jobs in comparison to the total professors: The objectives are to administer by the participatory method with the focus on distribution of power, transparencies, able to measure and able to compete with international level. |
| 5. Supporting | 5.1. The ratio of the completion and modernization of the data base in DSS-MIS system in the faculties and departments. |
| 6. Quality guarantee | 6.1. Having the system and mechanism to guarantee the internal quality which lead to the continuation of education development. |
| | 6.2. There is the guarantee achievement mechanism of the internal quality |

APPENDIC G

TOR Form

Part I: Personal history (fill in by individual)

Name:

Academic position:.....level.....Department.....

| 2.1. Assignments fill in by individual | | | | 2.2. Jobs Performance (fill in at the end of the evaluation) |
|--|------------------------|--------------------|-------------|---|
| Assignments | Jobs Characteristic | Target/achievement | Performance | References |
| 1. Teaching.....? | | | | |
| 1.1..... | | | | |
| 1.2..... | | | | |
| 2. Research /academic work.....? | | | | |
| 2.1..... | | | | |
| 2.2..... | | | | |
| 3. academic work.....? | | | | |
| 3.1..... | | | | |
| 3.2..... | | | | |
| 4. Student activities.....? | | | | |
| 4.1..... | | | | |
| 4.2..... | | | | |
| 5. Others.....? (and committees besides 1-4) | | | | |
| 5.1..... | | | | |
| 5.2..... | | | | |

Started working since September 1.....to February 28.....
March 1.....to August 31,

VITA

Amporn Sinlapamethakul

Candidate for the Degree of

Doctor of Education

Dissertation: A GRID AND GROUP EXPLANATION OF ARTS FACULTY
DEVELOPMENT IN TWO THAI UNIVERSITIES

Major Field: Applied Educational Studies/College Interdisciplinary

Biographical Data:

Personal Data: Born in Mahasarakham, Thailand, on November 6, 1966,
daughter of Janta and Poon Kompipote.

Education: Graduated from Phadungnaree High School, Mahasarakham in
1985; received a Bachelor of Arts degree in Art from
Berea College, Berea, Kentucky in May 1991; received a Master of Fine
Art in Illustration from the Savannah College of Arts and Design,
Savannah, Georgia in May 1993; completed the requirements for the
Received certificate of Teacher Training from Yokohama National
University in Japan in 2001.
Doctor of Education in College Teaching Interdisciplinary at Oklahoma
State University, Stillwater, Oklahoma in July, 2009.

Experience: Employed as Art Education Instructor in the Faculty of Education,
Prince of Songkhla University, Thailand from 1994 to the present.

Name: Amporn Sinlapamethakul

Date of Degree: July, 2009

Institution: Oklahoma State University

Location: Stillwater, Oklahoma

Title of Study: A GRID AND GROUP EXPLANATION OF ARTS FACULTY
DEVELOPMENT IN TWO THAI UNIVERSITIES

Pages in Study: 192

Candidate for the Degree of Education

Major Field: College Teaching Interdisciplinary

Scope and Method of Study: The purposes of the study are to use grid and group theory to explain the culture of two institutions as well as the interrelationship of professional development practices and faculty preferences in both institutions. The theoretical framework is Mary Douglas's (1982) Grid and Group typology. The study was analyzed and explained according to Douglas's typology and Harris's (2005) strategies for assessing educational environments.

Findings and Conclusions: In the two universities, faculty development preferences were in the collectivist (low-grid, high-group) category. The arts instructors were somewhat satisfied with the faculty development programs offered by their institutions. However, there was a mismatch between the hierarchical nature of their institutions and their own preferences for a working atmosphere, which includes instructional activities initiated or planned by all educators working collaboratively. They felt that they needed additional programs specifically for arts areas, and they made specific suggestions for improvements in arts faculty development programs. They needed more help in arts pedagogy and programs specifically tailored to teaching the arts, as well as more opportunities to interact outside their universities. There was also a felt need for more cultural knowledge and adaptation of courses to better serve the local population.

ADVISER'S APPROVAL: Dr. Edward Harris
