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Creating a creative university

Robert Ely
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CREATING A CREATIVE UNIVERSITY

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B Ed (Hons)
M.Inst.D**

**This thesis is presented in fulfilment of the requirements for the degree of Doctor
of Education**

**Faculty of Community Services, Education and Social Sciences,
School of Education,
Edith Cowan University**

June 2005

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USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

ABSTRACT

The research focuses on an auto-ethnographic case study of the creation of a new university specialising in creativity in Singapore between 2003 and 2005. The author is the President and CEO of that institution and the Vice Chancellor designate of the *University of the Arts* Singapore (UARTS®). Through the personal application of knowledge and documentary research, the context for the study is explored, together with the conceptual framework within which it will operate.

Some of the social, economic and political issues are described, as they relate to the Singapore Education System, drawing direct comparison with the two systems from which that system originated: the United Kingdom and to some degree, Australia.

The case study is centred on the evolution of a private institution, but one that is in receipt of public funding, operating directly under the supervision of the Ministry of Education in Singapore. During the period of the study, the institution transits from a polytechnic towards a full university status and the study observes the extent to which the development impacts on the Singapore Higher Education System and how it responds to two major Singapore government objectives:

- The Global Schoolhouse Initiative
- The Creative Industries Development

The case study illustrates a number of specific challenges facing many existing universities as they attempt to reposition themselves in response to mission convergence.

DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

- (i) incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education.
- (ii) contain any material previously published or written by another person except where due reference is made in the text; or
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ACKNOWLEDGEMENTS

The author fully acknowledges the work of the staff and students of LASALLE-SIA College of the Arts, Singapore, for their contribution to this study and for the support of the Patron of LASALLE-SIA, the Minister for Foreign Affairs, BG George Yeo.

The material appended on the DVD-R is largely my own work, but I must acknowledge, that in the case of the *Programme Documents* contained in Appendix F: *Academic Development*, these have been produced to a template which I created; but they have been detailed by discipline expertise on staff, subsequently passed through Academic Board and validated by international panels of academics and professionals, who, in turn, have recommended some changes. Nevertheless, to have successfully designed, created, validated and subsequently operated so many new and innovative degrees and higher degrees in less than six months is a phenomenal achievement and it has been my pleasure to lead them through it.

Paintings on pages 169 and 171 are reproduced with kind permission of UoB and David Chan, respectively.

The Ministry of Education, the Ministry of Information, Communication and the Arts, the Economic Development Board and the architects of the new campus: Mong Lin Yap, RSP Singapore, for the use of material pertaining to or developed by them.

The *University of the Arts* Singapore is a title registered in Singapore with a number of variants and in a number of other Asian countries. It is protected under the Laws of Singapore. Similarly, UARTS is protected by copyright.

The vision to realise a *University of the Arts* in Singapore was first established by the author in April 2003 and publicised internationally. But, that vision is a natural extension of the work of the founding President of LASALLE-SIA, Brother Joseph McNally, over a fifty-year period, until his death, late in 2002: *il miglior fabbro*¹.

¹ Italian: *the better craftsman*; from Dante in *Purgatorio* (xxvi.117)

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CHAPTER 1

INTRODUCTION: SCOPE AND PURPOSE OF STUDY

Topic and General Background

When embarking on this study in 2002, my intention was to examine the comparative merits of the systems of university governance in Australia, the United Kingdom and in the United States. This would draw on my own experience in all three countries; but, in particular, as an institutional leader in the United Kingdom in the turbulent years of the 1990s whilst the *New* universities² struggled to find valid identities, to become incorporated, entrepreneurial and international.

Little did I know just how much the landscape would change in only a few years; how the issues I had thought resided in the board room or council chamber would emerge as national and international issues; how failures in corporate governance would emerge from the shadows into the limelight; how the upsurge in international terrorism shocked the system into the realisation that borderless education may be over; that established patterns of student mobility would crumble, perhaps permanently, into the ruins of the collapsed Twin Towers³ of September 11th 2001; or how an outbreak of a global viral infection⁴ could close down the institutions of an entire nation; and how religious and racial division could set Christian against Muslim in a place of universal higher learning, which by its very definition, is all inclusive, all embracing and all encompassing. Nor could I predict, that I would personally, be placed in the centre of those issues with the challenge of creating a new specialist university in Singapore.

This study captures and interprets some of those issues; addresses some of the most pressing questions raised by them and then applies the acquired knowledge in a practical and very real illustration: the creation of a creative university: a *University of the Arts*.

The context of this *University of the Arts* is considered in the tensions and contradictions of a series of research questions. Leaving aside, for a moment, the matters of infrastructure; curricula; staffing; regulatory framework and credibility, the study is clearly about what this form of *university* is; and why it is been necessary or

² Post 1992 Higher Education Act, United Kingdom

³ World Trade Centre, New York, USA

⁴ SARS (Severe Acute Respiratory Syndrome)

desirable to create one. This is the central core of the study with outcomes-based material appended on DVD-R. Studies of this kind often draw on a body of existing knowledge and in their most extreme incarnations such work can sometimes offer scant original insight by merely drawing together and referencing the work of others: a tendency to superficiality. The doctoral programme that resulted in this study takes a more innovative approach and has encouraged a less conventional presentation. In this case, the rate of change in the institution being studied has been such that the presentation of it evolved at the same time. Change became the overarching characteristic of the ethnography and continues beyond the period of the study. But what professional imperatives are driving this flux and what experience can I bring to the case study?

Born in Scotland in 1955 and educated in Manchester, England. I was originally trained as teacher and worked in Schools, Colleges and universities in the United Kingdom and in Australia for over twenty-eight years. A graduate of the *Manchester Metropolitan University* I undertook postgraduate studies at the *University of Salford*. In 1988 I created a new institution: the *Arden School* that delivered courses to Masters level. I was Principal and Chief Executive of *Rose Bruford College* London, a University College, from 1993-2000; and, I was Head of School, and Director for a time, at the Western Australia Academy of Performing Arts (WAAPA) at *Edith Cowan University* in Perth, before joining LASALLE-SIA College of the Arts, in Singapore, as President in March 2003.

I pioneered the introduction of vocational degrees in the United Kingdom University Sector, in Practice-based arts, particularly Performing arts and in the application of the arts to Therapeutic Programmes in the 1980s. In 1984 I was invited to develop an *Alternative Curriculum Strategy* for United Kingdom institutions: for Down syndrome adults; and, again for young people excluded from schools for violent behaviour. In 1995 I introduced the first degrees and higher degrees in Opera and Theatre arts in the United Kingdom, delivered by Distance Learning to a global market.

I have occupied Senior Management roles in large complex organizations as: Senior Curriculum Manager, Director Marketing, Director of International Operations and Director of higher Education. In addition, I served on numerous Boards, Committees, Charities, Trusts, and acted as a consultant in the University Sector on the validation of vocational degree programs. I was Chair of the *Higher Education Quality Council in Eastern Europe* in 1998 and was appointed as National Assessor for the arts

by the *Institute of Learning and Teaching* in 2000. Between 1994 and 1999 I was a member of the *International Validation Committee* at the *University of Manchester*. I served on the National Steering Committee of *Create Australia*, on the Board of the Arts High School in Singapore and recently, I was appointed as an assessor for the *Singapore Higher Education Quality Council*.

I was elected a Fellow of the *Royal Society of Arts* and became a Member of the *Institute of Directors* in 1995. A Committee of Vice Chancellors awarded a Professorship in 1996 for contributing to arts Education in the United Kingdom; and in 1997 I became a Distinguished Honorary Professor of *Stephen F. Austin State University*, Texas. In the same year, Governor George W Bush awarded me the *Freedom of the State* as an Honorary Texan in recognition for my contribution to Education in the State of Texas. In 2000, I was awarded the title, Professor Emeritus.

The reason I outline these details is to illustrate the relevance of my experience to the study and to validate the personal application of knowledge on aspects of higher Education and International developments expressed herein. They are largely drawn from that experience and represent the personal application of knowledge.

I came to Singapore to create a new, and creative *University of the Arts*. In turn, this has become the focus of the study; but it is not a theoretical model, it is a real entity and it brings with it, therefore, all the complexities and nuances of that reality. Although the central illustration is concerned with the arts, the wider concepts, definitions and characteristics of a *University of the Arts*, an institution that trades in creativity and is staffed by creative people, may be applicable elsewhere. This creativity also resides, therefore, in its modus operandi and that may be applied more generally to the way in which existing universities should perhaps position themselves for an increasingly uncertain future. In embracing creativity, we attempt to harness the chaos that is its stock-in-trade: for Art is fundamentally anarchic.

Germany, the United States, and the United Kingdom already have universities of the arts; so named, and well established; Korea has one and Japan has several private universities specialising in Art and Design; Australia does not have such an institution as a separate entity, although the Creative Industries Faculty at the Queensland University of Technology is undoubtedly the closest to it. In the creation of a new *University of the Arts*, the institution on which this study is based will be referred to as

LASALLE⁵. The institution is private, but publicly funded through the Ministry of Education; and placed within the context of the Singapore Education System. However, that system is directly linked to the history of Singapore as a former colony of the British Empire; and it is from the United Kingdom, therefore, that this study will draw parallels and comparisons to illustrate many of the actual, theoretical and emerging issues. Australia, although arguably more advanced than Singapore in the development of universities, is another useful reference point, as it mirrors much of the same system as the United Kingdom as a consequence of Empire.

Research Questions

Observing the changing contexts in Singapore and elsewhere, the study will consider the following questions:

- What knowledge is of most worth for this century of creativity?
- What is the nature of a society constructed on the basis of limited knowledge?
- What are the implications of these aspects of knowledge societies (Laurillard, 2002) for the definition of both professional and professions in the arts?
- In what ways are contemporary forms of universities changing and even collapsing?
- What are the new modalities of a university, for example, in its virtual forms, in its private corporate forms; and as global corporations?
- What are the proposed policies and institutional processes, which have emerged and are emerging?
- What are the discontinuities between traditional forms and the absorption of new categories of students into new institutional arrangements and networks for creative learning?
- What is the relationship between the creation of new knowledge and creative learning and teaching in the global university?
- How should these corporations be Governed or otherwise held accountable?

⁵ LASALLE-SIA College of the Arts, Singapore.

Methodology

The study engages qualitative research methods. There are standards for assessing the quality and validity of qualitative studies (Creswell, 1998; Howe & Eisenhardt, 1990; Lincoln, 1995; Marshall & Rossman, 1995). The following short list of characteristics of good qualitative research suggested by Creswell (1998) informed this particular study:

- It entails rigorous data collection: The researcher collects multiple forms of data, summarizes them adequately and spends adequate time in the field.
- The study is framed within the assumptions and characteristics of the qualitative approach to research.
- The researcher identifies, studies and employs one or more traditions of inquiry.
- The researcher starts with a single idea or problem that s/he seeks to understand, not a causal relationship of variables.
- The study involves detailed methods, a rigorous approach to data collection, data analysis, and report writing.
- The writing is so persuasive that the reader experiences *being there*.
- Data is analysed using multiple levels of abstraction. That is, the researcher's work is presented in a way that moves from particulars to general levels of abstraction.
- The writing is clear, engaging, and full of unexpected ideas. The story and findings become believable and realistic, accurately reflecting all the complexities that exist in real situation (Creswell, 1998).

One of the research challenges of this study is the extent to which the sense of *being there* is achieved objectively: since it is also partly ethnographic in approach and the case at the centre of the study is observed entirely from within, as a participant. The presence of the conscious *self*, leading the creation of the creative university and at the same time describing it to others, suggests an element of auto-ethnography (Pratt, 1992) and an awareness that this term is oxymoronic: the observations being subject to post-colonial influences, in this case, the *observer-participant* is also foreign to the ethnography of the study.

If ethnographic texts are a means by which Europeans represent to themselves their usually subjugated others, auto-ethnographic texts are those the *others* construct in response to or in dialogue with those metropolitan representations (Pratt, 1992).

Creswell (1998) defines a case study as an exploration of a *bounded system* or a case over time through detailed, in-depth data collection involving multiple sources of information rich in context. Some consider *the case* as an object of study (Stake, 1995) while others consider it a methodology (Merriam, 1998). But, according to Creswell, the bounded system is bounded by time and by place; and the researcher should:

- Situate the case in a context or setting that may be a physical, social, historical and/or economic.
- Identify the focus of the study. It could be either on the case (*intrinsic study*), because of its uniqueness, or it may be on an issue or issues (*instrumental study*), with the case used instrumentally to illustrate the issue.
- Choose a case because it shows different perspectives on the research questions, process, or event of interest, or it may be just an ordinary case, accessible, or unusual.
- Collect extensive data, drawing on multiple sources of information such as observations, interviews, documents, and audio-visual materials. The data analysis can be either a *holistic analysis* of the entire case or an *embedded analysis* of a specific aspect of the case (Lincoln and Guba, 1985). From the data collection, a detailed description of the case is done. Themes or issues are formulated; and interpretation or assertions about the case described.
- Report the outcomes from the case.

Documentary research is undertaken through a review of existing policies, practices and Government Reports; analysing developments in university level arts Education in Singapore.

Observation and narrative description of an unfolding paradigm shift in Education Policy as it impacts on the Education system in Singapore, particularly, but not exclusively, at the tertiary level.

An auto-ethnographical case study is described on progress-to-date on the creation of a new specialist arts Institution as it moves from the polytechnic sector into the university sector.

Relevant data collected and observations will be analysed by methods of reduction as well as display, and conclusion drawing and verification throughout the process, by reference to actual developments (Fetterman, 1989; Miles & Huberman, 1988).

Table 1 *Research Question Map*

Research Question	Qualitative Methodology	Source Type	Reference by Chapter
What knowledge is of most worth for this century of creativity?	Auto-ethnographical Case Study (Instrumental)	Observational Narrative Reports	2,3
What is the nature of a society constructed on the basis of limited knowledge?	Observational Narrative Documentary	Publications Models	1,4
What are the implications of these aspects of knowledge societies for the definition of both professional and professions in the arts?	Documentary	Reports Models	4
In what ways are contemporary forms of universities changing and even collapsing?	Documentary	Reports Publications	4
What are the new modalities of a university, for example, in its virtual forms, in its private corporate forms and as global institutions?	Auto-ethnographical Case Study (Intrinsic) Documentary	Observational Narrative Reports Data	5
What are the proposed policies and institutional processes, which have emerged and are emerging?	Documentary Auto-ethnographical Case Study (Instrumental)	Observational Narrative	Appendices
What are the discontinuities between traditional forms and the absorption of new categories of students into new institutional arrangements and networks for creative learning?	Auto-ethnographical Case Study (Intrinsic)	Observational Narrative Reports Journalism	3,4
What is the relationship between the creation of new knowledge and creative learning and teaching in the global university?	Auto-ethnographical Case Study (Instrumental)	Index Reports Data	6,7
How should these corporations be Governed or otherwise held accountable?	Auto-ethnographical Case Study (Instrumental) Documentary	Observational Narrative Models Reports	4

Traditionally, the period of observation for a qualitative observational study has been from six months to two years or more (Fetterman, 1989). Due to the on-going nature of this case, this observational study has been documented from March 2003 to March 2005 and is *bounded* within that period. Some observations, particularly in the international context are entirely based on personal knowledge and experience, so that they may appear without accompanying references or acknowledgement; that is

because, to the best of my knowledge, there are none. It is, therefore, both observational in nature and narrative in style and relying less on the elements normally associated with the scientific method: hypothesis, experiment, reliability, validity and generalisation.

However, these elements, although largely diminished, are enhanced by documentary evidence and illustration provided in the appended DVD-R.

Expected Outcomes

It is expected that the study will contribute to the following aspects:

- To further enhance the concept of creativity in higher education and produce a better understanding of definitions of graduate attributes, which will help shape internal and external policies in new forms of institution;
- To provide a better understanding of the interface between policies and practices so as to facilitate further improvement in teaching, learning and in research, institutional management and policy-making in higher education, particularly, but not exclusively in Singapore;
- To create an agenda for the further development of professional knowledge and professional practice in the Creative Industries.

This study, on creating a creative *University of the Arts*, adopts an interdisciplinary approach to illustrate the above expected outcomes; and as far as is possible with real examples, generated as part of the on-going development presented herein.

CHAPTER 2 WHERE TO BEGIN?

Tiger, tiger, burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?⁶

We must begin with the here and now of this, by assessing what kind of animal creativity is. What already exists and where it has come from. In the last fifty years, Singapore has pursued somewhat utopian ideals and become an economic force that cannot be ignored, not least by its neighbours. But, where is it heading now? And where it might have been heading without a *University of the Arts*? Does Singapore need such a thing? This chapter describes the social, political and economic context for a new university and locates some of the obstacles, as well as the opportunities for its success.

What is Creativity?

Singapore has struggled to genuinely understand creativity and, therefore, come to terms with the consequences of unleashing it. By the 1950s, burgeoning nationalism had led to the formation of a number of political parties as Singapore moved slowly towards self-government. The People's Action Party, with the Cambridge-educated Lee Kuan Yew as leader, was elected in 1959. Lee became prime minister, a position he was to hold for the next 31 years. In 1963, Singapore formed a union with Malaya (now Malaysia) but by 1965, the nascent federation was in tatters. Singapore became independent soon after and was once again the economic success story of the region. Shrewd and pathologically pragmatic, Lee fashioned a government heavy on strict social order and the suppression of political opposition. Lee Kuan Yew created the State of Singapore and is often referred to as the *father* of Singapore, still controls the political agenda in this nation state as his official title describes it: *Minister Mentor* to the current Prime Minister, his son. To the list of evocative epithets applied to Singapore: Nanny State; Disneyland with the Death Penalty; we can add another more recent one: *Singapore: The Air-Conditioned Nation* (Cherian, 2000). The title of a collection of essays on *the politics of comfort and control* by Singaporean journalist

⁶ The Tyger by William Blake, 1789; cited in Quiller-Couch, 1919.

George Cherian inspired ironically, by the Minister Mentor, Lee Kuan Yew, who chose the air-conditioner as the invention of the millennium.

Just as the air-conditioner allows central control of temperature for optimum comfort, Cherian claims, so the long-ruling People's Action Party maintains *total system control* for the material comfort of citizens. *Observers frequently remark at the apparent contradiction between Singapore's high level of economic progress and its illiberal, centrally planned politics.* In an *Air-conditioned Nation*, however, there is no contradiction: comfort is achieved *through* control (Chai, 2001).

Singapore has grown ever more comfortable, calmly weathering the economic crisis of the Tiger Economies and winning its leadership respect at home and abroad, according to Cherian. At the same time, the government has imposed more limits on political participation, banning political films, censoring imported DVDs, thereby removing absurdly innocuous sexual content whilst leaving gratuitous violence. Restricting Web sites is another pastime: the government has blocked one hundred politically sensitive and pornographic sites so that it can claim to be in control; but, in fact, if they wanted to achieve any really effective measures, the number of banned sites would slow down the bandwidth so much as to hamper economic activity. At the same time as reducing the opportunity to view titillating content, the government is openly promoting pro-creation to stem the tide of racial and cultural drift and the inevitable demographic shift towards the elderly end of the social spectrum.

Singaporeans, as evidenced by various reports,⁷ not only lack creativity, but they are also failing to create more Singaporeans. Creativity and youth are often considered synonymous. The drive for a more creative Singapore, may therefore, be stymied by a lack of raw material. So, the solution is to import more youth: Singapore is one of the few countries in the world that pays the fees of overseas students. These are called *Bonded Places*, an unfortunate term for a scheme that treats foreigners as if they were Singaporean, provided that they stay on after graduation and work in Singapore for at least two years.

But despite *weak rights and protections against the coercive powers of a domineering state armed with catchall laws*, Cherian predicts that Singaporean society will move towards *a more openly contentious form of public debate as a complexity in issues and interests replaces the hierarchical politics.*

⁷ For example, Economic Review Committee (2002). *Creative Industries Development Strategy*.

In 1966, the Premier Lee Kuan Yew, addressed the staff and students of the National University of Singapore, in a landmark speech in which he quoted A.O. Lovejoy (1930) who defined academic freedom and university autonomy:

It is the “freedom of the teacher or research worker in higher institutions of learning to investigate and discuss the problems of his science and to express his conclusions whether through publication or in the instruction of students without interference from political or ecclesiastical authority or from the administrative officials of the institutions in which he is employed, unless his methods are found by qualified bodies of his own profession to be clearly incompetent or contrary to professional ethics”. The freedom of opinion, speech and publication claimed for the university teacher is not in extent significantly different from that usually accorded to other citizens in modern, liberal states. And the reasons for maintaining it are, in part, the same. It is peculiar chiefly in that the teacher is, in his economic status, a salaried employee and that the freedom claimed for him implies a denial of the right of those who provide or administer the funds from which he is paid to control the content of his teaching. Now that is what ‘Academic Freedom’ really means (Lee, 1966).

This speech derided the British definition outlined in the Robbins Report of 1963, which criticised European States for attempting to control the universities they funded. It is against this backdrop of control that a specialist *University of the Arts* will have difficulty in establishing itself. For in the minds of some of those in power, Art and Anarchy go hand-in-hand; Creativity and Criticism are one and the same; Design and Dissent are synonymous. Together, Art, Creativity and Design, form the triple-pillar of alternative politics.

Perfectly controlled environments provide comfort, but can chill the creative juices that could fuel the entrepreneurship and innovation that Singapore has identified as necessary for future economic success. So, basically, creativity has the government over a barrel. So what exactly is creativity?

Creativity, for the purposes of this study, may be defined as:

An arbitrary harmony, an expected astonishment, a habitual revelation, a familiar surprise, a generous selfishness, an unexpected certainty, a formable stubbornness, a vital triviality, a disciplined freedom, an

intoxicating steadiness, a repeated initiation, a difficult delight, a predictable gamble, an ephemeral solidity, a unifying difference, a demanding satisfier, a miraculous expectation, and accustomed amazement (Prince, 1970).

Creativity is the ability to produce work that is both innovative and appropriate to the social context, often emanating from apparent chaos and disorder. It can be seen as the connecting and rearranging of knowledge in the minds of people who allow themselves to think flexibly, in order to generate new, often surprising ideas that others in a particular society believe to possess some intrinsic or extrinsic value and/or judge to be useful. Creativity can, therefore, be an all pervading influence within and around an institution; or, for that matter, a City State, not because it is concerned with the arts, but also because it ensures the internal and external connectivity; the flexibility and adaptability of the entire system; and, the process of creating the creators of creativity. But would it be better to import the seeds of creativity; or, abdicate that responsibility to foreign institutions of learning? No, by planting strong roots, it assures the future life and vitality of the State and its capacity to flourish and to surprise. But, creativity, like energy, can neither be created nor destroyed...it simply is. It lies in all of us and in all that is around us. It is in many of the things that we do, as well as being the thing that distinguishes one from the many; in some it is dominant, in others it is dormant.

Robert Fritz, a composer, filmmaker and author, suggested that,

The creative process has had more impact, power, influence, and success than any other process in history. All of the arts, many of the sciences, architecture, pop culture, and the entire technological age we live in exists because of the creative process (Fritz, 1991).

Perhaps the most widely held view of creativity is that it is the ability to produce original ideas that serve some purpose. That it is, unique ideas that solve a problem, create an opportunity, or produce some benefit either tangible or intangible.

Literature on creativity is as varied in quality as creativity itself; the *International Center for Studies in Creativity*, State University of New York College at Buffalo claims (Puccio, 2001) that a researcher referred to as Noller used a formula as a way of defining creative behaviour. This formula Puccio asserts, is a useful framework for assessing how educational institutions perform in terms of producing students who are able to engage in creative thought. Noller's formula is as follows: $C = f_a(K, I, E)$. In this formula (C) represents creative behaviour, which is a function (f) of the interaction

among knowledge (K), imagination (I), and evaluation (E). Thus for creativity to appear, students must first master the knowledge of their particular discipline. However, students cannot allow themselves, according to Puccio, to become trapped by their knowledge:

First, new information and ideas often quickly surpass what we know as fact today. Second, we need students to make contributions to their respective fields and not approach their discipline as if all the knowledge that can be created has been created. To prevent this 'in-the-box' thinking we must encourage students to freely engage in the second part of this equation, that is imaginative thought. By the time most students enter higher education, the days of free imaginative thinking have been long gone. As educators we must awaken the imagination of all students. We must help them to look at problems from unique perspectives, to toy with ideas, and to be open to exploring unusual options. Finally, to balance off original and imaginative thought students must learn how to employ effective critical thinking. Critical thinking, for example, enables students to make more effective decisions about what original ideas to pursue. Also, effective critical thinking allows students to more skilfully identify problems and opportunities that are ripe for creative thought (Puccio, 2001).

In summary, if part of the mission of higher education is to advance society then it is absolutely necessary for us to take more seriously the issue of how well we produce students who can engage in creativity. Puccio examines how well we nurture all three of the main ingredients in Noller's definition. Without the appropriate balance of knowledge, imagination, and evaluation we may be in jeopardy of producing students who will not be the creative leaders that we wish them to be. Puccio claims that he has tested this formula at Ngee Ann Polytechnic in Singapore. There is, however, no verifiable evidence that it has made any difference to the creation of creative leaders; and, appears to be a rather superficial attempt to quantify the unquantifiable; to measure the unmeasurable; and, ultimately bound the limits of the imagination. After all, if creativity could be so easily measured, we would be handing it out by the shovel full.

A State of Confusion

Einstein's *Special Theory of Relativity* suggests that energy is proportional, or even equivalent, to mass: the greater the mass, the more energy it can produce. So, a

large *University of the Arts* will produce more creative energy? Is it the case then, that the larger a university is...the more energetic it is? Or, does large necessarily mean sluggish and unresponsive? Similarly, is there a critical mass? Is there a minimum size of institution?

As we shall see, the illustration of a creative institution in this study is set in the context of a City Nation State where it so happens that the geopolitics, economics and social stability are such, that a relatively small system can, on the one hand, be devastated by world events, but on the other hand, be flexible and creative in managing change: *when the wind blows, there are those that build walls and those that build windmills*⁸. Singapore is busy building that harnessing engine, initially as a central regional hub: with Education, Creativity, Trade, Pharmaceuticals and Banking as the sails, set to capture the prevailing winds.

But how can this be achieved whilst there is still little or no art taught in schools? *No art taught in schools*...the phrase is repeated here for emphasis, because it is so hard to comprehend in the *western*, liberal mind: there is no art taught in schools! Here we are, in the 21st century with an education system devoid of creativity and denying it to the section of the population that is naturally the most open and creative. The root causes of this alarming state of pre-tertiary education is a policy that developed in the 1960s when cities like Paris and London were the centre of anti-government activity and peopled by intellectuals and so-called left wing radicals preaching Marxism, appeasement, internationalism and revolution. Singapore, perceived itself to be surrounded by enemies and felt vulnerable to potential invasion or internal insurgency. Art and creativity, therefore, were kept out of the classroom since these were perceived to be a bed for the germination of alternative ideas.

We need Utopians of genius to foreshadow the existence of the man of the future, who, in the instinctive and simple, as well as in the complicated relationships of his life, will work in harmony with the basic laws of his being (Lazlo Maholy-Nagy, Bauhaus School. Cited in: Kaplan, 1995).

At the same time, the central plank of tertiary education policy consisted of a divisive system of social engineering (Bubonich, 2002) based, largely on *Utopia*. Plato, divides human beings into sections of society based on their intelligence, strength, and courage. Those who are not intelligent, or strong, or brave, are suited to various productive activities: farming, building, manufacturing. Those who are brighter,

⁸ Source unknown: Chinese Proverb.

stronger and more courageous are suited to defensive and policing activities. Those who are highly intelligent, virtuous and brave are suited to run the state itself. Plato's ideal state is an aristocracy, which means *ruled by the best*. The base of human society, which, as far as Plato is concerned, consists of a majority of people in a state, he calls these, the *Producers* since they are most suited for productive or manufacturing work. The mid-section of society, consists of a smaller number of people, making up the army and the police; these are called *Auxiliaries*. Those with all the best qualities, a very small and rarefied elite, are those who are in complete control of the state on a permanent basis; Plato calls these people *Guardians*. A state may be said to be in balance if the *Auxiliaries* obey the *Guardians* in all things and the *Producers* obey the *Auxiliaries* and *Guardians* in all things. A state may be said to be out of kilter, if any of the lower groups do not obey one of the higher groups. A state may be said to be *just* if the *Auxiliaries* do not simply obey the *Guardians* without question, but enjoy doing so, that is, they don't grumble or belly-ache (Lee, 1966) about the authority being exercised over them; a just state would require that the *Producers* not only obey the *Auxiliaries* and *Guardians*, but that they do so because they are prepared to. This is the scaffolding on which Singapore is built; and on which the education of its citizens is pinned.

At the tertiary level, the qualifications framework and the consequent funding model seems based on such principles. With each demographic cohort graduating from High School, the Ministry of Manpower engineers the following formula to divide him or her into Plato's *Utopia*: the *Guardians* (1%) will be supported to study overseas in the best institutions in the world, such as Harvard, Cambridge *et al*; the *Auxiliaries* (24%) will be funded to go one of the two public universities; the remaining *Producers* (75%) will be expected undertake further study to diploma level and enter the workforce. Some of these may choose to undertake a degree, but will not be funded to do so by the Singapore government. Add to this, the fact that all males aged between eighteen and twenty-one must undertake National Service, thereby disrupting their education and distorting the tertiary education cohort gender profile.

At the annual meeting of the two Ministries: Education and Manpower; together with the Heads of the Tertiary Sector Institutions, these percentages are further divided between institutions by subject discipline. In the course of the 2005 meeting, a statement by the Principal of the Nanyang Academy of Fine Art astounded the meeting and summarised the extent of the problem:

What Singapore needs are more diploma holders; not peopling with degree holders. Why does anyone need a degree in the arts? You don't need a degree to be able to move a piano (Choo, 2005).

Therefore, in a society where the leadership elite, educators and the parents of potential students, are suspicious of promoting creativity, reluctant to professionalise the arts and prefer to perpetuate the comforting embrace of the State, the prospects for a *University of the Arts* seem highly unlikely to succeed. Especially considering that currently, there is no government funding for degrees in the arts; nor, any funding for research in the arts. Hardly surprising then, that some, still, voice the position that, degrees in the arts are unnecessary for an artist to succeed. After all, Picasso never had one:

Picasso never wanted a PhD. At least we always thought so, but the diaries of the late, distinguished art historian, Professor Zeke Conran suggest otherwise. Years ago in Mexico, Prof Conran met the great man and commented that Picasso never needed academic honours. Both men laughed, but the artist grew strangely silent. Later on, Picasso confessed that he was troubled by the memory of his Scottish great aunt, who had said that he would never succeed without proper qualifications. Picasso's respected his aunt and academic failure depressed him. He tried evening classes and correspondence courses but it was too difficult. Eventually he blurted out his request - could Prof Conran help him obtain a PhD? He had heard that some hotheads in the universities were claiming that his work was as significant as the most rigorous academic research so couldn't he be allowed a research degree? The academic felt deeply for the artist and saw his creative juices being blighted by the memory of his aunt, but after long reflection he said no. A PhD required a thesis, a thesis required writing and that was that. The painter pleaded. He had tried essays on the theory of Motor Vehicle Maintenance and exams in Chinese Cookery but all he produced was more drawings, more paintings.

"My research is in my sketchbooks," he said, "my thesis is on gallery walls around the world. Professor, you understand art, surely you can recognise the questions I ask, the methods of my investigation, the knowledge and originality in my work?"

But the Academic shook his head. He had examined 483 PhD theses from

Narrow gauge charcoal in pre-industrial calligraphy to Public art in South Cheshire, July-September 1936.

A PhD required a thesis, and that was that (Rust, 2000).

Artists must make do with wealth and fame...the glittering prizes and gleaming spires are beyond their reach, according to Rust. As Singapore society matures, the need to recognise and provide new opportunities to engage a greater diversity of talents, including their artistic and other creative aspirations, has become more relevant to a population and a tourism industry tired of shopping.

Singapore's Only Real Asset is People

Typically, in the great City States of the last millennium: Venice, Milan, Paris, Berlin, London, New York: economic success was rapidly followed by the expression of that success in the creation of artefacts as cultural identity and ultimately, cultural power. Venice, founded at the end of the Silk Road is perhaps the best example: once the economy or trade had established a wealthy middle class or merchant class its members invariably invested in creativity; they travelled; they sought a better quality of life, realising that there is more to life than money or material possessions. In so doing, money and power become synonymous and culture becomes the creative expression of both. We see it in the flourishing of art and architecture and the development of Science and Technology, often under the patronage of wealthy, powerful individuals or funded by the State itself. Where then, is all this knowledge to be housed, displayed and maintained: in museums, libraries and of course, universities. Even today, Venice still thrives on that investment, as millions of visitors and tourists flock to preen themselves and peck at the heritage; to appreciate, or not, as the case might be, the creativity, the culture, the artefacts and the past, whilst sinking into the Adriatic under the weight of all those Euro Dollars they leave behind. But at the end of the day, these successes were not created by government decree but by creative people. It was the entrepreneurs, the artists and intellectuals that created Venice. It was people with ideas that succeeded. Venice had two main assets: people and position; but by far the greatest asset was people. Not many of who were Venetians, for the most part they were talented foreigners, attracted by the money, the glamour and the recognition of the State or by the Church as an operating arm of the State: a sort of public/private partnership that might be described as an unholy alliance.

As we shall see, in Singapore, there is also a tension between public and private, as to who should create this intellectual property; who should have ownership

of it; who should exploit it, in a City State where both have a well-established place. The publicly funded universities and polytechnics have a reputation for being sluggish; for being dominated by esoteric research; and, for taking their pedagogy from the nineteenth century method of mass lectures, with little or no discussion, often without any real understanding of the significance of the material, but an ability to repeat it in examinations. A United States of America academic model in the form of a Liberal arts degree structures also dominates these universities, with mandatory diversity across programmes and four years to completion. Singapore's two public universities, the National University of Singapore (NUS) and the Nanyang Technological University (NTU), have initiated a number of innovative programmes, including the broadening of undergraduate education, the introduction of a core curriculum, collaborations with top foreign universities, and the establishment of inter-disciplinary centres.

A third university, the Singapore Management University (SMU), opened its doors to students in August 2000. The SMU is a government-funded privately managed university offering a broad-based business curriculum modelled after that of the Wharton School of the University of Pennsylvania. A fourth university, UniSIM was created in January 2005 for part-time and distance delivered degrees in Business Management, but does not receive any funding. Polytechnics were set up with the mission to train middle-level professionals to support the technological and economic development of Singapore. Reflecting the wide range of abilities, aptitudes and interests of their students, the polytechnics seek to train students with relevant and specific skills for the workplace.

The polytechnics are also a significant provider of continuing education and post employment professional development programmes and services.

There are currently five polytechnics in Singapore:

- Singapore Polytechnic
- Ngee Ann Polytechnic
- Temasek Polytechnic
- Nanyang Polytechnic
- Republic Polytechnic

On the other hand, the private sector consists of a plethora of providers offering franchised degrees and courses with no validity other than that which they choose to

invent for themselves. The government has, until now, allowed this sector to develop without any controls in place to monitor quality, validity or reliability.

In between these two extremes of control and chaos, there are two institutions that are technically, legally, private but in direct receipt of public funds: the Nanyang Academy of Fine Art (NAFA) and LASALLE. In Australia the equivalent institutions would be the University of Notre Dame Australia and Bond University. There are no similar examples in the United Kingdom.

Is it possible to create an effective, modern university from entirely private funds and receive government recognition at the same time? Probably not then; for most governments would exchange recognition for some involvement; and involvement usually means funding; and funding requires a high degree of accountability for the use of public assets. In 1998, the Ministry of Education in Singapore decided to investigate the possibility of upgrading and expanding the two specialist arts institutions by establishing a Task Force to consider polytechnic-level funding (Tan, 1998).

Further to this, in 2002, a Committee⁹ reviewing Junior Colleges and Secondary School Education recommended that independent schools specialising in sports, maths, science and the arts, would help diversify the education landscape. A Sports School has been established, and the National University of Singapore has established a High School for Science and Maths, both at a cost of several hundred million dollars. Subsequently, the *Remaking Singapore Committee* also recommended the setting up of an Arts High School, to harness a greater diversity of creative energy. Singapore has invested over two billion dollars in the capital infrastructure for the arts and for Education in the last ten years, creating the Arts-Education Precinct in the City Centre: The Esplanade Performing Arts Centre, The National Library, The National Gallery; one new private university, the Singapore Management University, by simply naming it as such, importing a North American education system; and spending \$250M on a new campus with a further \$200M on scholarships.

At the same time, the system of polytechnics has remained relatively static and they have been told that they should not expect to become universities by the prevailing Minister of Education, Mr Tharman Shanmugaratnam in October 2004 (Shanmugaratnam, 2004); but the two specialist arts Institutions: LASALLE and the

⁹ Ministry of Education, Singapore

Nanyang Academy of Fine Art, are being provided with new campuses at a cost of over S\$150M each.

In this context, in April 2004, the Ministry of Education appointed a second Task Force to study the desirability and feasibility of establishing a system whereby the two arts institutions could offer degrees of the National University of Singapore, if found feasible.

The Creative Class

As Singapore transits to an ideas, or Knowledge Society (Laurillard, 2002) and seeks to compete in value-added economic activities such as Art and Education, the Creative Industries will play a more significant role in delivering economic success. The *Economic Review Committee* identified the Creative Industries as a new growth sector. To be globally competitive in the Creative Industries, Singapore needs a growing pool of talents with both technical skills and the ability to think creatively. This would include Singaporeans talented in the performing and visual arts, design and related, Information Technologies. To continue to build up a position as a distinctive *Renaissance City*, in Asia, Singapore also needed to better nurture these artistic talents. In addition to the world-class infrastructure for the arts, developed over the years, more local creative and artistic talents would be necessary for the long-term sustainability of the arts and further cultural development.

In The Rise of the Creative Class (Florida, 2002) it is argued that we are moving into a new phase of economic development fuelled by the work of *intellectual elites*: by writers, scientists, educators, designers, people whose work generates original ideas and conceptual innovation. From 2004, the *British Museum* has started to catalogue the emails of these individuals as cultural artefacts and as research collections for future cultural tourism.

Just as capitalism succeeded the feudal age, so the era of managers and supervisors is now passing away, claims Florida. The creative ethos has become a definitive source of competitive advantage making places as diverse as Austin, Texas; and Boston, Massachusetts; the new centres of economic growth. Not coincidentally, they are also places where diversity, ideas, social tolerance, universities and high-tech industry are alleged by Florida to thrive.

Richard Florida not only documents the dynamic growth of centres such as Seattle, the San Francisco Bay area, Boston, New York, Washington and Austin, but

also points to the shift in ways of working demanded by the creative class: the importance of autonomy and freedom, respect and trust, in what he refers to as the no-collar workplace.

Those companies and cities most likely to succeed in the future, he argues, are those that prove the most attractive and hospitable to this emergent class:

Access to talented and creative people is to modern business what access to coal and iron ore was to steel making. It determines where companies will choose to locate and grow, and this in turn changes the ways cities must compete (Florida, 2002).

Creative people work long hours, longer than average in Singapore, but they require, according to Florida, autonomy and freedom to flourish and their output cannot be measured in the usual ways because so much of it is in process inside the mind. New ideas are not produced to order and do not follow directives or prescriptions from on high. Original ideas have, by definition, yet to be imagined, and they need the right conditions in which to flourish. Creativity needs to be nurtured with trust and respect, not crushed by the weight of bureaucracy, by disrespect or the endless demand for accountability and conformity to rules and regulations. In other words: creativity should not be governed.

Will works of the imagination ever regain the power they once had to challenge and mould society and the individual? One wonders whether Singapore with its reputation for deep-seated rigidity and antipathy to so-called free radicals is well placed to meet the needs of the emergent creative class. I believe it is; but for the creative class to thrive as entrepreneurs, high levels of diversity and freedom, define a desirable place to live.

...Effective censorship is a contradiction in terms. Like pruning, it gives new vigour to what it cuts back; but if it attacks the root, it destroys the plant it is supposed to save (Wind, 1985).

According to Florida, a city needs to work hard to build the kind of habitat required to compete and win, in the creative age. It needs to invest in the three tenets of economic development: technology, talent and tolerance; attract leading high-tech research consortiums and promote a culture based on tolerance and diversity, exemplified in the arts. Such a city will have succeeded in creating a prosperous and

supportive community that is open and tolerant of difference and accommodating to all forms of creativity.

In Singapore that is the challenge; in a City State renowned for displaying the opposite characteristics; in higher education, opportunities in the arts, or arts-related disciplines. These include degree programmes in theatre, music, architecture and industrial design at National University of Singapore; mass communications at Nanyang Technological University, as well as diploma programmes in arts, design or media at polytechnics and arts Institutions. In addition, Nanyang Technological University is planning a new School of Design and Media with a visual art component for 2005 onwards.

Arts High School

However, despite these higher education opportunities, there is currently no dedicated development path at pre-tertiary level for those who have interest and show early talent in the arts. Currently, while students with interest in the arts can take art or Music at O and A levels as part of their mainstream curriculum, or private lessons outside the school curriculum, they often face conflicts between lessons and academic commitments and between parental pressure and the desire to be Creative. The arts learning environment in mainstream schools is also limited in terms of teaching resources, exposure and development opportunities (MITA Report, 2004). Moreover, access to the existing Art and Music Elective Programmes is also limited to only students at selected secondary schools and junior colleges. As a result, the arts development path for creativity is often interrupted during this phase of their education. It has been suggested, therefore, that a pre-tertiary school for the arts will address these limitations. It will serve to identify and nurture creativity by providing a learning environment where their artistic and academic potential can be best realised. Graduates from the school would possess a strong foundation in the arts, and would be better positioned to pursue higher education in the arts or arts-related fields, or apply their artistic and creative capabilities in other fields.

Looking at Singapore's economic, cultural and social development, a Committee established by MITA¹⁰ in 2003 concluded that a pre-tertiary school for the arts is both desirable and feasible for Singapore (MITA Report, 2004).

¹⁰ Ministry of Information Technology and the Arts

In making its recommendations for setting up an Arts High School, the committee studied the examples of arts schools that have been successfully implemented overseas. It also conducted comprehensive focus group discussions with students, parents, principals and the arts community, and a survey of parents. Both the discussions and survey highlighted the limitations of current pre-tertiary arts options and show strong support for a pre-tertiary arts school. The committee therefore recommended that an independent Arts High School under the purview of MITA and aligned with the national education system. It recommended that a Board of Directors appointed by MITA manage the school. In addition, the committee recommended that an implementation taskforce, comprising experts in the fields of education and the arts, together with the principal, oversee the implementation of the Arts School (MITA Report, 2004).

The establishment of a *University of the Arts*, together with the Arts School would provide the seamless transition of creativity from one sector to the other and would have a far-reaching impact on both the arts and education landscape in Singapore. In developing and fulfilling a greater diversity of creativity, the *University and the Arts* would be an important milestone for Singapore as it remakes itself for the future. How is it that Singapore can afford such radical transformation?

Economic Powerhouse

Over the last three decades, Singapore has grown from a third world country with a per capita GDP of US\$300 to a developed nation with per capita GDP of above US\$22,000. The term: *Tiger Economy* is used to describe the aggressive and predatory progress of the Asian economies, such as Singapore, there is no collective noun for tigers; they are solitary animals. More properly known as a newly industrialised country (NIC) Singapore has one of the highest living standards in the world. For four consecutive years, Singapore has taken the lead in the WEF Global Competitiveness Report, before the United States. Singapore's economy is small by global standards, but it is relatively affluent. Its GDP was US\$85 billion in 1999, but its per capita GDP was US\$22,960 (Lai, 2000).

Table 2 GDP Growth of NICs (Expressed in Percentage Terms)

	1981-90*	1989	1990	1991	1992	1993	1994	1995	1996
Hong Kong	6.9	2.6	3.4	5.1	6.3	5.8	5.5	5.6	5.6

South Korea	10.7	6.4	9.5	9.1	5.1	5.5	8.3	7.3	6.8
Singapore	6.3	9.2	8.8	6.7	6	10.1	10.1	9	8.5
Taiwan	7.8	8.2	5.4	7.6	6.7	6.3	6.5	6.7	6.8
All NICs	9.4	6.6	7.3	7.9	5.8	6.2	7.4	7	6.7

* Average. Source: Asian Development Outlook, 1995 and 1996, Table A1, p. 239, Asian Development Bank, OUP, 1995.

In the face of increasing global competition, Singapore continues to build on its core advantages, a good geographical location, developed infrastructure, excellent communication system, political stability and a disciplined workforce; while always looking to develop new economic strengths. The Singapore government has taken a pragmatic and systematic approach to economic development, building on its traditional strengths in regional trade and shipping, while gradually diversifying into banking and financial services and other higher value sectors (Lai, 2000). Singapore has worked hard to become one of the busiest ports in the world in terms of shipping tonnage; with seven hundred ships in port at any time and more than six hundred shipping lines with links to more than eight hundred international ports. It has no natural energy resource, yet it runs more than ten refineries, and is one of the largest oil-refining centres in Asia. The pace has been fast and aggressive, with virtually a different focus in each decade of Singapore's history. In the 1960s, after the separation from Malaysia, there was a need to create jobs. Thus began the heyday of the labour-intensive industries. By the 1970s, with full employment, there was a shift towards higher-skilled jobs. In the 1980s, development of manufacturing capabilities was emphasized. The focus on manufacturing continued to the 1990s, with the addition of the service and electronics sectors. By 1993, Singapore had begun to grow its external economy, with several investments and cooperative projects in Asia, including China, Indonesia and Vietnam (Lai, 2000). At the time of writing, Singapore shows signs of a continued economic slowdown, relative to the high performance in the previous decade. Gross domestic product in the June-September period of 2004 grew 7.7% with the economy predicted to perform less well in 2005 at 3-5% growth, against 8-9% for this year. Singapore's economy had enjoyed strong expansion since mid-2003, including a 12.5% rise in the second quarter (Lai, 2000). But the figures were partly flattered by the dismal performance in the first half of 2003 because of the effects of severe acute respiratory syndrome (SARS) and the Iraq War.

All schools in Singapore were closed for a period, from 27 Mar 03 to 6 Apr 03 to minimize the spread of the illness in schools. When the schools reopened, each student was issued an Oral Digital Thermometer. Schools conducted mandatory temperature taking twice a day and students had to keep a log of their temperatures. The effects of SARS were more than economic with University Presidents and Vice Chancellors on twenty-four-hour alert. Should they receive a call from the Ministry of Education to say that a single student or staff member had checked into hospital feeling unwell, with SARS related symptoms, the institution would be closed until such time as the individual's quarantine period expired. If SARS developed, entire campuses would be disinfected prior to re-opening and all likely contacts with the individual were similarly quarantined. Education, particularly higher education, became directly linked to the health of the nation. The education of the nation was under threat; and threatening, therefore, the future wealth of the nation. More than ever, Singapore became aware of the value of human resources and of the capacity of the State to respond to external forces. To support Singapore's rapid industrialisation in the early phase of economic development, emphasis was placed on developing an efficient and skilled workforce.

Looking ahead, amidst a fast changing global landscape, this is no longer enough. For Singapore to successfully transit into a global knowledge or ideas based economy while maturing as a cohesive and dynamic society, Singapore would need to nurture the creative enterprise of the people and allow for the pursuit of a greater diversity of talents and aspirations in Singapore. In this respect, significant positive developments in Singapore's Creative Industries have resulted in new opportunities for Singaporeans to pursue higher Education and careers in the arts and the related fields of Design and Media. However, the traditional areas of strength and emphases in schools are in the sciences and mathematics. The arts are not an integral part of education in schools: weak at best and non-existent at worst. Singapore is consciously following a model of investing in human capital. Arguably, Singapore's great, untapped resource is entrepreneurial creativity.

Creative Individuals

These individuals need to be exposed to and possess a deeper understanding of the history, culture and global trends. Without these capabilities, it would be difficult to raise the standards of creativity and to realise distinctive and new ideas, concepts and products.



Figure 1 Creativity Skills Matrix (Ely, 2003)

At the core of an individual, values, culture and traditions reside as the root source of the creative thinking. The creative individual will need to develop the ability to think imaginatively; to be innovative; to be able to create new and original artefacts in a competitive environment. A sharp, competitive thinker needs high-level interpersonal skills to communicate ideas and concepts effectively. Similarly, the need to express the idea or concept through a creative artefact will require a range of challenges to be met and problems to be solved. Innovation and competition breeds leadership skills of the sort to spearhead creative enterprise and research. The leading creative thinkers will be self-reliant, self-critical individuals who are able to articulate their own methodology and processes.

All of these skills and qualities develop outward from the creative core towards the leading edge. In Singapore, four major sets of culture, traditions and values are melded in a unique social blend of Chinese, Malay, Indian and British, giving the creative-knowledge agenda a particular fusion, fuelled by investment from the State, academia and industry.

In this Chapter, we have established the basis for change and identified the opportunities and some of the obstacles along the way. However, whilst the agenda for

change became more widely accepted and the profile of the arts was raised in status as part of a drive to develop the Creative Industries, the timeline associated with that change has been accelerated in response to following recognitions:

- The vulnerability of the economy to global politics, disease and War;
- The globalisation of tertiary education;
- The economic power of creativity, education and culture;
- The kudos that comes with being world-class;
- The relationship between creativity and political pluralism.

CHAPTER 3 WHY DOES CREATIVITY MATTER?

Unless we can address this question to the satisfaction of the education mandarins who develop policy, which in turn becomes law, we cannot hope to secure the necessary political support to prompt a change in the Education Act to allow the creation of a fifth university in Singapore: the *University of the Arts*. But to many, creativity is simply about imports and exports; both of which are designed to make Singapore appear liberal, western and pluralist. Indeed the range of agencies involved is impressive: the Singapore Tourist Board; the Ministry of Information, Communication and the arts; the Singapore International Foundation; the Media Development Authority; and so on...with billions of dollars involved.

It started with bringing creative work in to Singapore; and, more recently, taking it out. In 2006 Singapore will launch the Singapore Biennale to compete with others around the world, particularly Venice. But like most of the activity to date, the effects of these endeavours are short lived. The hundreds of millions of dollars spent on creative entertainment and venues to receive creativity, is staggering; and yet, like all such activity, it is only seen by the few; often the same few, turning up time and time again. Even the \$650M Esplanade complex is only a receiving venue: that is, it cannot produce theatre, for it has no facilities to do so; it can only receive it from foreign companies. There is no theatre producing facilities anywhere in Singapore; no rehearsal rooms; no workshops in which to, design, construct and paint scenery. Admittedly, the Esplanade is a national symbol...but of what? These iconic domes are empty vessels into which the creativity of foreigners is poured; watched mainly by foreigners; and staffed by foreigners.

This sad state of affairs tells us something about the approach to creativity and the knowledge gap in those that engineered it. And that is the key word: *engineered*. Singapore has been engineered, rather than created and therein lies the problem. How will they grasp the concept of creating a creative *University of the Arts*; created to produce creative individuals, if it cannot simply be...*engineered*; if they cannot understand the difference between process and product. What hope is there if they cannot create anything for themselves?

Developing Singapore as a Global Arts City

Cultural development is less amenable than economic development to 'short

cuts' such as knowledge transfer and direct foreign investment; it could be argued that a country's cultural milieu needs more time to brew. [However] It is helpful for us to be more conscious about developing this aspect of our country (MITA, 2000).

Since the 1989 Report of the *Advisory Committee on Culture and the Arts*, Singapore has developed a broad range of institutions and infrastructure to support arts and cultural growth. Most recently, the opening of world-class performance facilities at the Esplanade: *Theatres on the Bay*, as well as the unique *Asian Civilisations Museum* at Empress Place have helped to further raise Singapore's visibility and reputation as a destination for the arts. However, while institutions and infrastructure are important aspects of our arts and cultural development, the *Renaissance City Report* (C., N. Tan, 1998) recognised that the software aspects of arts and cultural development are equally, if not more critical. The *Renaissance City Report* articulated the vision of Singapore as a *Global Arts City*, where a vibrant and distinctive arts and cultural scene is central to creating a compelling city in the world to work, live and play in. At the same time, the report recognised that investing in promoting and developing the arts, culture and heritage is critical to the long-term process of nation building. The arts and culture, they argued, helps strengthen Singaporeans' sense of belonging, resilience, and community, and also opens up more avenues for Singaporeans with diverse talents to contribute to their community and to the economy. But opposed these assured statements, embedding the arts and creativity at the centre of community and the success of the economy, there is a different, some might say, more cynical view. Opponents would argue that art cannot be created by legislation alone; and that creativity is usually characterised by an anarchic quality that is still not welcome in Singapore. They would point to the failures of arts related policy in the past and the absurdity of some of the initiatives. Take *Line Dancing* as a prime example. Few of us would promote this collective activity as high art or as a potential contributor to the Creative Industries; but, globally, it became something of a phenomenon in the 1990s and here, in Singapore, it was hailed as a form of creative expression. Starting of as an extension of ballroom dancing it has shifted from the dance floors of studios to ball courts in community centres in Singapore. Some years ago the government started the *Great Singapore Workout*, an aerobic form that did nothing for cardiovascular rejuvenation. Metaphorically, it was more about getting the people into shape to face the increasing global competition distracting them from the economic downturn. It was State-endorsed, but failed miserably with the community becoming a punch bag for

political satirists. Surprisingly, line dancing with boots, spurs and buckles caught on like wild fire amongst Singaporeans, especially the elderly. Doctors recommended it as a jolt from a more sedentary life in Singapore. Line dancing, on another level, seemed to have an affinity to *Tai Chi*, the slow martial art movement; and this could be seen as a reason for its success. Dressing up for it, is another story. Arguably, it goes against the very grain of the Asian value structures the State has espoused over the years. Singapore holds the world record for the most number of participants in a single dance. Symbolically it is the very antithesis of the rigorous competitive and combative spirit that has defined Singapore. It is in these interstices between the sedentary and competitive, that the performance between the subordinate masses and the power bloc, the State, engages in a kind of tango.

Line dancing is promoted as a sport in Singapore not as an art form. It reveals the state's incorporation of resistive communal strategies into the discourse of mainstream politics hence making it social glue. While Singaporeans may play up the sedentary nature of line dancing as resistance, the State plays up on the competitive aspect of 'bigger, better, record-setting' approach to this form (Purushtotoman, 2003).

So how can we possibly gain support for a *University of the Arts*, if this is the level of engagement from government? In the context of Singapore, a vacuum exists in the schools sector in the arts; there is no history of the arts as a curriculum component in the sector. Whilst Singapore has been concentrating on economic expansion, there was a deep mistrust of the arts and arts Education in particular as a breeding ground for communists, radicals and anarchists. However, there is now recognition that creativity and innovation can be accepted as the products of such an education; so long as there is a precise economic value being placed on such outcomes.

The country now has one of the highest living standards in the world. The pace has been fast and aggressive, with virtually a different focus in each decade of the island's modern history: this is the decade of creativity.

One of Singapore's competitive advantages is its established multi-agency government network, which promotes economic and business development. Guided by a common vision, these agencies work closely together to respond quickly to the needs of business. They ensure the continued relevance of the various strategic programs in Singapore by constantly reviewing and adapting them to global trends. This enables Singapore to

achieve sustainable economic growth, and remain as a competitive, value-adding investment location. (Lai, 2000)

Nevertheless, where are the older, wiser, and more experienced Singaporeans with the credibility and the knowledge to govern these fledgling institutions? How can a Creative Industries Sector in higher education be created from little or no base? In Singapore, the creative cluster contributed 3.2% to the GDP in 2000. The cluster has been growing at 14% from 1986 to 2000, surpassing the 10.5% growth of the overall economy.¹¹ In 2003, the creative industries were recognised in the *Economic Review Committee Report* as one of three new and promising service areas to promote. The development of the Creative Industries would:

- Serve as a strategic enabler to differentiate products and services through design, branding and marketing;
- Grow Singapore's economy by tapping on the burgeoning global demand for creative, leisure and entertainment goods and services
- Contribute towards Singapore's vibrancy creating a position as a global hub for innovation and enterprise.

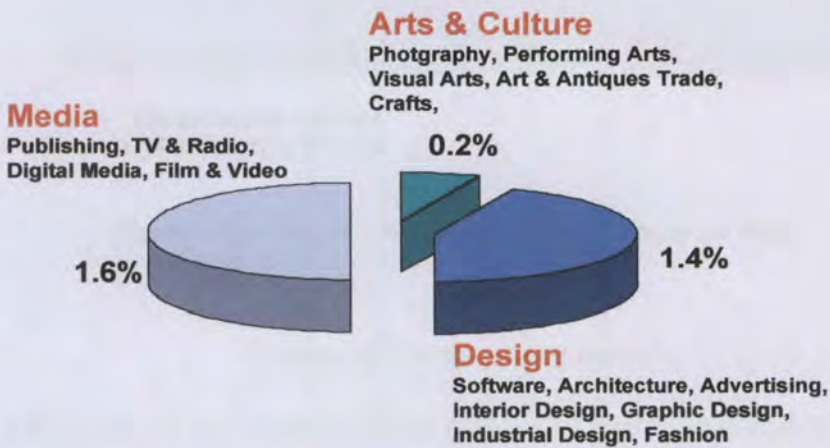
The Creative Industries Development Strategy comprises the following three initiatives: *Renaissance City 2.0 Initiative*: focused on developing the arts and Culture industries, encompassing photography, visual arts and antiques industry, contemporary and recording music industry, performing arts and theatres. The *Renaissance City 2.0 Initiative* will continue the work of the initial Renaissance City Plan in growing Singapore's arts and cultural base of audience and talents, while developing new programmes to support the arts and cultural industries and to seek greater collaborative and partnership opportunities between arts, business and technology. Secondly, the *Design Singapore Initiative*: which is focused on developing the design industries, encompassing software design, advertising, architecture, interior design, graphic and visual communications design, industrial and product design, fashion. The *Design Singapore Initiative* looks to better integrating design in Singapore businesses, seeding the development of unique designs from Singapore through research and prototyping, promoting a pervasive design culture and nurturing an integrated design cluster of education institutions, expertise and enterprises. As the Initiative also aims to position Singapore as a gateway for creative design in Asia, it will seek to raise the level of

¹¹ Department of Statistics, Ministry of Trade & Industry (2003).

international design activities in Singapore and to promote Singapore design and designers overseas. *Media 21 Initiative*: Focused on developing the Media Industries, encompassing publishing/print media, television and radio, digital media, film/cinema and video. The *Media 21 Blueprint* aims to establish Singapore as Asia's media marketplace and financing hub, while growing the media products and projects by Singapore for the global market.

Figure 2 Percentage GDP contribution of the Creative Industries, by Sector (2001)

The higher education sector in Singapore consists of four polytechnics and two



major universities, two new universities and two specialist arts Institutions. Polytechnics admit students who have completed their GCE O level exams. They focus on practical vocational training that is directly applicable to individual professions. Polytechnic students generally enter the work force upon graduation. Only a few exceptional students, with excellent results and financial resources, will pursue their university education. The two main universities, National University of Singapore and Nanyang Technological University, generally admit students who have completed the GCE A level exams. The two institutions produce around 9355 graduates annually, majoring in different subjects; but not in art, design, nor performing arts.

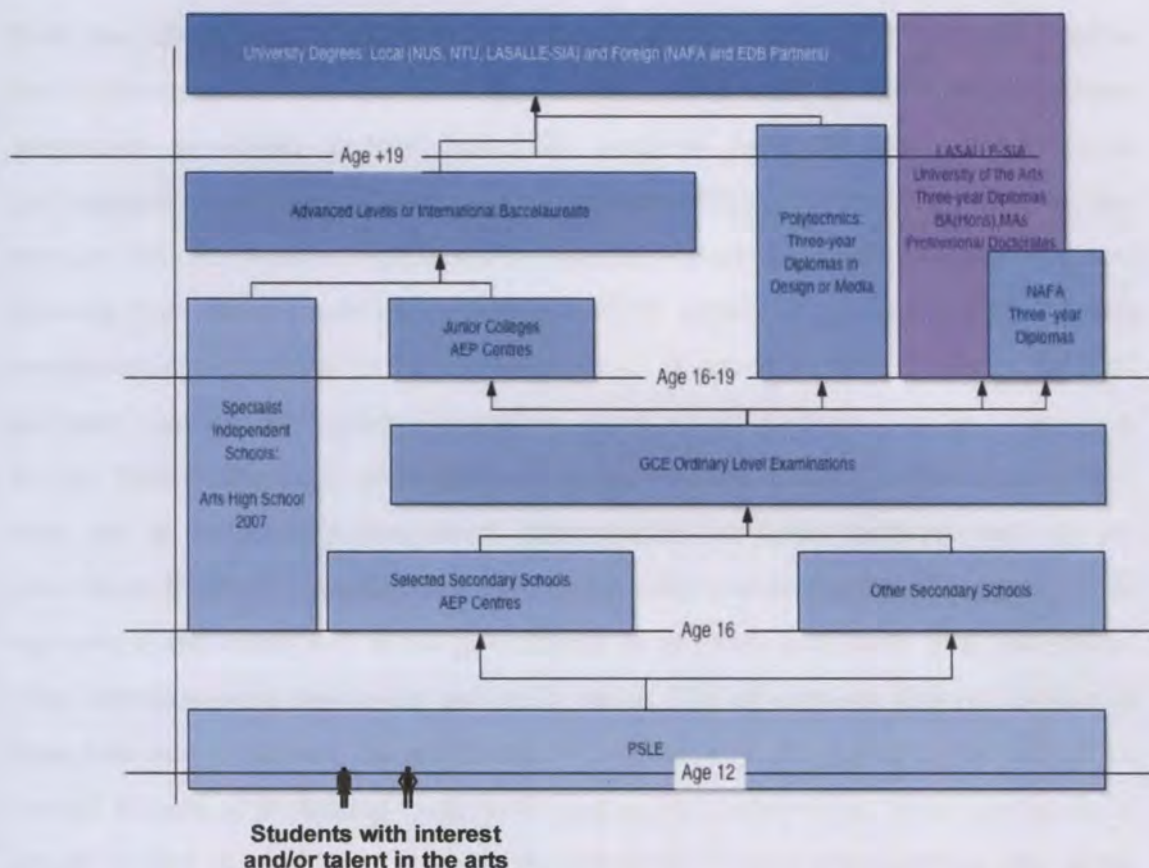


Figure 3 Arts Map of Education Landscape Singapore 2004

Economic Development Board

EDB is one of the most powerful and well-known government institutions in Singapore. Its investment promotion efforts have contributed significantly to the transformation of Singapore's economic landscape. It plays a significant role in planning and implementing economic strategies for industry development and services promotion. By working with other government agencies, it ensures that relevant infrastructure and key manpower capabilities are available for industry and business needs in Singapore. Since its formation in 1961, EDB has spearheaded the industrialization drive in Singapore through investment promotion in manufacturing. In 1985, EDB adopted a total business strategy, which focused on promoting both the manufacturing and services sectors as the twin engines of growth. 1991 witnessed the release of the Strategic Economic Plan, which set the strategies and programs for Singapore to realize its vision of becoming a *first-league developed nation* (Lai, 2000). EDB itself also plays an active role in funding new local enterprises. It has set up a subsidiary, EDB Investments, which serves as a venture capital fund to invest and groom promising local enterprises in Singapore. Besides providing financial support,

EDB also allows local companies to tap into its global network and resources to grow their businesses. For example, EDB has set up a special team of officers to assist local companies to obtain factory leases in overseas industrial parks, and recruit professionals from foreign countries. The overseas offices of EDB, thirty in total, also provide links for local entrepreneurs to establish relationships with potential business partners from other countries. In addition, EDB assists in generating cross-border investment opportunities for local entrepreneurs. It serves as the Secretariat for joint business councils with several countries, such as the German-Singapore business Forum, France-Singapore and Singapore-British Business Councils. The councils have been set up to identify investment opportunities for both countries and for co-investment in third countries. The entrepreneurship environment in Singapore is an outcome of the strong will of the government to cultivate successful local enterprises. Their attention has turned to the university sector. The government plays an extremely important role in shaping the infrastructure for creativity. Singapore has to maintain a careful balance of promoting local public and private universities, while continuing to attract foreign universities to invest in the country. It is not an easy task to cater to the needs of foreign universities and local universities simultaneously, in view of the frequent conflict of interests between the two groups. Singapore is aiming to triple its number of international students from 50,000 to 150,000 in the next 10 to 15 years by encouraging a range of private, specialist and foreign educational institutions to establish themselves in the country (*Lai, 2000*). Due to limited capacities, competition for admission into National University of Singapore and Nanyang Technological University has always been extremely keen. For the past few years, the government has allocated substantial resources to expand the size of the tertiary sector. For example, it has assisted in establishing the new private university, called the Singapore Management University. It also has aggressive plans to upgrade the curriculum of existing universities, and establish Singapore as a world-class education hub by forming alliances with leading universities from United States and Europe. Singapore has already attracted nine *world-class* universities including: INSEAD, Johns Hopkins, University of Chicago, MIT, Georgia Institute of Technology, UNSW, Warwick University and The Wharton School to set up new campuses by 2007. These reputable institutions will help attract students worldwide to Singapore, including faculty staff, researchers, and students. These foreign talents will not only improve the knowledge base, but also foster innovation and development of new technologies. But, at the same

time, there seems little point in changing the philosophy of higher education without changing what precedes it (Fitzpatrick, 2003).

While Singapore is already home to a number of foreign institution campuses offering graduate studies, the Economic Development Board is hoping to encourage universities from the United Kingdom, United States or Australia to open a campus that will offer undergraduate courses, in competition with the three local universities. A Singapore-based university campus would charge the same tuition fees as in its home country and 70% of students are expected to come from overseas. The EDB is also hoping to attract a range of foreign specialist schools in areas such as hospitality, fashion and culinary art:

Having more quality foreign and local private education players will bring out creation of new knowledge and a variety of offerings via competition. This will bring us a step closer towards being an attractive education hub (EDB, 2004).

Last August, the *Singapore Tourist Board* announced the launch of *Singapore Education*, an umbrella brand that is the spearhead for Singapore's image as a premier education hub overseas. The board plans to develop a full range of publicity materials to market and promote Singapore's education services in key student markets such as China, India and Indonesia. A website containing information for students will also be developed. Singapore's Trade and Industry Minister, George Yeo, explained that 45% of the 1.8 million students worldwide studying in foreign countries came from Asia.

As [more] Asians strive to follow in the footsteps of those who have succeeded in developed countries, they create a huge demand for educational services, most of which will be met in Asia itself (EDB, 2004).

The EDB has calculated that foreign students spend between approximately US\$3,000 and US\$8,000 annually on top of tuition fees. But what then, is the role of the Ministry of Education in all this? Their stated mission is as follows:

The mission of the Education Service is to mould the future of the nation, by moulding the people who will determine the future of the nation. The Service will provide our children with a balanced and well-rounded education, develop them to their full potential, and nurture them into good citizens, conscious of their responsibilities to their family, society and country (MoE, 2005 <http://www.moe.gov.sg>).

This sets the framework for greater emphasis on the development of Singapore's arts and cultural capabilities, particularly the nurturing of arts and cultural talents, appreciation and vibrancy, in the following ways: firstly, efforts to bring the arts to a wider audience and to deepen Singaporeans' appreciation of and participation in the arts have raised arts attendance to a record eight million in 2004. Today, more than one in four Singaporeans attended an arts performance or visited an art exhibition, compared to about one in ten Singaporeans in 1996. With the arts education and outreach programme in the community and schools, this growing interest in the arts has been most significant among the young. The number of arts performances and visual arts exhibitions has also more than doubled over the last decade, creating a more lively arts and cultural scene. Thirdly, there has been increased international recognition of Singapore arts and artists in recent years. The *Singapore Dance Theatre*, the *Singapore Chinese Orchestra*, the *Singapore Symphony Orchestra*, theatre companies such as *Theatre Works* and the *Singapore Repertory Theatre*, as well as Singapore's visual artists have received acclaim for their works performed or exhibited at overseas festivals and shows.

Finally, to position Singapore as an international hub for the arts, arts activities and programmes were initiated and efforts were made to better integrate the arts into the life of the city. Today, the Singapore arts festival is one of the region's leading arts events, and events like WOMAD¹² as well as other concerts and cultural performances organised by commercial arts impresarios have also helped strengthen cultural tourism. But cultural tourism does not create cultural expertise. Moving forward, with the increasing sophistication of the international arts scene and the rising competition from regional cities such as Hong Kong and Shanghai in the arts and cultural sphere, Singapore needs to further distinguish itself and nurture a more distinctive arts industry. While Singapore continues to attract leading international artists and arts groups to present their works in Singapore, it is important to develop a strong pool of local professional artists, who are able create their own unique works and artistic identity. This would assist in maintaining Singapore's continued cultural relevance on the global stage.

¹² World of Music Arts and Dance

CHAPTER 4 WHAT IS A UNIVERSITY?

What is a university; and what is its relationship to society (Lee, 1966)? In order to create something, we need more than just a vision; we need to know how to realise that vision; and, we need to be able to articulate an understanding of what it is. To define and codify; not to ape or duplicate the traditions of the well-established institutions; nor, to ignore their successes and failures; but, rather to marshal the necessary arguments that will cause a quantum shift in the thinking of those that make recommendations in Singapore: the Civil Servants. For the creation of a new university will require a change in the Education Act, and that change can only be made by the Prime Minister. This chapter identifies some of the definitions and codes that will assist in this endeavour.

The discipline of colleges and universities is in general contrived, not for the benefit of students, but for the interest, or more properly speaking, for the ease of the masters. Its object is, in all cases, to maintain the authority of the master, and whether he neglects or performs his duty, to oblige the students in all cases to behave to him as if he performed it with the greatest diligence and ability. It seems to presume perfect wisdom and virtue in the one order, and the greatest weakness and folly in the other (Smith, 1776).

Arguably, we are a lot less sure than Adam Smith in 1776. In virtually every country the use of the title *University* is closely protected by government regulations or controls. It is the government that decides who may call themselves a university. In the United Kingdom, by law a university is whatever the statute of the day says it is. Some countries list in legislation those institutions that may use the designation. The United States is generally regarded as an exception, in that the main focus is on regulating degree-awarding powers (DAP) and institutional mission rather than university title as such. However, conditions vary from State to State, and it is possible to find quite strict controls over university title in some places, such as Massachusetts. Broadly, however, in the United States, the title tends to be more strictly controlled by the respective States for publicly funded institutions than it is for private institutions not in receipt of government funding.

There appear to be two main reasons for government regulation of university title, primarily, to protect consumers by establishing minimum standards (Guthrie, 2004). Connected to this, is the desire to protect the reputation of a nation's university System overall. In English at least, the term *university* is associated with the highest standard of education and is consequently sought after by institutions that do not have access to the title. A second reason is to protect the exclusiveness of universities against some notion, not always spelt out, of the defining characteristics of a university. For example, in a number of countries universities are defined by the co-location of teaching and research with the latter informing the former. In some cases a spread of subjects is a further defining characteristic. In a few countries, the United Kingdom especially, governments are beginning to discard or soften such criteria.

The United Kingdom

In the United Kingdom control over university title has been connected traditionally to separate controls over both taught and research degrees. Possessing both types of degree-awarding powers has been regarded as necessary for university designation, along with other criteria including subject range and student numbers, as well as the requirement that staff undertake research. These are criteria for aspirant domestic institutions that do not already have the title. Existing universities that do not meet the criteria do not lose the title or forfeit generally long-standing and permanently vested self-validation powers. Foreign universities similarly, providing that they are not offering United Kingdom degrees, are not required to meet the criteria, although they must be authorised to use the title, *university*, in their own domestic jurisdiction. Overseas providers are free to operate in the United Kingdom if they are recognised in their own country and citizens are free to take non-United Kingdom qualifications.

Other colleges are subject to the same funding and regulatory regimes and the same quality assessment processes as the rest of the university sector. Analysis of published data from the Quality Assurance Agency (QAA, 2004) shows that over the past five years there has been little, if any, statistical difference between the quality assessment scores of those with university title and those without it. These quality reports are a reason why the government has recently relaxed other criteria for university designation. Quality outcomes and quality assurance are increasingly regarded as the key processes for systems seeking greater diversity of institutional provision and market incentives (Guthrie, 2004). Additionally, the introduction of higher and differential undergraduate tuition fees and similar user-payments are also

likely to lead to greater consumer pressure for strengthened external quality assurance processes.

Government plans have been aimed at encouraging *learning-led* universities, and accommodating to the increasing institutional selectivity and concentration apparent in recent research policy and funding allocations by breaking the link between university title and research. Institutions now will be eligible for university designation regardless of whether they award research degrees. Taught degree awarding powers, however, remain a requirement for university title. Staff, however, will be required to maintain contact with research and scholarship in the subject they are teaching although how this would be quantified and monitored remains to be determined. It is the area of academic staff as teachers, however, that there appears to be a tightening of criteria and more explicitness that staff should be competent in the classroom, in facilitating learning, and in undertaking assessment (Guthrie, 2004).

These recent decisions, relying for university title on the institutional achievement of taught degree awarding authority, rather than also on the possession of research degree awarding powers, reduce the significance of research as a criterion for a university. For a decade or more the criteria for the authority to award taught degrees, Bachelor and Masters, has not specified the requirement for a research environment. Stipulating that university title no longer requires research degree powers, and that taught-degree powers are sufficient, effectively breaks the nexus between teaching and research for university title. It is possible under the government's actions to contemplate a university without the powers, for example, to award Doctorates. In its defence the government could point out that historically the undertaking of research is a relatively new and culturally specific feature of universities. It is also difficult empirically to verify claims that research makes for better teaching, as is generally claimed.

Additionally, the government has repealed the present requirement that institutions seeking university status should be active in a range of disciplines, thus opening up the prospect of specialist, corporate, private and for-profit universities. Applicants would normally be of a minimum size of 4,000 full-time equivalent students, of whom 3,000 should be on degree courses. Deregulating university title criteria in this way, however, is regarded by government as requiring robust national quality assurance, with methodologies appropriate for assessing entities both with and without a conventional educational background (Guthrie, 2004).

Broadly, the government is suggesting that increasing the number of institutions with university title may offer advantages to students; enable greater attention to be given to excellence in teaching; encourage innovations, methods and ideas; and offer a competitive stimulus to existing universities. These proposals, however, may not lead to diversity of function if only existing public sector university Colleges become universities. Rather, in such circumstances, it is possible that reputation determined hierarchies (Guthrie, 2004) would lead to academic drift, promote convergence and reduce educational opportunities. The key for institutional diversity is seen as ensuring that sufficient private, including for-profit and corporate, entities from home and abroad are able to achieve the university designation.

Finally, the government has now made degree awarding powers and thus university title renewable for non-publicly funded institutions perhaps around every six years or so and subject to a satisfactory external quality audit. Taught degree awarding powers and university title, however, will be conferred on designated publicly funded institutions indefinitely as currently. The argument is that when these powers are granted indefinitely there is no mechanism other than QAA¹³ audits for addressing doubts as to whether an organization is maintaining the high standards it was originally required to meet. The global reputation of United Kingdom universities would suffer if an institution with degree awarding powers and university title performed poorly with diluted standards, in an overseas market, for example. Moreover, allowing an inadequate university to continue to provide degrees indefinitely would seriously damage the interests of students, past, present and in the future. In the case of private institutions, the government feels that it lacks as a condition of Treasury grant the stipulation applying to publicly funded institutions that the institution must be subject to audit by the QAA. As the landscape becomes more diverse, and potentially includes private bodies not in receipt of public funds through the higher Education Funding Councils, it is not possible to make the granting of university title conditional on participation in the current checks that apply to publicly funded institutions through the Funding Council and the QAA. The Funding Council supervises the use of public funding and requires institutions to subscribe to the QAA, which conducts institutional audits as well as issuing Codes of Practice. When private institutions operate without public funds then it rules out a condition of grant regulatory requirements laid upon those who do receive them (Guthrie, 2004).

¹³ Quality Assurance Agency, United Kingdom.

However, the proposals are particularly controversial for they raise potential problems for graduates if their university loses DAP and university title, for this may cast doubt on their qualifications. There are also issues of equity between institutions. The new policy may face legal challenges from a private institution on the grounds that it is being discriminated against.

If we are uncertain as to the purpose of the university, then how can we create one? At the simplest level, the purpose of a university is to educate citizens to a recognisable degree. But how do we recognise a degree?

Prior to the 1992 Higher Education Act of Parliament that converted polytechnics into universities in the United Kingdom, DAP were only available by two means:

- Royal Charter (mostly obtained by older universities); and,
- The Council for National Academic Awards, Accreditation (mostly polytechnics).

Post 1992, the latter was no longer required as a massive national accrediting bureaucracy and was abolished. However, the residual power to accredit was deemed by government to have some potential future use, since; a number of institutions in the university sector: Colleges of Education and Specialist arts Institutions; would never become universities in themselves, but may be required or wish to acquire degree awarding powers of their own. The now, *University of the Arts* London, formerly known as The London Institute, was one such institution; only acquiring postgraduate DAP in 2001. The residual powers were the subject of much positioning by the large universities who saw them as an invitation to build satellite campuses into an institutional network empire and, in effect, a licence to print money. The government of the day saw fit to confer the powers on the only university with no full time students and, therefore, no desire to absorb local colleges: this was the Open University.

Many of the former United Kingdom polytechnics have since embarked on the franchising of their own degrees to institutions that do not have DAP. This empire building included non-university institutions in their neighbourhood ambitious enough to venture into higher education; and overseas institutions operating in the burgeoning private sector, particularly in Asia. This form of expansion is the lowest level of institutional partnership, fraught with risk and a history of institutional failures, such as

The Southampton Institute in 1996 (Committee of Public Accounts, 1999) and is characterised by:

- Lack of ownership by the local institution;
- Cultural imperialism through imported curriculum;
- Financial imperative by the franchising institution;
- Use of Public Funds to subsidise operation;
- Re-colonisation of former colonies;
- Treating degrees as commodities;

These new universities are, all too often, confused with the more traditional and long-established institutions due to poor market differentiation. And, of course, once a student graduates with a degree from the *University of Poppleton*¹⁴ they are unlikely to deride it or admit that it was once a mere polytechnic residing somewhere down the bottom of a league table. Validation has more merit as a form of partnership. It suggests that one reputable institution has validated a locally produced degree as if it were one of its own. Indeed, it adopts it as one of its own but the natural parents remain in control of delivery, growth and development. The degree Award, however, remains the property of the validating authority.

For over a decade, universities have been sensitive to the pressures to expand access to higher education. The Knowledge Society (Laurillard, 2002) demands graduates; the Creative Industries demands free thinkers; the technocracy requires technophiles; the *Renaissance City* searches for multi-skilled graduates. With university participation rates rising, graduates will keep returning to study as lifelong learning takes its place in both work and leisure time.

Content

The change in higher education shows itself more clearly in some countries than others, and is subject to on one hand continuing intra-national and international variations, on the other hand a pattern of uneven global convergence (Marginson & Australian Fabian Society, 2001).

In Latin, the word *curriculum* means, a *race*, or more literally a *lap around a racetrack*. Interestingly, it also means a *career*. In its broadest conception, university education is a process of acquiring, creating, and passing on to society, knowledge and

¹⁴ Fictional university featured in the Times Higher Education Supplement written by Laurie Taylor

culture. Like other activities that are natural and instinctive, learning can be fun. In itself, this can be a great source of personal satisfaction and pleasure, just as it is also necessary to survival. In fact, the process of learning about ourselves and our environs so satisfying to the human species that we have accumulated knowledge in abundance, with far more variety, depth and detail than any of us individually can expect to master even in the narrowest of subjects. universities claim to be the generators and social repositories of all such knowledge. In ancient times, libraries also performed this role. As we move further into this century, both stability and change are required of higher education. On the one hand, they must continue to foster vital links with their common cultural heritage and continue to inculcate crucial intellectual skills. On the other hand, the contemporary world presents a number of critical issues and challenges. Educated citizens must be able to react creatively to diversity, and to cope effectively with problems and potentialities stemming from developments in technology, globalisation and environmental crises.

Simply put, once we remove the fat, the bare bones of a university are an organization that delivers tertiary education and sometimes participates in research. The balance between the two varies greatly from institution to institution. There are also other sub cultures that exist within a university: universities typically have an administrative function and academic faculties or departments. These departments, in larger institutions, have administrative sections, support sections and so on. All institutes of higher learning must be involved with teaching and, arguably, undertaking research. Administrative and support services provide the infrastructure required for these activities. So, are we any closer to defining what a university is before we create another one? universities have come to represent societal values, philosophical theses and the sort of responsibilities that whole governments have enshrined in their very existence, documented in the *Magna Carta* for example, or the *Declaration of Independence*.

Universities are knowledge-based institutions; they are among the oldest of institutions and can be distinguished from others by some basic characteristics:

- Universities value knowledge for its social significance;
- They have an interest in passing on knowledge;
- They are also concerned with knowledge for its own sake;
- They create and disseminate knowledge;

- They possess an apparent autonomy;
- They assist in the promotion of the cultural identity.

Sometimes these functions can contradict each other, producing creative synergies with particular universities and university systems. It is the combination within one institution of these descriptors that give universities their basic identity.

Unlike capital infrastructure, which is easily individualised and privately controlled, knowledge inherently has a social character and grows by being shared: it is like language, a basic human capability, which is both individual and interpersonal. Further, general knowledge differs from those examples of religious or cult knowledge that are sometimes deliberately hidden from view. Archaic societies often kept their knowledge in the hands of an elite, in Monasteries, for example.

The degrees awarded by a university are a public and social recognition that a set of particular skills and knowledge has been acquired. They carry far more status and international credibility than a Community College or TAFE¹⁵ parchment. Academic work has always been divided up according to specialisations of one kind or another. The medieval European university was divided into four faculties, an arrangement that crossed cultural, religious and national lines suggesting that very strong academic linkages existed throughout the continent. In other words, the study of a particular branch of knowledge has for a very long time constituted an induction into particular communities of academics.

Independence

In the Old World, the independence of universities is embodied in the academics themselves; not in the capital infrastructure: if a group of academics fell into dispute with the town, they would move and set up shop elsewhere. Long before the Nations came to dominate the political landscape, universities were recruiting students and staff across territorial boundaries. In those parts of Europe where universities were slower to develop, such as in Scandinavia, patterns of international movement became the norm. Shakespeare's *Hamlet* illustrates this process, with the bond formed between the prince and his university peers, *Rosencrantz* and *Guildenstern* in Wittenberg.

The modern equivalent is the movement of students from Asia to Australia, Canada, the United Kingdom and the United States. This pattern will change, and indeed within a generation, many United Kingdom and Australian students may be

¹⁵ Training and Further Education

travelling to study in the new Asian universities. The overall market of mobile students is likely to grow and alliances will continue develop among universities. Again, there are precedents in medieval universities, with some following the Paris model and others taking their lead from Bologna, but all proving popular to particular traditional sources of new undergraduates.

In 2004 about \$1.7 billion of universities' \$12.4 billion revenue came from foreign fee-paying students (Jopson & Burke, 2005). Thus the international tradition continues in the twenty-first century, with both students and staff travelling globally in search of work and further study. On-line education may yet challenge the status quo and of course, student mobility has been seriously curtailed by the post-*September 11th* changes in national security in the United States and in Europe.

Centres of Culture

The role of universities as a cultural centre also goes back to the origins of those institutions. City States were often keen to create their own universities, and drew on universities to help them build civic pride and a sense of cohesion. In the twentieth century, national universities were created to advance the collective interest of nations, producing institutions such as the Australian National University and the National University of Singapore. Within culturally diverse nations such as Canada and Belgium, the ethno-specific universities play a vital role in articulating sub-national aspirations and interests.

These functions may be found across all cultures and periods of the history of the university, and provide an underlying continuity for institutions of higher learning. Some would indeed argue that the abandonment of any of these core functions undermines or at least weakens particular universities or university systems especially when academics themselves neglect these core values.

There is no one single style or cultural preference of universities; rather, there are at least four elemental university traditions: European, Chinese, Islamic and Post-Colonial. Some university systems are mixtures of these. Some argue that the Anglo-Saxon tradition is separate from that of the European, for example. The key issue is whether the traditions are likely to continue in the twenty-first century, a century of increased globalisation. The larger social forces at play in Europe gave the shape of the medieval university, because the four historic faculties were areas of knowledge where there were no guilds. Training in other areas in which the Europeans excelled was out

of the reach of universities. The European tradition has its roots in Classical Athens and Rome. There are today universities in Europe, which continue to operate according to the medieval statutes, which were drawn up at the time of their foundation. The original four European universities were Bologna, Paris, Oxford and Montpellier. These ancient European universities successfully negotiated a place for themselves in the societies they served, and have continued to function as independent entities for hundreds of years. Each of these universities had to earn the respect of the larger world in which it operated. Having been established by a powerful cardinal or prince, each university subsequently had to survive beyond their initial benefactor and had to carve a place for itself in the larger region. This was not as easy as it sounds, and not all the medieval universities survived: the University of Treviso, for example, opened with a flourish in the first years of the fourteenth century, in 1318, in a prosperous enough location, favoured by its proximity to Venice, seat of a great empire, but closed after only a century, around 1407, never to re-open (Ruegg & Ridder-Symoens Hilde, 1996). Some have argued that the Chinese tradition differs so greatly from the European, that the two traditions cannot be usefully compared,

The values and patterns of another civilisation can ultimately be seen only through the screen of one's own (Hayhoe, 1989).

In fact, Chinese universities fulfilled much the same functions as their European counterparts. Their knowledge was social in the sense that they were producing administrators for the imperial system. Knowledge was understood as a system of harmonies, that is, what the Europeans called disciplines. The Islamic tradition preserved classical education during the European Dark Ages. Finally, there is the Post-Colonial tradition, expressed in the United States, Australia, South Africa and elsewhere. Although patently a variation of the European tradition, at some point in the nineteenth century, these expressions became perceived by some, as traditions in their own right.

There is another common feature in all these places; that in the first flush of independence, the leaders who emerged were usually drilled and trained and all fed with the methods, political concepts and techniques of the previous colonial regime (Lee, 1964).

The Politics of Degrees

In Singapore, universities are set up by an Act of Parliament, are expected to conduct research, to have significant numbers of academic staff with doctorates, and to offer a wide range of programmes that are often determined by the needs of the economy. In 2000, the Singapore Management University (SMU) was established as Singapore's first private university funded by the government. Unlike the conventional universities it is structured as a private company limited by guarantee to allow greater autonomy to innovate. As well as offering undergraduate and postgraduate awards, the SMU is also required to undertake internationally recognised research.

Until recently, private institutions in Singapore have been prohibited from using the title university and only the three public universities have degree-awarding powers. Consequently, growing numbers of public and private colleges have partnered/franchised with foreign universities to offer foreign degrees, with government encouragement, to help reduce the expense of study abroad. Nonetheless, Singapore does not offer official recognition or accreditation of foreign degrees. The Ministry of Education maintains a list of registered franchised provision, but registration is not compulsory. The government has established a voluntary accreditation scheme for private education providers but the level of take-up is not clear.

However, in 2002, the government accepted a principle of allowing a small number of good quality domestic private universities to provide undergraduate education and to award their own degrees. This move is intended to contribute to the Singapore government's aim of achieving a 25% participation rate for the domestic population from the current 21%, as well as its aspiration to become a regional higher education hub in its own right, attracting students from countries around Asia particularly. It is unclear, however, whether these private universities will be required to undertake research, but they will not be able to claim public funds.

The university degree, from its origins more than seven hundred years ago to the present day, has been associated with the enhancement of learning, transfer of knowledge across generations and human advancement (CHEA, 2001). The degree also enjoys an historic relationship to quality assurance in higher education, and represents the basic aspirations of the higher education enterprise: students, colleges, universities, and society at large value the degree. Why is a degree Important?

Education for a degree, is education for developing and deepening the capacity to think; obtaining knowledge on which preparation for the future depends; acquiring a fuller understanding of other cultures; strengthening the foundation for informed citizenship, participation in community life and public leadership; and, sustaining vocational roles and career goals. A degree represents the efforts of educators and students to organize the learning experience in pursuit of these critical purposes.

As the capstone of higher education, the degree is intended to foster lifelong learning and useful involvement in the world around us. By its confirmation of skill development, the degree signifies that the student has acquired some mastery of general education and preparation for career or profession. The degree indicates that a course of study has been completed and that the student is positioned to continue to learn, work, and function productively in pertinent communities (CHEA, 2001).

There is of course a school of thought that would see the entire university concept as deeply flawed. They would argue that universities have been bastions of elite privilege (Lee, 1966), their members thoroughly implicated in the power structures of reactionary regimes, and that, far from being places of free-speech, academics are cowered into patterns of obedience which make the university project fundamentally indefensible. Several novelists take the corrupt university as their theme, depicting campus life as hopelessly compromised. In the United Kingdom, Malcolm Bradbury's anarchic satire, *The History Man* (Bradbury, 1975) featured a husband and wife as radical poseurs wreaking havoc in academia, set in a university. Novelist, critic, television dramatist and part-time professor Bradbury won the Royal Society of Literature's Heinemann Prize for it and adapted it into a TV series. Bradbury exposed academic socialism by measuring it with its own values and dialectic. *Howard Kirk*, self-proclaimed champagne socialist and revolutionary, is ridden to the core with the middle class values he campaigns against. The *History Man* of the title strives to avoid all change in his life despite his progressive stance. The *History Man* is biting satire of university life, sparing no one, staff and students alike. The book is undoubtedly anarchic and engaging, but there is nobody to like...just as the characters don't care what happens to each other, it is hard to care what happens to them. The American novelist Mary McCarthy, best remembered for *The Group*, is one such critic of universities. Another is an Australian writer, Dale Spender who welcomes the *Internet* because it will put traditional university managers out of business. Professor Laurie

Taylor, a graduate of *Rose Bruford College*, London, writes a witty and satirical column every week in the *Times Higher Education Supplement*, in the United Kingdom. The column is a powerful and influential account of life in a fictional 'new' university: *The University of Poppleton* (<http://www.thes.co.uk>) it is widely read by educators, students and government alike and accused by some as redefining the university through the eyes of Professor Lapping, the central character.

The key fact about the modern university is that it became successful as an institution, but it was not what anyone necessarily planned or intended. Whilst others in the long established economies are beginning to question the surge in privatisation in the university sector and the impact of corporate values on higher education, Singapore is poised to take further steps to deliberately create a competitive internal market.

In February 2004, the Deputy Prime Minister of Singapore, Dr Tony Tan, announced plans to allow more flexibility in the financial and strategic operation of the three public universities and other providers of public higher education. These changes signalled a relaxation of the strict government controls over matters usually associated with the responsibilities of Governing Bodies or Councils. This followed in the wake of the development of Singapore's third university scheduled to grow from 1,200 students to 6,000 students within three years occupying a new campus in central Singapore. Furthermore, in April of the same year, the Economic Development Board indicated the creation of a fourth university, operating entirely within the Private Sector. At the same time, new Quality Assurance arrangements were introduced to provide the government with an alternative means of monitoring and controlling the quality of these institutions.

Questions have been asked about the governance of these existing and new institutions; in particular, whether they are fit for the purpose of good governance and their preparedness for the challenges posed by these radical developments. In addition, major investments have been made in the private sector, where Singapore has the rather unusual situation of two wholly private higher education providers in receipt of substantive public funding, operating, therefore, in a mixed economic mode. On the same evening as the announcement by the Deputy Prime Minister, in a shared Press Conference, the Economic Development Board announced the creation of a private universities Sector in Singapore, including the creation of a fourth university. This *Enterprise University* (Marginson, 2000) is to compete with the public sector and to contribute to the government objective for Singapore to become an education Hub in

the region. Plans are now emerging for at least one existing institution to have its entire Board replaced and a new constitution established. In February 2005, the Ministry of education concluded the review of Singapore's universities by announcing the creation of a new one: The UniSIM.

What is going on?

What is a university in this Context?

What are the implications for accountability, governance and Quality Assurance of these hybrid, public and private institutions?

In the United Kingdom, the university *market* arrived some time ago. Although it gets little attention, there are already high-cost, variable fees in British universities. They are the focus of a fast-growing and competitive market sector. However, the new boom area, big business for many universities, is international recruitment. For some purposes that means, any student recruited from outside the European Union, since EU citizens are treated as *home* students; the latest estimate indicates that there are 175,000 (non-EU) fee-paying students in Britain.

Universities of all types are now investing heavily in this growth market. There are no limits imposed on fees for non-EU students, as they are set, independently, by the governing bodies of the universities. Undergraduate fees of £7,000-£9,000 a year are typical and they can be much higher for postgraduates, especially on Master of Business Administration courses. Universities of all types are now investing heavily in this growth market. Overseas recruitment has grown by about 6% a year for the past five years. It is estimated that overseas students are worth about £1bn in fee income to universities and contribute about £8bn to the United Kingdom economy. This pattern is repeated in other countries, although to lesser extent, with the United Kingdom and the United States of America leading the field. The expansion of overseas recruitment, an agenda set by the United Kingdom Prime Minister, Tony Blair established an initial target of an extra 50,000 students (Blair, 2004); a government education target that has been exceeded.

The fact has been noted in Singapore, where over 1.8M students leave the Asia-Pacific area to study elsewhere. This market been dominated by a few big, *elite* universities?

The international student market seems less discerning about choice and is not overly impressed by famous names and reputations. The numbers may have peaked

with a shift in emphasis within the recently expanded European Union and the eastward march of democracy.

Terms like *international* and *internationalisation* have been replaced by *global* and *globalisation*, respectively, though the term *global* is often used, it has not yet gained the same level of public acceptance as *international* largely due the connotation with anti-globalisation protesters. Why the emphasis on terminology? There is a very strong and relevant rationale: internationalisation lays its foundation on national elements by standardising knowledge and skills containing local attributes. The local culture still has to be preserved and does not necessarily have to follow global standard (Priyatno, 2002). Thus, internationalisation does not pose a threat to the existence of national cultures and interests. Cultural diversity is one of the key principles to be respected in internationalisation of higher education. Globalisation, on the other hand, tends to accommodate processes, shielded by perspective on a global standard that have the potential to diminish some local cultures and values that live and grow within the soul of every nation/society. Needless to say that this is also against the principles of human rights. The effects could also be counter-productive, as this will ignite resistance from efforts to defend one's self-identify (Priyatno, 2002) and creativity.

Why internationalisation of higher education instead of globalisation of higher education? There is a very strong and relevant rationale: internationalisation lays its foundation on national elements by standardising knowledge and skills containing local attributes. The local culture still has to be preserved and does not necessarily have to follow global standard (Priyatno, 2002). Thus, internationalisation does not pose a threat to the existence of national cultures and interests. Cultural diversity is one of the key principles to be respected in internationalisation of higher education. Globalisation, on the other hand, tends to accommodate processes, shielded by perspective on a global standard that have the potential to diminish some local cultures and values that live and grow within the soul of every nation/society. Needless to say that this is also against the principles of human rights. The effects could also be counter-productive, as this will ignite resistance from efforts to defend one's self-identify (Priyatno, 2002) and creativity.

On the other hand, the term *borderless* is used more often in the business field. Thus, the *borderless education* reports prepared by the Committee of Vice-Chancellors and Principals in the United Kingdom and the Australian Vice-Chancellors' Committee have not been introduced to those who work in the field of higher education, and the

creation of borderless ventures, new types of universities, *a sub-species of universities* which are described in the reports, are still considered to be something which occurs in a far away country (Kagami, 2001). These and other pertinent issues are defining and redefining the nature of the contemporary university: it appears more privatised; more corporate; and yet, more accountable; more global; more international; and yet, more a symbol of nationalism than ever before. How should we account for this in establishing a new university?

Is it clear why globally recognized ventures are rarely born of universities and university students in certain countries as opposed to others? The system of university education may be moving in the direction of lowering standards as well as eliminating anything unique and creative. Although universities should intrinsically be creative environments we can no longer expect them to be so, since, some universities may have become unsure of what creativity is. Within this context of the change in the nature and modus operandi of universities across the world, questions needed to be considered in relation to these issues; not least because the theory espoused by many Singaporeans that foreign is best, means that whatever prevails in these systems will find its way to Singapore.

Foreign Universities

Major United States universities are due to open campuses in London and compete for students with British universities. These would attract international students facing tighter, post-*September 11th* visa restrictions in the United States. Professor Ivor Crewe, *Universities UK* President, asserts that higher education had to respond to global competition. He claims that higher education in the United Kingdom is in danger of failing to respond to the international competition for students, academics and research funds. At present, the United Kingdom remained second to the United States as a force in international higher education and in attracting overseas students. But the latest figures from the OECD showed that the United Kingdom's share of the international student market was in decline, even though actual numbers were rising.

Just as some UK universities have become multi-national, with branches or franchise operations abroad, so foreign universities will set up in the UK, competing on our doorsteps for both UK and international students. It will not be long before leading American universities establish campuses, including graduate schools, in London, especially now that US entry visas

for international students have become less available in the aftermath of 9/11. The winds of global competition are blowing harder (Crewe, 2004).

The funding from overseas students was now a basic financial necessity for all universities. Currently worth £8bn a year to the United Kingdom economy, the growth in international student numbers is expected to treble this income by 2020. Unless the government and university sector responded to the international competition, he said that higher education in the United Kingdom faced a spiral of decline.

In five years, the number of non-EU international students at United Kingdom universities had risen by 60%, with this driven by increased demand from China. Crewe suggested that there is expected to be demand for another 1.6 million university places in English-speaking universities in the next couple of decades, particularly from Asian countries. But he warned that countries such as Australia and Canada would be targeting this market and the United Kingdom needed to develop a stronger international awareness.

This is a market where, according to some, getting the price and the service right is what counts; and while quality certainly matters; students are not necessarily attracted just by a famous *brand*. At a conference April 2004, Colin Gilligan, Professor of Marketing at Sheffield Hallam University, had some tough words for university recruiters. The new breed of international student is, he said, *inherently brand promiscuous*. In other words, they are not overly impressed by famous names and reputations but are willing to *experiment with new products and delivery systems*. This means overseas students will increasingly decide which university to attend based on the course itself and their perception of its impact on future employability. They may also decide not to travel abroad at all but to take their degree via the Internet from providers in any one of several countries.

The *British Council* conducted research into the factors that determine where international students decide to study. In descending order these are:

- Quality of course;
- Employability prospects;
- Affordability;
- Personal security issues;
- Lifestyle, and;

- Accessibility.

The emphasis on the quality of education should come as some reassurance to those who fear that market forces might lead to a *pile 'em high, sell 'em cheap* approach to university degrees, whether for international or domestic students. There are already concerns that quality is being sacrificed for profit and message seems to be that this does not work in the longer term. But overseas recruitment should not be primarily about financial considerations but rather about the wider purpose of achieving a more inclusive and tolerant society.

However, these noble and lofty ideals are not bourn out in practice. International students, keen to get a taste of British or Australian education and cultures, find themselves in classes, composed entirely of other foreign students. For the most part, though, universities see considerable, non-monetary value in having the best students from around the world.

Mickey Mouse Degrees

One of the most significant products of these developments is the diversification of the academic base with, for example, the growth in *vocational* degrees. Early in 2004, a government Minister from the United Kingdom labelled them *Mickey Mouse* degrees. Examples have included:

- Golf Studies
- Surf Science and Technology (referred to euphemistically as *Surfing*)
- David Beckham Studies (part of a Sports degree)

There is no justification in these accusations. They are based on outdated, 19th Century snobbery when 'academic' was synonymous with useless. The place of vocational degrees is stronger than ever. They allowed students to anticipate the careers they were seeking to follow - and in the case of certain courses, they did not have to pay fees because these were met by the education department or the health service, for example. The skills required by these professions are degree-level skills and anyway many of the courses already involve an element of practical on-the-job training. (Adenekan, 2004)

Other targets include degrees in Complementary Medicine at Anglia Polytechnic University, Greenwich and Napier Universities. However, course tutors

believe politicians are making judgements without having all the facts. David Davies, Director of University of Derby College, Buxton, which runs the degree as well as a foundation degree in Hairdressing, said:

Hair care, and its associated skills, is no less involved in lifelong learning and up-skilling (sic) of its requirements than any other profession. Working life provides the most significant location for the growth of learning in our society in the next generation. There is no simple 'job for life' any longer and all professional workers will require, to be (sic) involved, in our knowledge economy.

Vocational degree students believe they are as equipped as traditional students in dealing with the world of commerce and industry upon graduation.

I am sure all these courses provide useful training for careers...but are they really proper academic courses? The effect of having a target is twofold. Not only does it devalue vocational qualifications, but it means there will be courses called degrees, which simply do not deliver the benefits to individuals that they might expect of a full degree. (Adenekan, 2004)

The Minister confirmed the government's target of 50% of young people entering higher education. But she said that, *simply stacking up numbers on Mickey Mouse courses is not acceptable*. Asked to define a *Mickey Mouse* course she said: *It is one where the content is perhaps not as rigorous as one would expect and where the degree itself may not have huge relevance in the labour market* (BBC, 2003, <http://news.bbc.co.uk/1/hi/education/2655127.stm>).

Although universities have often been mocked for courses that sound non-academic, such as tourism studies, their defence is usually that they are responding to demands from students and industry; and universities argue that they should not be criticised for producing graduates and research for important industries. Unfortunately, all the courses in question are all in post-1992 universities: the former polytechnics.

Nevertheless, Hodge's outburst accords with a genuine unease in universities: that the *Mickey Mouse* degrees of today are so numerous, so eye-rolling(sic) beyond the pale, that laughing at them is not an adequate response. Rather, there must be serious debate and recourse to more inflammatory phrases, such as *dumbing-down* and *erosion of standards*. There are degrees made ludicrous by virtue of their specificity (a BA (Hons)

in air-conditioning). There are degrees ridiculed for their non-specificity (citizenship studies, which, to its detractors, is so broad that it might as well be called *shit that happens in the world* studies) There are the apparent oxymorons - turfgrass science, amenity horticulture, surf and beach management and the BSc from Luton University in decision-making, which begs the cheap but irresistible observation, how did those on the course manage to make the decision to take it in the first place (Brookes, 2003)?

Singapore is responding to these challenges by moving away from a centralised planning model driven largely by the employment predictions of the Ministry of Manpower to a privatised, market-driven model. At the same time, the Ministry of Information and the arts is driving the growth of the Creative Industries by encouraging the kind of vocational degrees in Art, Design and Performing arts, similar to those vilified by the United Kingdom politicians. From 2006, Singapore's public universities are to become corporations. They will have new powers and new governance structures; and, more freedom to disperse public funds on new initiatives and new courses. In this context, the consideration of what defines a university; or indeed, a university degree, is a basis for further debate.

CHAPTER 5

WHAT IS THE CONCEPTUAL FRAMEWORK?

So far we have explored various definitions of creativity and the meaning and purpose of a university, but in consideration of the creation of a new university, in the following Chapters, we will need to explore which, or which combination, of the following conceptual bases will characterise it:

- The Creative university
- The Specialist university
- The Virtual university
- The Corporate university
- The Enterprise university (Marginson, 2000)
- The Public/Private university
- The Research university

We will also need to consider some of the related ideas, theories and practices that inform and shape those concepts. What, for example, do we mean by the terms:

- Knowledge Society (Laurillard, 2002)
- Knowledge Communities
- Creative Knowledge and Creative Skills
- Creative Industries and Creative Clusters
- Creative Communities
- Professions and Professional

New knowledge has been at the centre of economic growth and societal development for millennia. The capacity to invent and innovate, to create new ideas that are then realised as artefacts, products, processes and organizations, has constantly fuelled development. This has not always been to the benefit of society or the individuals within it, since humanity is just as capable of misusing knowledge as it is of abusing power. Knowledge and power are inextricably bound in a matrix with economic success; and economic success has been one of the engines driving the creation of knowledge. There have always been organizations and institutions capable of creating and dissemination new knowledge: from the medieval guilds in Europe to

the global corporations of today, from the Cistercian Abbeys to the Royal Academies of the seventeenth century. These Knowledge Communities, when seen collectively creating economic wealth and influencing the cultural identity of others, constitute the wider establishment of the Knowledge Society.

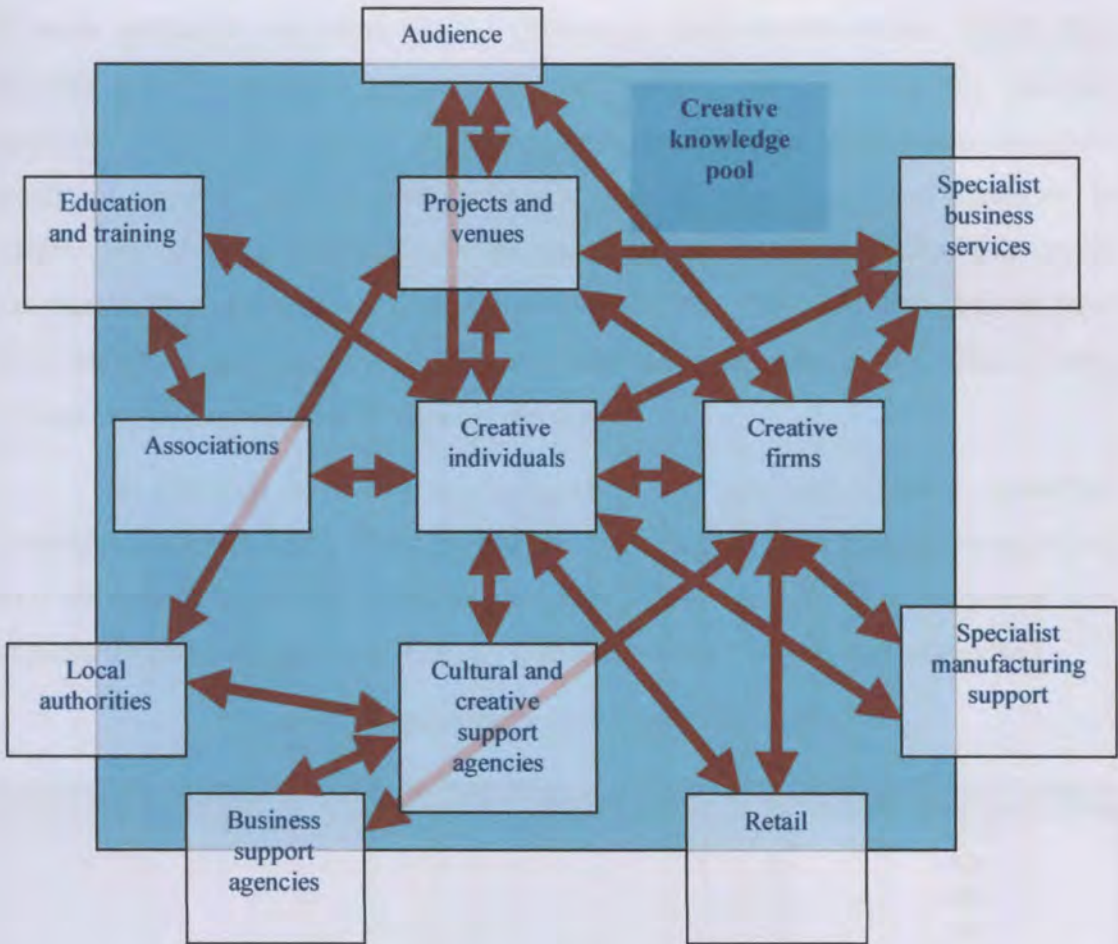


Figure 4 Creative Industries cluster as a knowledge community (Charles 1992)

David Charles (Charles & Howells, 1992) attempted to map the Creative Knowledge Pool in which he placed individuals at the centre.

It is interesting to note that whilst he acknowledges the role education plays in creating creative individuals, he places education on the edge of the pool: half in and half out. With increasing interest in and demand for unique Asian content and cultural products, Singapore's Asian neighbours such as Hong Kong, China, Thailand and South Korea are similarly positioned to tap the huge global opportunity.

While Singapore has traditionally thrived in engineering and manufacturing-based industries, there are several unique and important advantages that will stand Singapore in good stead to leapfrog competitors in growing the Creative Industries.

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Multicultural heritage and bilingual capabilities open up access to multiple language markets. Cosmopolitan and east-meets-west culture enables a more intuitive understanding of the needs and preferences of different markets. The strong arts base Singapore is building also helps provide a stimulating and distinctive cultural environment for creativity and other enterprises to thrive. Currently, employment in the Creative Industries are some 42,000 (Economic Review Committee, 2002). This includes jobs for creative professionals and artists, such as musicians, dancers, television or film directors or producers, animators, software and games designers, architects, graphic and product designers, writers, editors, creative directors in advertising and so on. The remuneration per capita for those employed in this cluster has doubled during a ten-year period from 1990 to 2000. With the new plans to grow the Creative Industries, some 20,000 new jobs are anticipated in the fields of arts, culture, design and media over the next ten years.

The Creative Industries is made up of the arts and Cultural Industries: musicians, actors, dancers, directors, writers, visual artists, photographers, songwriters and composers, stage and lighting designers, sound and lighting engineers, arts impresarios and managers, arts educators, administrators, curators and researchers.

Table 3 Creative Industries Employment (MITA, 2000)

Creative Industries Sector	Employment
Media	11,048
▪ Printing & Publishing	4829
▪ Broadcast Media Services	5460
▪ Film & Video Services	759
Design	26,542
▪ Architecture	7206
▪ Advertising	5555
▪ Graphic, Interior, Fashion, Industrial design	4968
▪ Software Development & Design	14368
Arts & Culture	4,735
▪ Photography	725
▪ Arts & Antiques Trade	1859
▪ Performing arts	1570
▪ Museums & heritage activities	581
TOTAL	42,325

Design Industries: architects, interior designers, fashion designers, multimedia and interactive designers, graphic designers, illustrators, landscape architects, industrial and product designers, creative directors, copywriters, games and software designers.

Media Industries: Film/TV producers and directors, actors, animators, multimedia and interactive designers, writers, editors, sound and lighting engineers.

Over the years, Singapore has also attracted many creative professionals from around the world and the region, many of whom lead international creative teams in industries such as advertising in Singapore. Their experience and expertise are central to the richness and diversity of Singapore's creative community and position Singapore as a leading creative centre in Asia. While Singapore continues to attract talented individuals with the creative capabilities from other countries to Singapore, it is also important that investment in developing the local creative knowledge community in these fields. Given these developments in the economic and cultural landscape, it is timely for Singapore to consider educating a creative workforce.

Transformation of artefacts into economic goods is not new. What is new is the intensification of this process, including the shortening of the time span between discovery and utilization, and increased reliance of industry on knowledge originated in academic institutions (Etzkowitz *et al.*, 1998).

As knowledge becomes an increasingly important part of innovation, the university as a creative and knowledge disseminating institution plays a larger role in innovation. Innovation was an activity formerly and largely performed by the industry or government, or depending upon the social system, a bilateral interaction between these two institutional spheres.

The Creative Industries can be defined as:

...industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property (Creative Industries Taskforce, 1998).

Ideas and intellectual property are key drivers of growth. The Creative Industries are at the centre of this shift from industrial to an ideas-driven, or knowledge-based, economy.

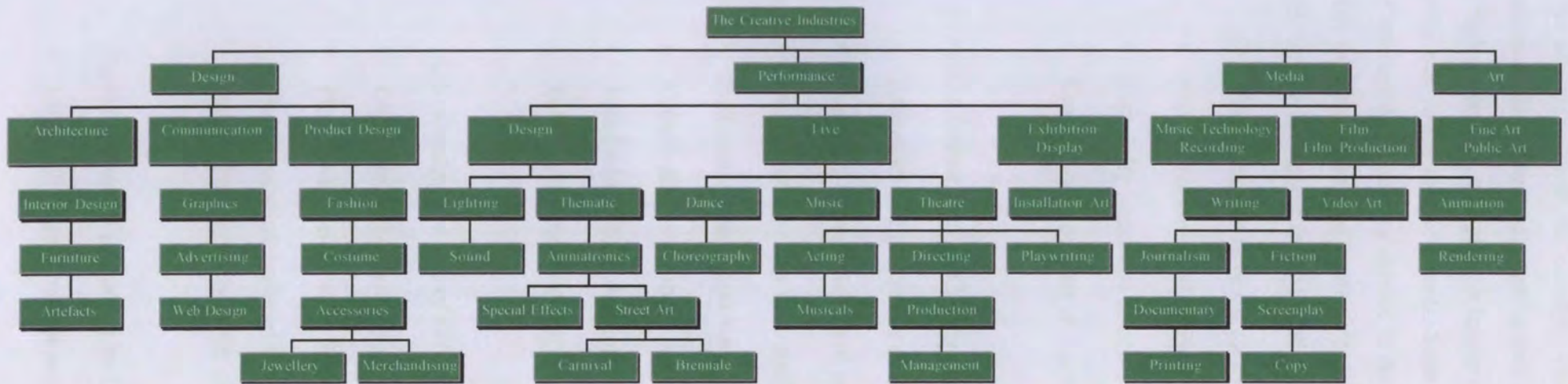


Figure 5 Map of the Creative Industries (Ely, 2005)

An arts high school, for example, could play an important part in the long-term development of Singapore's distinctive arts scene and creative knowledge community. An arts high school can also play an important role in providing a strong foundation in the arts for our young artistic talents. Such a foundation will be crucial not only for students interested in pursuing careers in the arts, design and media; but also for those who wish to pursue creative professional degrees in a *University of the Arts*; and ultimately to take their place in the Creative Industries.

Creative Industries have the following characteristics:

- Success requires and encourages flow of creative individuals;
- Especially important in new economy, multimedia, creative industries;
- Creative employment and open, vibrant communities (Florida, 2002).

Role of Universities as Creative Industry generators:

- Attractors and generators of talent;
- Suppliers of knowledge not just technologies;
- Increasing the stock of formal knowledge;
- Facilitating learning at various levels;
- Contributing to regional strategies;
- Social and cultural development of learning;
- Role in shaping the quality of life.

Understanding the role of universities in innovation systems:

- The context of university governance;
- The interaction between the national and institutional priorities;
- The negotiation between universities and the Asia-Pacific region acts to embed the university in the global system.

Triple helix model (proposed by David Charles, below, Chart 5):

- Universities, government and industry;

- Integration between overlapping institutions rather than flows through intermediaries;
- Blurring of distinctions between institutional missions;
- Universities assume entrepreneurial role;
- Industries take on an academic dimension;
- Hence a perpetual spiral of interaction.

London is one of the world's great creative cities: a vibrant city that welcomes new ideas and visions. The richness of this environment has allowed creativity in London to develop throughout its history. London is a city synonymous with music, fashion, film, art, literature and design. It lets diversity flourish, which in turn feeds its creativity (Livingstone, 2002).

Economically, London's Creative Industries (Cunningham, 2003) are one of the fastest growing sectors generating £21bn annually, employing more than 500,000 people they contribute significantly to future job growth in London. By bringing together the creativity in the fields of arts, business and technology and imbuing products and services with socio-cultural meaning, the Creative Industries generate new ideas and intellectual property and cater to a growing global demand for information, cultural, lifestyle and entertainment products and services.

There were thirteen industry sectors and what's impressive I suppose about this definition, is that it is so ambitious, it runs the risk of being so broad as to be incoherent while insisting that there is a connection between these thirteen sectors, and that the connection is that they all have their origin in individual skill, creativity and talent. They all have the potential for wealth and job creation through the exploitation of intellectual property (Cunningham, 2003).

In 1999, Creative Industries were estimated to be worth US\$2.2 trillion worldwide, with an annual growth rate of 5%. (Hawkins, 2001) The number of people employed in these sectors has also grown tremendously in recent years. The creative industries in the United Kingdom accounted for 7.9% of GDP in 2000, growing by an average 9% per annum between 1997 and 2001, as compared to 2.8% for the overall economy (DCMS, 2002). In the United States, the annual growth rate of 7% for similar industries was more than double the growth rate of the United States economy over the past twenty-four years, contributing some 7.75% of GDP in 2001 (DCMS, 2002).

Cultural employment in France increased 36.9% between 1982 and 1990, ten times the increase in the total working population during the same period (Commission, 1998). For Japan, its cultural exports have tripled over the past ten years to US\$12.5 billion while manufacturing exports have increased by only 20.7%.

In a Knowledge Society (Laurillard, 2002) however, a *University of the Arts* becomes a key element of the innovation system as a provider of human capital for the Creative Industries. The transformation of existing societal structures by knowledge as a core resource for economic growth, employment and as a factor of production constitutes the basis for designating advanced modern society as a Knowledge Society. In a Knowledge Society dimensions supersede the older measures of competitiveness such as labour costs, resource endowments and infrastructure, such as: patents, research and development and the availability of knowledge creators.

The three institutional spheres: public, private, and academic; are increasingly interwoven with a spiral pattern of linkages emerging at various stages of the innovation and industrial policy-making process. Furthermore, in addition to these institutional linkages among spheres, each sphere may take up the role of the other (Etzkowitz & Leydesdorff, 2000). The triple helix model has identified four processes related to major changes in the production, exchange and use of knowledge (Etzkowitz & Leydesdorff, 2000):

- There is an internal transformation in each of the helices. Examples: companies are developing ties through strategic alliances; universities are becoming more entrepreneurial.
- The institutional spheres can increasingly bring about transformation in another sphere. For example, Singapore government revising censorship rules (2004) and intellectual properties rights (2003).
- A new overlay of trilateral linkages, networks, and organizations among the three helices has been created to institutionalise interface and stimulate organizational creativity and regional cohesiveness. For example, Joint venture with Lucas Film Corporation/EDB/LASALLE encouraging interaction among members in the three spheres.
- The inter-institutional networks have a recursive effect on the originating spheres as well as the larger society.

According to Etzkowitz (Etzkowitz & Leydesdorff, 2000), the sources of innovation in a triple helix configuration are no longer synchronized a priori. They do not fit together in a pre-given order, but they generate puzzles for participants, analysts, and policy-makers to solve. This network of relations generates reflexive sub-dynamics of intentions, strategies, and projects adding surplus value by reorganising and harmonizing continuously the underlying infrastructure.

An innovative triple helix (Figure 6) is one in which the overlay of communications and expectations at the network level guides the reconstructions of institutional arrangements. It is not expected to be stable. The sub-dynamics in the innovation process are continuously reconstructed through discussions and negotiations in the triple helix. A triple helix of university-Industry-government relations transcends previous models of institutional relationships, whether socialist (Figure 7) or laissez-faire (Figure 8), in which either the polity or economy predominated and with the knowledge playing a subsidiary role. The triple helix model is an attempt to account for a new configuration of institutional forces emerging within innovation systems (Etzkowitz & Leydesdorff, 2000).

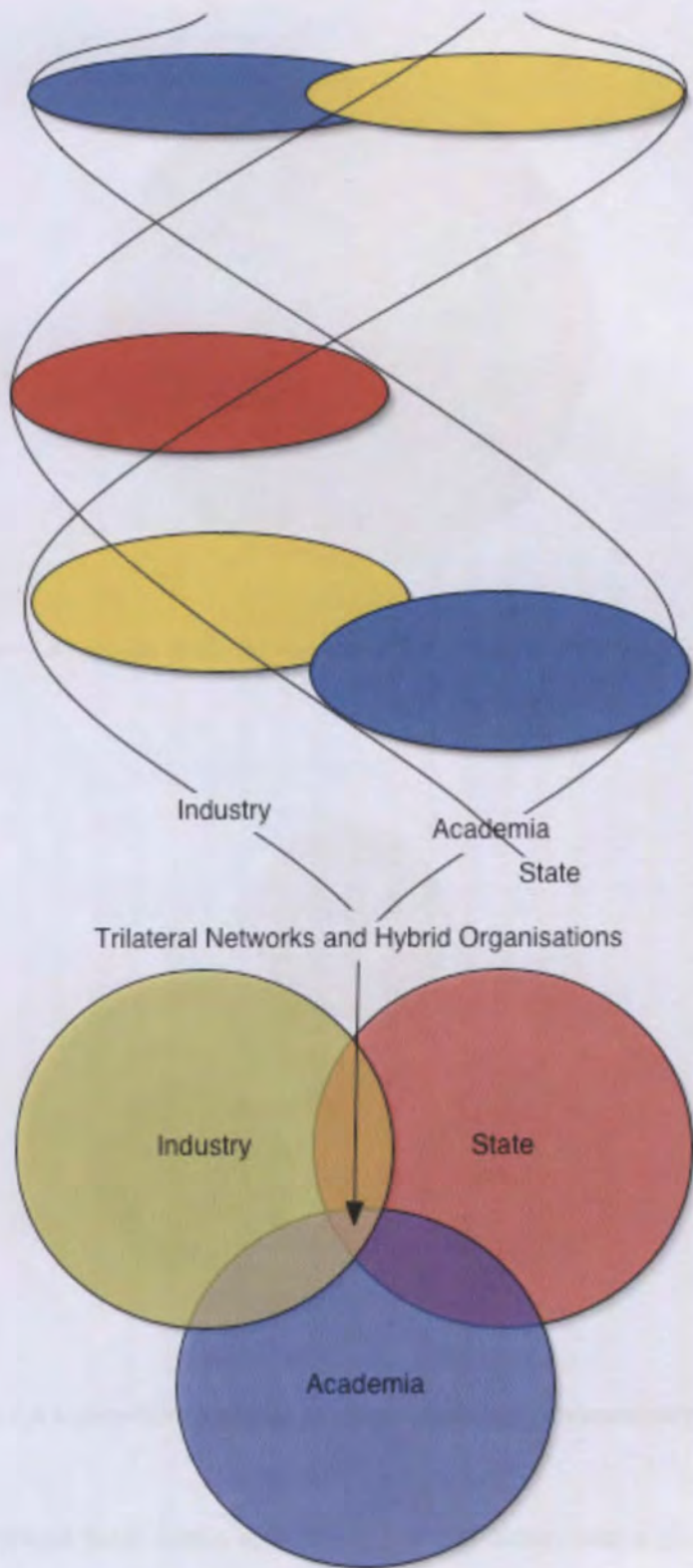


Figure 6 Triple Helix Model (Charles 1992)



Figure 7 A socialist model of university-Industry-Government relations

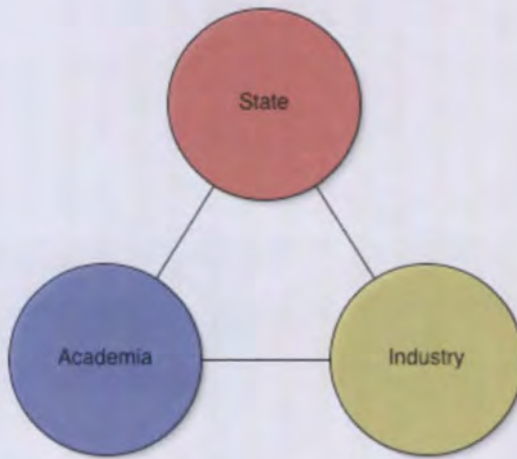


Figure 8 A laissez-faire model of university-Industry-Government relations

Going beyond these limits and taking the institution into a global interface has, according to an Australian Report (Cunningham, 2000) some fundamental problems:

Practical issues:

Profitability, availability of markets;

Commercial need to focus on 'core business' and selected markets;

Strength of local recognition of existing institutions;

Difficulties in working across language and time barriers;

Differences in student access to IT infrastructure;

Cultural differences; and

Availability of suitably skilled staff.

Pedagogical issues:

Quality of distance or IT mediated education without strong local support;

Need for local relevance; and

Cultural differences in learning styles.

Policy issues:

Local accreditation and consumer protection requirements

Differences in public funding policy.

Personal issues:

Local variation in demand, eg, for modularised courses or for convenience/personal tailoring.

CHAPTER 6 WHY DIVERSIFY THE EDUCATION LANDSCAPE?

Given the importance of this development in Singapore, is it wise to put all the creative eggs in one basket? What will other, potentially competitive, institutions think about a single specialist university having a monopoly on creativity?

The role of our universities in the economy is crucial. They are powerful drivers of innovation and change in science and technology, the arts, humanities, design and other creative disciplines. They produce people with knowledge and skills; they generate new knowledge and import it from diverse sources; and they apply knowledge in a range of environments. They are also the seedbed for new industries, products and services and are at the hub of business networks and industrial clusters of the knowledge economy. (DTI/DFEE, 2002)

So, is there room for diversity in the sector?

Should another university be given a mandate to develop in the arts or will this dilute the effort?

Australia, developed the Creative Industries campus at the Queensland University of Technology, but did not prevent others developing similar provision, although they may not have been offered the same financial support from government to do so. Given the vision to grow Singapore's arts landscape and Creative Industries, it is no longer sufficient for education provision in the arts and related disciplines of design and media to focus solely on technical competency.

The polytechnics in Singapore can continue to do that; but they offer a model based on a three-year diploma, followed by the prospect of a university degree at the Nan Yang Technological University after a further two years of study: five years in all, if you are female; males will take eight years if they include National Service. If Singapore is to grow creative enterprises to reach the global market, creative professionals are needed possessing the ability to communicate ideas and possess a passion for innovation.

The *University of the Arts*, somewhat controversially, offers progression to BA (Hons) after only one more year of study for students of LASALLE diplomas and

advanced standing as a potential vehicle for students from other institutions on a case-by-case basis.

In countries like Finland, United States, United Kingdom and Japan, world-class arts, Media and Design programmes and institutions at the university level play a key role as centres of research and innovation for the arts. As centres of excellence, these institutions are able to attract students of high calibre in the arts. The *University of the Arts* offers more opportunities for talented students to pursue higher education in the arts, Media, Design or Performance disciplines, particularly undergraduate and postgraduate degrees in Singapore.

- Enhancing provisions for arts, Media and Design education at tertiary level would play an important role in:
- Facilitating the shift from training for technical competency to also nurturing the intellectual and critical thinking and creative capabilities of our arts and creative talents in a broader academic environment;
- Providing a more compelling higher education landscape for the arts, media and design to inspire and attract more talented young Singaporeans to pursue their aspirations in Singapore; and
- Establishing leading centres for research and innovation in the arts, media and design, which would set new standards of excellence in these fields.

Existing Provision

In 2003, there are close to some three thousand diploma and degree places offered in the arts, Design and Media programmes (Tables 4 & 5) of arts schools, polytechnics and universities in Singapore. These tertiary programmes are fast gaining popularity among Singaporean students, given the opportunities in the creative industries, and as more Singaporeans pursue their own passions and talents. These programmes are also attracting a high number of students from the region. In recent years, there has also been an increase in students pursuing their interests in arts, media and design at degree level.

The Conservatory of Music at National University of Singapore was established following the recommendations of the Remaking Singapore Committee to upgrade LASALLE (MITA, 1998) for Singapore to set up an Institute for the arts at National

University of Singapore, to offer the first local degrees in the visual and performing arts.

The Conservatory of Music represents the first phase of such a development. The Conservatory is established in collaboration with the *Peabody Institute of John Hopkins University*. The Conservatory offers the four-year undergraduate programme leading to a Bachelor of Music (Honours) degree. The Conservatory will provide aspiring professional musicians with the musical skills and perceptions necessary to sustain a career in music, whether as solo or ensemble performers, composers, teachers, recording engineers, critics or scholars. Of its inaugural intake of seventy-two students, Singaporeans constitute the third largest group, behind China and Vietnam.

Table 4 *Enrolment in Tertiary Arts, Media and Design Programmes in Singapore (MITA, 2002)*

PROGRAMME	2002		2003	
	Diploma	Degree	Diploma	Degree
Media	1136		1159	
▪ Mass Communication: Digital Media	826	310	787	372
Design	1276		1288	
▪ Visual Communication Design	383	67	368	51
▪ Interior Design	331	21	348	20
▪ Architecture	-	150	-	150
▪ Industrial & Product Design	106	30	96	30
▪ Fashion Design & Merchandising	175	13	215	10
Arts	467		610	
▪ Visual Arts	144	51	168	53
▪ Performing Arts	224	48	271	118
TOTAL	2189	690	2253	804

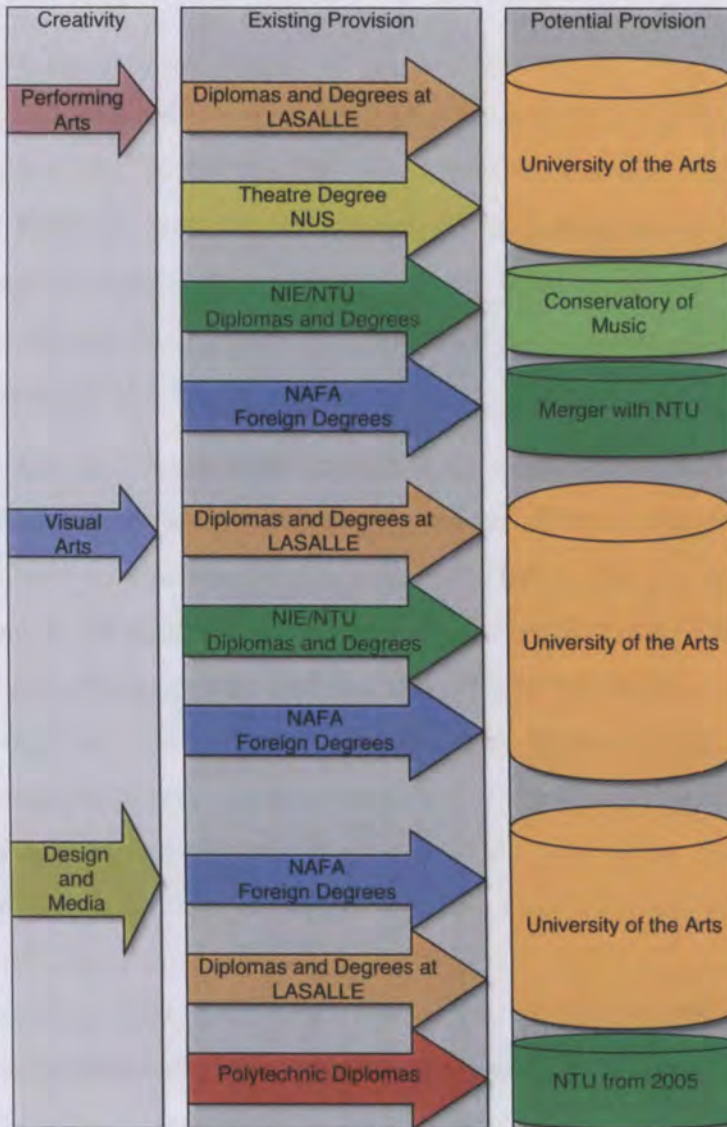


Figure 9 Existing & New Tertiary Arts Education in Singapore (Ely 2002)

The Economic Development Board is also working towards attracting internationally renowned art and design faculties of some foreign universities to establish independent campuses in Singapore offering undergraduate and postgraduate degree programmes in Art, Media and Design. While these developments take place at the tertiary level, the *Remaking Singapore Committee* (2003) and the *Committee on Review of Secondary School/Junior College Education* (2002) had also concluded that a more diverse education landscape would better cater to the aspirations of Singaporeans. The latter had recommended setting up independent schools specialising in arts, Sports, Mathematics and Science. These schools would provide alternatives to the mainstream schools, recognise and groom a broader diversity of Singaporean talents. The former had recommended the setting up of an arts school. It observed that

development opportunities for young artistic talent at the pre-tertiary were lacking, in comparison to the tertiary arts, media and design provisions.

Moreover, the arts are integral to the holistic development of the individual. Arts education, as compared to the study of subjects such as mathematics and science in schools, achieve the following: the visual and performing arts are unique in developing the ability to perceive, conceptualise and express ideas through physical movement, space, emotions, image and language; whether as sensitivities, general awareness or as discrete skills; these are fundamental capabilities for critical thought and creative expression (MITA Report, 2004).

The arts also best develop and encourage these valuable qualities in our young, such as confidence and the ability for self-expression, critical in developing a sense of self, as well as teamwork and leadership qualities. The arts are highly interactive and are often dependent on cooperation, particularly Performing arts. The arts provide a rich and inspiring learning environment and also have close synergies with the study of the sciences, languages, mathematics and humanities to which they can be applied. Owing to the multidisciplinary and creative nature of the arts, artists draw widely from ideas, concepts and developments in these areas, and vice versa. Take for example, Technical Theatre arts, through the application and study of Lighting Design, a wide range of scientific theories and concepts can be given practical application: Lenses, Electricity, Spectrum, Light, Rheostats, Ohm's Law, Mirrors and Prisms etc. Last but not least, the sensitivities and skills developed through the arts, for example, visual literacy and drawing, performance techniques and so on, provide the important foundation in the study and practice of the applied arts, such as Craft, Design and Media. For these reasons, schools and students participate in arts activities at various levels; as general or elective programmes in the main academic curriculum, as co-curricular activities, or as private activities via courses offered by private commercial schools. Currently, Art and Music are compulsory non-examination subjects taught at the primary level. At the lower secondary level, art is an examination subject and music is a compulsory but non-examination subject (MITA Report, 2004). At these levels, students are given a broad exposure to the fundamentals of Visual arts, Craft and Music appreciation, composition and performance. Students may choose to take art and music as examination subjects at O or A levels as part of their academic curriculum. Students can also enrol in the Arts Elective and Music Elective Programme, offered in selected Secondary Schools and Junior Colleges only.

Table 5 *O Level Candidatures and AEP/MEP Intake (MITA Report, 2004)*

Year	O Level Art (Includes AEP students)	O Level Music (Includes MEP students)	AEP intake	MEP Intake
1997	6322	189	91	134
1998	5170	163	74	164
1999	4321	171	69	143
2000	4041	205	104	190
2001	2156	327	93	196
2002	3048	304	87	205

Outside the academic curriculum, students may also be exposed to the arts through extra-curricular enrichment programmes. For instance, the National Arts Council's Arts Education Programme facilitates local arts groups in creating special performances or workshops for students in schools, or for students to make excursions to arts venues and performances. The arts are also part of the co-curricular programmes in schools where students may choose to participate in school orchestras or bands, dance groups, choirs, art clubs, photography clubs and the like. Over the years, the number of students who have shown interest in these arts-related activities have grown tremendously at all levels, and is especially so at the Primary level (Table 6).

Table 6 *Map of Arts Activity in Schools (MITA Report, 2004)*

	Brass Band	Chinese Orchestra	Choir, Xing Yao	Instrument Groups	Dance	Drama	Art & Craft	Calligraphy
Number of Students, 1997								
Primary	2,661	1,131	6,994	5,308	8,264	2,225	5,073	1001
Sec	10,952	3,412	7,600	2,873	6,415	2,955	3,362	426
JC/CI						836	241	119
Total	13,613	4,543	14,594	8,181	14,679	6,016	8,676	1,546
Number of Students, 2002								
Primary	3,417	3,058	9,335	5,852	13,183	3,449	7,977	1,403
Sec	13,689	4,696	9,052	2,930	5,831	2,748	2,614	360
JC/CI	917	857	854	1,412	821	837	297	131
Total	18,023	8,611	19,241	10,194	19,835	7,034	10,888	1,894
	+32.4%	(+89.5%)	(+31.%)	(+24.6%)	(+35%)	(+16%)	(+25.5%)	(+22.5%)

Limitations

However, the current options do not provide a dedicated learning environment that offers an academic programme that has meaningfully integrated the arts with the study of other subjects, with the objective of nurturing their creative potential to the fullest. Students who take art or music as an examination subject study it as only 1 out of a total of 6-10 subjects in the mainstream, broad-based academic programme (MITA Report, 2004).

However, the time commitment required to excel in Art/Music, including practice and studio time, far exceeds the classroom time of other subjects. As a result, of these competing demands, students are often unable to achieve their full potential in the arts. Students often constitute a small select group amongst the general student population; hence schools are unable to offer an integrated programme for the arts and academic curriculum, where the arts and academic learning can complement each other meaningfully.

A dedicated learning environment for the arts will allow for better cross-disciplinary learning and experimentation and a more integrated arts and academic curriculum. This is especially so as the arts draw greatly from and also influence the study of humanities, sciences and languages. Again, because such students often constitute a small select group amongst the general student population, they do not benefit from a strong community of young people actively engaged in a broad range of art forms, which can inspire and support each other (MITA Report, 2004).

The arts are multidisciplinary in nature and often require a full range of capabilities to come into play. For example, in learning about theatre, a variety of performing and visual arts skills are required: acting, directing, scriptwriting, stage and lighting design, costume design, music composition and performance, dance and movement choreography. Multidisciplinary experimentation is also at the heart of artistic breakthroughs.

Therefore, students with talent in these art forms are often limited in their development as they can only pursue these interests and talents during co-curricular activities, at private or commercial schools outside their school hours, or at tertiary level. In the case of art forms where early development and training is important, such as dance where early development of a student's kinaesthetic skills is critical,

specialisation only at tertiary level is often too late to develop the student's full potential.

Students who wish to continue their arts development beyond the junior college framework can only do so at an Art Institution or at a polytechnic (MITA Report, 2004).

However, as the polytechnics do not provide a broad-based academic curriculum, greater specialisation in the arts or applied arts is often pursued at the expense of developing other skills/learning in languages, the humanities or sciences. Upon graduation from polytechnic, these students have limited access to local universities. Often, students are under pressure to choose between a more academic path at junior college, which prepares them for university; and a development path that is perceived today as preparing students for industry employment. Whilst there are opportunities for young Singaporean to be exposed to the arts in schools, there is no dedicated development path for Singaporeans who show special interest in the arts to develop their talents fully in an integral fashion with their pre-tertiary education. This gap at pre-tertiary is especially significant given the proposed development to enhance higher education or tertiary provisions for arts and arts-related programmes by establishing a *University of the Arts*, with a new campus by 2006.

So, there is clearly a wide gap to be filled; but in the world of inter-institutional politics and rivalries, why should one solution be sufficient? Typically, in Singapore, there is a great emphasis put on the Chinese tradition of *face*. There must be no *loss of face*; no failure, so, it is not unusual to find alternative solutions brought about by government.

The Ministry of Education will support a new School of Design and Fine Art at the Nan Yang Technological University; two of the polytechnics may be allowed to offer their own degrees. The Nanyang Academy of Fine Arts may be merged with Nan Yang Technological University to give it the capacity to guarantee flow through opportunities for students; a limited number of foreign universities will be given a licence to operate in Singapore.

CHAPTER 7
www.arts.universities.com **WHERE IS IT?**

Can any university afford to ignore the reality of the Internet? Probably not; but at the same time we must accept that however vast and absurdly infinite it might seem, there can only be so many players peddling their wares and only so many opportunities to view them. Of course, the .com boom is over; and there are winners and losers in the world of virtual fads and fashions. But it is the creative entrepreneur that finds the gap in the market; the unforeseen opportunity to create a global industry without any of the traditional capital costs. Universities are full of smart people, not surprisingly, many of them will come up with the same idea; just as it is possible for two Research Teams to invent or discover the same thing at the same time. So, university managers and their marketing acolytes have had the same bright idea from time to time, especially with a view to make a fast buck or offset some looming deficit or fund some unnecessary building programme. Mission convergence and strategic conflation are inevitable.

How many manufacturers of soft fizzy drinks were around in the 1950s compared to the 1970s? How many car manufacturers were there at the same time compared to today? Capitalism has entered the cloisters of the universities dressed in the borrowed robes of academia and hailing the triumph of the West and the global dominance of the English language. What better vehicle for global expansion than the amorphous and ethereal world universities operating in the digital domain? With a little investment, a thousand years of intellectual property can be displayed...for a price.

The rise of the Virtual university allows us to reconsider education. It is reasonable to assume that education involves learning and we are all under the impression that school is a place where learning goes on, or at least it is a place where learning is supposed to go on. Business is so dissatisfied with the state of education today that we find corporation after corporation creating their own “universities” where employees may attempt to relearn what they failed to learn in school or where they can learn what they might need to know on their jobs (Schank, 1999).

Critical Mass

Any specialist university faces the problem of critical mass: the sustainability of a relatively small institution, nationally, regionally and internationally. This is not just a

matter of funding streams being limited, it can also relate to the campus capacity, international credibility and the academic completeness of faculty expertise. The proposed *University of the Arts* would attempt to address this by establishing a virtual campus in addition to a physical *Hub and Spoke* model. Although this is relatively new concept in the arts, the challenges and issues it raises have already been met by larger more comprehensive institutions seeking a global presence.

The creation of new universities; or in some cases, the transformation of polytechnics, such as *Manchester Metropolitan University*¹⁶ formerly known as, *Manchester Polytechnic*; and Colleges of Education, such as *Edith Cowan University*¹⁷ previously *Claremont Teachers College*; into universities in Australia and in the United Kingdom in the early 1990s produced different models of governance from their well-established forebears (Dearing, 1997). Predicting this massive shift in status and expansion some governments had already created entirely new institutions on an adapted traditional model: *University of Kent at Canterbury*¹⁸, for example. One notable exception was the inception of the *Open University* in the United Kingdom. Prior to the creation of the *Open University* by Labour Party Prime Minister The Right Hon Harold Wilson MP in 1969; the full-time residential model of higher education was ubiquitous and expanding, with distance modes of study seen at the time as separate and inferior. The less traditional universities, particularly the former polytechnics, had a more diverse student body, a flexible range of modes of attendance and of delivery. Some had established by the early 1980s *Open Learning Centres* or *Flexible Learning Centres*, as they were sometimes known. The traditional *Redbrick*, *Sandstone* or *Ivy League* institutions were slower to respond, preferring to see flexible delivery as a fad and the students of Distance Learning as those who, for whatever reason, had failed to gain a proper place in their prestigious institution.

Distance Learning

Despite these concerns, the *Open University* demonstrated the effectiveness of Distance Learning; it has students enrolled from over seventeen countries (Tresman, 2002) at 180,000 in the year 2000. As social and political pressures expanded the sector in the United Kingdom, in particular, providers were forced to diversify and innovate. As a result of this process and increased competition universities are showing increasing interest in pedagogy. Further to this, the distinction between distance and

¹⁶ United Kingdom 1992

¹⁷ Western Australia 1992

¹⁸ United Kingdom 1968

face-to-face delivery conflated during the 1990s with a greater emphasis on student centred learning combined with a post-Thatcher¹⁹ entrepreneurial zeal. The creation of universities *en masse* in the United Kingdom and in Australia in the early 1990s increased competition and raised awareness of higher Education as a national and international market:

In *On the Internet* (Dreyfus, 2001) the author argues that the Internet's objective of extending and improving human interaction through the digital medium fails to live up to these lofty expectations. He specifically criticizes Distance Learning, which he claims offers the possibility of learning without the physical presence of a building, instructor, or other students, as an over-hyped, misunderstood trend that could backfire and result in worse education, not better. Of course, his assertion here is designed to shock the reader, since we know that these physical elements do exist in the chain of learning. As a doom merchant, however, he is not alone. To prove his point, Dreyfus calls in some existentialist philosophers from earlier times, none of these, of course, had ever heard of, or experienced the *Internet*. But undeterred by this minor detail, Dreyfus brings them back to life as witnesses and argues that their conclusions are relevant because they refuted the ideas upon which much of the *Internet* and Distance Learning are based. As we have seen one of the obvious traits of Distance Learning is that people can learn without being physically present with their teacher or fellow students. That assumption, according to Dreyfus, is a modern legacy of the philosophy of *dualism* espoused by Plato and the seventeenth century French philosopher Rene Descartes. Their argument, that the mind is self-sufficient and separate from the body; severely limits understanding of how the mind and therefore learning, actually function. Without physical interaction, students can attain only intellectual competence in skills, Dreyfus claims. They cannot proceed further to the mastery of those skills, which, involves having a more intuitive understanding of using the skills in real situations that entail real risks:

Without the emotional investment and visceral connections that come only, from actually being somewhere and doing something, people lack the commitment to learn as much as they can. Ultimately, physical presence and action are the only ways we have to acquire skills, learn what information is relevant, know reality, and have meaningful lives. (Dreyfus, 2001)

¹⁹ Prime Minister Margaret Thatcher

He argues that the structure of the *Internet* and Distance Learning makes excellence in Online learning potentially difficult to achieve...But not impossible.

Arts education is largely done alone or mentored, certainly in the fine arts and design, with performing arts emphasising co-operative learning. The quality of that interaction is still in the hands of the tutor or instructional designer. A human face can, however, be put on Distance Learning by promptly matching students with a tutor (Tresman, 2002) who will not only shoulder responsibility for overseeing student progress, but who will also monitor and contact students perceived as being at risk of dropping out. Other useful strategies, she claims, include establishing peer support networks to motivate students. But the challenge for the arts is how to organise effective learning, which simulates studio practice. All of which suggests that Distance Learning in its most effective form is far from being the cheap alternative to campus based mass higher education. Assumptions about comparatively low capital investment are a relatively common cry amongst those who theorize about *eLearning* despite the omitted fact that vast sums have already been invested in the campus infrastructure of a traditional learning environment. Indeed the *University of the Arts* will have invested almost SGD\$20M by 2008 on a *eLearning* environment and infrastructure in a major partnership with Apple as one of only five strategically placed institutions around the world. The *University of the Arts* has been chosen as the Asia-Pacific hub to deliver by distance and, together with the other four in the matrix to provide the world's largest knowledge repository in the arts. So, *eLearning* does not prevent the human interface from taking place in well-designed learning environments; arguably it may offer enhanced opportunities to do so unfettered by social, political or national boundaries. Activities requiring the use of technology as a tool, for example, data analysis, research on the *Internet*, computer-based design, simulations, and case/scenario analyses surely expand and enrich understanding? In an industrial environment, the notion of quality is relatively easy to grasp, in that one is dealing exclusively with products and services. In universities however, it is not easy to discern well defined end products since it is a process which continues to make an impact on people's lives long after the completion of a formal study program. How then does this affect learning when as well as the above it is possible that an *online* course has excitement?

Web courses are basically parodies of existing courses. They have what the real courses have, only less. No real interaction with faculty, no real doing, no real excitement (Schanck, 1999).

It is quite clear that distance education presents challenges to quality assurance that were unimaginable just a quarter century ago. *eLearning* in particular, with its ability to render time and place irrelevant, requires that we abandon traditional assurance processes and the accompanying indicators of quality. In the future, employers will have applicants to choose from with degrees from all over the world.

Universities typically have relatively little experience selling their wares in a commercial environment, where price, service and immediacy matter as much as quality. It then comes as no surprise that when a mature adult learner is shopping around, universities are often being overlooked for education alternatives more in tune with the requirements of a modern lifestyle.

New educational systems will be created by technology-based teaching. They will eliminate geographical and jurisdictional boundaries, integrate academic and real-world concerns more closely, and give students wider and more affordable choices (Daniel, 1996).

Mega Universities

Will the *University of the Arts* expand and spiral out of control if really does go global? Before partnerships, there was the *Open University*, arguably the first *mega-University*. According to Sir John Daniel, the definition of a mega-university that has to satisfy three criteria: *distance teaching, higher education, and size*. Specifically, the size criterion requires a mega-university to have more than 100,000 active students in degree-level courses (Daniel, 1996). Some universities have contracted with other institutions and subsidiary trading companies, wholly or partly owned by universities, to develop on-line courses including course descriptions, syllabi and content:

The development of a world market in learning materials, based on C&IT, will provide scope to higher education institutions to become major participants in this arena. This in turn might lead to the formation of trading partnerships between institutions for the provision of infrastructure, services and content. Such partnerships could include major companies in the communications, media and publishing industries (Dearing, 1997).

A number of commercial entities: *Blackboard, eCollege* (formerly *Real Education*), *Embanet, Convene, Harvest Road*, have sprung up that provide an array of design, development, production and administrative support for on-line courses

developed by faculty members. The services offered by these companies vary and some allow contracts with individual faculty, departments, schools or the entire institution. Most of the commercial entities do not claim ownership of the content of the course, but claim ownership of the means of delivery leaving the university, or more precisely, the Board of Governors to carry all legal risks and vulnerabilities.

For all collaborative provision, we are concerned that the quality of the experience for the student, and the standard of achievement required for an award, should match that in the parent institution. As the practice of franchising has been expanding rapidly, we have concerns that some further education institutions, seeking to provide a wide range of options for students, may be extending themselves too broadly and entering into too many relationships to be able to ensure quality and standards (Dearing, 1997).

Therefore, if commerce is pressing online education for better products and technology is allowing innovative ways to deliver those products then the pedagogy, the developed learning resources the institutional work practices and the academic rules all need to be continually flexible, and even customisable, to suit the market (McKey, 2001). However, to date that which has been produced is little more than the repurposing of existing material for the web, combined with the continuing forcing of students into constraints based upon campus centric work practices and outmoded academic rules. There is seemingly little awareness that some commercial providers with no such constraints are currently building capability to directly challenge the university system. These commercial providers are taking universities' core quality material and extending its usage by repackaging it to make it commercially attractive. The end result of this could be that some universities in the online market will be reduced to content and accreditation providers while all the service elements are delivered elsewhere. It seems universities do need commercial partners if they are to successfully embrace the online market. However, they then have to understand the business and what is required to work with their partner successfully.

...so that it is clear to all stakeholders what they can expect from higher education, we believe that it will be possible to restore a 'qualified trust' between higher education institutions, students and the public funders of higher education. If students, employers or staff in institutions have justified complaints or concerns about the quality of educational provision, there will

have to be means to take action to protect them and the wider reputation of higher education (Dearing, 1997).

Nine universities on four continents are collaborating with a company that produces technology for distance education on a venture called the *Global University Alliance*, which will offer graduate and professional courses online in Asia. Its students take two or three courses from the institutions in other states and transfer those credits to their home institutions. In such an alliance, no single institution acts as the central focus. Rather, all the universities contribute equally.

Formal, site-based education was an extremely exclusive activity, originally reserved for a very small and elite portion of the population. Increasingly, university education has evolved as a fundamental and universal human right. But still not all experience it; many still choose to avoid it; others can't afford it. In future, students will have greater choice; the virtual university will be a global university and it will be accessible and affordable to an even greater extent than now.

How will it be governed? In modifying governance arrangements, for example, to accommodate partnerships and alliances, possibly electronically mediated, have we sacrificed meaningful participation and genuine accountability? How will the *University of the Arts* meet the significant challenges this creates for quality assurance? Consortium arrangements complicate institutional autonomy, new forms of decision making, a changing role for teaching staff, credentials as alternatives to the degree, diminished governance, virtual institutions that require different Quality Assurance processes compete with site-based education: all of these challenges are posed by Distance Learning:

Distance Learning is seen by many as transformative vehicle for increasing the pace of change and reform in higher education. For these and other reasons, analysis of quality assurance is an essential topic for national, state and institutional policy development (Council for Higher Education Accreditation, 2001).

In fact, Distance Learning inherently questions the need for institutions at all. As technology transcends institutional and most other boundaries, including state, regional, and national borders. Learning at a distance has enjoyed a long history and is now established as a reputable method of learning as evidenced by the establishment of numerous Distance Learning systems worldwide. Indeed, some argue that Distance

Learning will *de-institutionalise* higher education, making traditional universities, including their Governors, entirely unnecessary in a world *Online*. Quality, accessibility and value for money will be key criteria, rather than accountability, when a student decides which courses to *purchase* and university Governors will only be held to account if they fail to meet their expectations of Quality. But in terms of content, the arts presents special challenges together with unique market opportunities as the technology begins to remove the obstacles of the past. Internet technology enables universities to offer courses in an anywhere, anytime environment opening new possibilities for both students and faculty. In this new teaching modality, universities are more responsive to students' lifestyle needs, and students become more actively involved in their learning (Lee, 2002). Online technology empowers students to assume the role of lifelong learners.

CHAPTER 8 WHAT IS PUBLIC? WHAT IS PRIVATE?

UNESCO has indicated that for the 2000-2001 academic year private institutions educated up to 30% of the overall university student population in eastern and central Europe (Guthrie, 2004). Some countries recognise such providers while others do not. Private university education is growing faster than public forms around the world. However, a few clarifications on what are meant by Private universities are needed before proceeding further.

Firstly, Private universities are not new. In the USA they include some of the longest-established and prestigious organizations, such as Harvard, Stanford, and Yale, who possess large endowment and research funds and who are not reliant on tuition fees as their only or primary source of funds. Their formal structure is charitable and non-profit-making more accurately, they make surpluses that are retained within the institution, and tax advantages accrue from such standing. Not-for-profit Private universities, as found particularly in parts of Continental Europe and South America, traditionally has served what might be termed 'civil society' purposes, such as elitism providing something better for the relatively well-off, or religious providing something different for those of a particular faith (Guthrie, 2004).

Secondly, in contrast, the recent Private university providers are demand-absorbers, according to the Guthrie Report, mostly providing more of the same, establishing themselves where there is a demand that is not being met by the conventional institutions, confining themselves to a limited range of programmes, and generally doing no research. The USA University of Phoenix, owned by the Apollo Group, is a classic case, offering adult workers provision at convenient times and places. Moreover, such organizations are avowedly *for-profit*, in which education is regarded as a commodity for which individuals are prepared to pay a price that enables the individual to have an economic payoff in terms of employment and that enables a profit to be made by investors in the company. Such organizations, unlike public institutions, tend to pay taxes rather than receive them.

The corporate headquarters nature of resource allocation and governance of the larger degree-awarding providers raises problems for regulators looking for local, academic, collegiate and community-responsive management, and for guarantees that adequate portions of income raised are expended for the institution. Nonetheless, the public listing characteristics of the degree-granting for-profit corporations subjects

them to considerable transparency requirements and disclosures. Any hint of difficulties, say with accreditation, or with quality, needs to be reported to the stock exchange and can lead to sharp falls in share prices. It could be argued that for-profit bodies are more extensively regulated and made more accountable than public institutions.

LASALLE is a private entity, a not-for-profit registered company in receipt of direct government funding from the ministry of education. Almost 85% publicly funded and a new campus provided by the ministry. As a *university of the arts*, will it be private still, or public? Does it matter? *All animals are equal, but some animals are more equal than others* (George Orwell, *Animal Farm*, 1945).

One consequence is that in quality assurance, accreditation and other regulatory processes, for-profit institutions come under constraints to act more like a traditional university. Yet it is a common complaint from private providers that conventional quality assurance methods rely too strongly on traditional resource inputs and take little account of new technology. One consequence is that in quality assurance, accreditation and other regulatory processes, for-profit institutions come under constraints to act more like a traditional university. Yet it is a common complaint from private providers that conventional quality assurance methods rely too strongly on traditional resource inputs and take little account of new technology. They also bemoan that conventional HE quality assurance ignores the professional experience and relevancy of their staff and favours straightforward academic credentials, and that less weight than it should is placed on student outcomes such as 'real world' capability, which these institutions feel is their strength. In these circumstances regulation tends to produce convergence around a particular university model: the outcome is systemic homogeneity rather than diversity. They also bemoan that conventional HE quality assurance ignores the professional experience and relevancy of their staff and favours straightforward academic credentials, and that less weight than it should is placed on student outcomes such as 'real world' capability, which these institutions feel is their strength. In these circumstances regulation tends to produce convergence around a particular university model: the outcome is systemic homogeneity rather than diversity (Guthrie, 2004).

This chapter is about risk: placing something of value in a position or situation where it could be damaged or lost or exposed to damage or loss. In what situation could, such an enterprise as a university, be deemed to be at risk? Is it more or less at risk being public or private? Corporate reforms of universities have taken place in response to the emergence of global markets and, it follows, in response to increasing commercialisation. Universities, the primary vessel of societal knowledge, purveyors of higher learning, innovation and research have been positioned in the global market place as providers of borderless education and reinvented as corporate entities. Why has this happened? And to what end?

Under pressure from globalisation, the national governments have become less powerful as capital moves more freely across national borders in search of the highest rates of return, usually measured in the global currency of American dollars. So as to further enhance and encourage capital fluidity, governments around the world have embraced free market neo-conservative Keynesian policies aimed at reducing the cost to the state of public services; this is in the belief that excessive public sector expenditure inhibits the more efficient and desirable private sector investment. As a result, such governments have deregulated or sold-off their public services and relaxed corporate controls in the belief that privatisation, the model of economic efficiency, will provide all the needs of our citizens. Reductions in public sector expenditure accompanied by large increases in student numbers, stimulated in many cases by the universities themselves, meant that less funding was provided by government in terms of constant dollars/pounds per student (Slaughter & Leslie, 1997).

This block grant style of funding, common in Australia and in the United Kingdom through DEST²⁰ and HEFCE²¹ respectively, encouraged universities to believe that they were becoming resource dependent leading university governors to approve strategies designed to engage in, so called, academic capitalism (Slaughter & Leslie, 1997) and to compete vigorously for student numbers and external sources of funds. External grew to mean...Global. Academic capitalism in Australian and United Kingdom universities is promulgated by a managerial ideology that values competition, individualism, management prerogative, and executive action and labour market flexibility.

²⁰ Department of Education of Science and Training

²¹ Higher Education Funding Council for England

In recent years, in the United Kingdom, universities have been thrust into a market-led economy by successive governments and now find that they are competing against each other for students and resources. Increasingly, students are being perceived as *consumers* or *customers*, especially since the demise in the United Kingdom maintenance grants system; the introduction of the HECS²² in Australia and the continuing deregulation of the tertiary system. In simple terms, students must now finance their own higher education, primarily through the payment of tuition. So why not buy it privately? Most other goods and services are increasingly available by this means.

As more and more institutions embrace Internet-based delivery competition for students is becoming increasingly competitive on a global scale. In effect, a global lifelong learning economy is emerging. The result is that higher education will become increasingly market driven, such that in the near future institutional success will depend primarily on students' perceptions of flexibility of access, quality of service and value for money. (Taylor & Swannell, 2001)

The concept of Value for Money or *VfM* has migrated from the industrial/commercial sector. As have many of the auditors employed by governments and other agencies, such as, HEFCE to ensure that publicly funded assets are not used for commercial gain at the expense of campus-based students. So much so, that HEFCE produced guidance to this effect to institutions in 1998. Government and financiers of higher education are concerned about their investment in universities and how Governors are dispersing these; which they arguably perceive as wasted if students dropout. This can be cited by some, HEFCE for example as a key performance indicator of poor or substandard quality. The language of *middle managers, customers and products* has displaced the academic language of deans, students and courses (Taylor, et al., 1998). At the same time, corporate structures and industrial methodologies have been introduced under the guise of centralized quality assurance mechanisms, staff appraisal, and accounting systems.

In concert with this, many Vice-Chancellors have labelled themselves as Chief Executive Officers and more recently, some have assumed the, even more corporate, title of President. The modern corporation is an effective autarchy in which the President has virtually untrammelled power, at least until the corporation gets into such

²² Higher Education Contribution Scheme

trouble that he or she is dismissed. The successor immediately assumes similar powers, which are used to dismiss the predecessor's key supporters and external advisors, to replace them by people and advisory groups loyal to the new president. Is it, then, surprising that accountants and auditors are so easily suborned? So, are we any closer to creating a creative university and defining what a university is? And is it not already global by definition?

Specifically, it refers to a collection of buildings, facilities and grounds surrounding the same; it may be defined as: the students, lecturers, administrative and other staff collectively known by that name; or it can be an educational institution of higher learning that typically includes undergraduate activities in various disciplines; and sometimes, but not always, a research facility. But literally, it is synonymous with the inclusion of everything, of all knowledge, in one specific place. Is it not, then, the original global industry... knowledge itself? If so, it could be argued that universities are merely following the Kantian principle that any course of action that cannot be universally adopted must be morally impermissible. Others have, in recent times, argued contrary to this position, claiming that commercial and corporate universities have become global in style; but remain parochial in interest and are, therefore, morally reprehensible and irresponsible.

What are the obligations of a global university in a world in which the social and political framework is driven by, so called, stakeholders? Stakeholders, who until recently were *clients*, who prior to this became *customers* and were, aeons ago, merely *students*, may in the future be no more than *participants in a conversational framework for effective learning* (Laurillard, 2002).

In the context of higher education the purchaser-provider principle has operated for some time; but in the twentieth century the purchaser was the government itself, or associated agencies or a quasi-autonomous non-governmental organizations, buying direct from the supplier on behalf of the people. This was and still is, in part, the very opposite of a market driven commercial arrangement, typical of a democratic society; but more akin to the centralised planning of a socialist state. It is in fact a monopsony in which higher learning is being bought by one customer from a limited number of suppliers for nobody in particular.

Governments, influenced by globalisation, have come to believe that exposing universities to increasing competition will enhance the efficiency and productivity of higher learning. This belief is not exclusive to higher education: various governments

have attempted to create competitive markets for the distribution of perceived social need by devolving power to self-governed institutions or private providers, whilst at the same time attempting to control the institutions they have just adorned with the apparent freedom. In effect, such governments withdraw from the direct control of outcomes in favour of *steering from a distance* (Marginson, 1997) or steering via governors or Councils. What changes have overtaken the governance of universities and their mission in recent decades, and what changes are in store for them?

Marginson calls these entities, Enterprise Universities. They are characterised by academic capitalism: academic activity in which the system, based on the private ownership of the means of production and distribution of learning is characterized by a free competitive market and motivated by profit. Such commercial entities need to be accounted for and controlled in the business. There is no mention here of higher learning or the accumulation and dissemination of knowledge. It is merely, a business operation training students for work in a global economy and conducting research for business and government: codified, modularised, credit rates and listed according to a set of key performance indicators servicing the immediate needs of the job market, with researchers conducting research according to the whims and wishes of whoever is paying. Is this the kind of animal that Newman or Mill had in mind? Marginson and Considine (2000), in examining the institutional governance of seventeen of the thirty-six doctoral universities in Australia after a decade of corporate reform, reported that:

Universities are no longer governed by legislation: they are more commonly ruled by formulae, incentives, targets and plans. These mechanisms are more amenable to executive-led re-engineering than are the deliberations of a council or an academic board, and less accessible to counter-strategies of resistance. They also fit with management-controlled tools such as soft money budgets, commercial companies, temporary institutes for research or teaching, fund-raising and marketing campaigns, all drawn together in a complex web of accountability tied only to the senior executive office.

Governments have assumed that the closer universities move to *full cost recovery* the more efficient they will become and the better able they will be to prosper and survive in the global market (Macintyre & Marginson, 2000).

- According to them, in the world of global education:
- Some institutions are expanding rapidly;
- There is strong growth in proprietary and for-profit education;

- Learners are becoming more selective;
- Economic development is linked to government / business interest in education;

The articulated tasks and directions of public policy in the area of higher education should be:

- To uphold the principles of social justice;
- To ensure diversity by democratisation of the system;
- To ensure economic efficiency through the introduction of market forces in educational settings;
- To ensure quality and accountability of academia before society through government regulation.

A strong argument against state provision of education is that education is essentially, a private commodity. Public provision, the mechanism for making goods available, of higher education tends to generate over-utilisation or shortage of supply, since there is no correlation between what a person receives and what she/he pays,

The Nelson package's biggest symbolic and practical effect on students and staff is to change HECS from a statutory charge imposed by government to a price set by institutions (The Australian, December 10th 2003).

Government-supplied education is inefficient for two main reasons: Firstly, the lack of organizational incentives, in that, public institutions may not have to face the threat of bankruptcy, therefore, there is no incentive to minimize costs, and secondly, a lack of individual incentives with job security and low and non-competitive salaries leading to minimum personal effort.

In a contemporary political economy, governments have come to believe that there is only one feasible alternative to the politics of control, which is the market. The marketing of higher education means the commercialisation of teaching and research is inevitable; the emergence and/or expansion of the private sector provider; the decentralisation of accountability and the introduction and/or expansion of the entrepreneurial culture.

The case for deregulated higher education is based on the main assumption that market forces exercise a discipline on the suppliers of goods and services and provides for the freedom of customers. This would promote efficient and effective production of goods and services, which cannot be achieved fully through the state provision and administration of higher education. In general, market orientation is expected to bring

benefits and advantages making higher education more responsive to public demand and more efficient, adaptive and creative.

Cost burdens shift from society as a whole to parents and students, who are the ultimate beneficiaries of higher education and decision-making powers shift from the faculty and the government to the students and families. The market system resolves issues of accountability and risk management through institutional performance contracts.

Opponents of privatisation claim that it distorts the mission of a university, which is to seek truth and generate new knowledge, unfettered by the need for commercial application or external justification, and to preserve and transmit both these truths and society's underlying cultural heritage. But they claim that private business practices are contrary to the established traditions of shared governance and to the academic profession, which requires substantial professional autonomy, peer rather than hierarchical authority, and a less materialistic culture.

What is so wrong, then, with a university incorporate? The *University of the Arts* is a private entity funded largely by the Singapore government. What is the problem with Cambridge University PLC? Is anything *wrong* or is it simply evolution in response to globalisation? What are the symptoms of mission dysfunction and governance malaise that can drive the decline and ultimate extinction of these once great institutions? What will happen to universities when they are exposed to natural selection through market forces? Will we see increasing failures of governance, as we have in the rest of the commercial world? But who was it that trained and educated the business leaders of today?

The universities, of course...

Those with no education or training in management, leadership or business, invariably manage the universities; they are usually academics. It follows, therefore, that the role of governance in an increasingly commercial and global university environment, is crucial. Demand for improved corporate governance has been a feature of the last decade. Reports from the *Cadbury Committee 1992* and the *Hampel Committee 1995* have been supplemented by reports from *Nolan 1994*, *Turnbull 1999* and *Rutteman 2001*, to produce a body of guidance on corporate governance (NAO, 2001).

Corporate governance refers to the way in which an university's board or council sets strategic aims, provides the leadership to put them into effect, supervises the management of the business and reports to stakeholders on its stewardship. In the public sector, this has particular reference to the propriety demonstrated by organizations over the funds that they control. The *Cadbury Committee* made recommendations regarding the role of board members and the establishment of audit committees. *The Rutteman Working Group* subsequently introduced disclosures in financial statements regarding systems of internal financial control, and the *Turnbull Committee* recommended extending this to all systems of internal control. The latest guidance on internal control, produced by the *Turnbull Committee*, directs the Board of Governors towards a high-level, risk-based approach to establishing a sound system of internal control, covering all types of risk, and reviewing the effectiveness of the process on a regular basis. Although universities have different purposes and legal/governance positions to those of quoted companies, there are benefits to be gained from the *Turnbull* approach, quite apart from the improvements in accountability and stakeholder confidence (HEFCE, 2001).

Although corporate universities can be traced back to the early twentieth century and before, it is since the early 1980s that their numbers have accelerated. It is now estimated that there are over 2000 currently in the United States of America alone, rising from 15 in the 1980s and around 400 in the mid-1990s (Guthrie, 2004). Broadly this reflects the growth of company training schools with increased strategic commitment to Human Resources Management and Knowledge Management. Often the term *university* in this context is a misnomer, and is used to describe in-house personnel development programmes delivered from a specialised unit.

Well known corporate universities, such as, Motorola University, established since the mid-1970s, have often sought to collaborate with existing universities, for access to academic staff and/or curriculum and awards. As such they have regarded the relationship as complementary. However, in some cases, these have been dispensed with, in favour of in-house academic developers. Corporate-style universities are not confined to the private sector. In the United Kingdom, for example, there is the National Health Service University, while, in the United States of America, the Tennessee Valley Authority has its own university.

Corporate universities generally rarely seek conventional university designation and would undoubtedly fail subject spread requirements in many jurisdictions.

However, this may change as some countries relax this requirement. In England, for example, the recent changes to university title and degree-awarding powers criteria have been accompanied by statements that corporate universities may be among those who may wish to become more formal universities. The dropping of the requirement for a range of subjects in order to be eligible for university designation may be most significant in this regard. It removes a major hurdle for the creation of specialist universities drawn from the ranks of corporate human resources and staff development entities of major corporations. In other countries, less willing to go as far as England in relaxing criteria for university title, the notion of some intermediate 'specialist university or college/institute category' may also be attractive (Guthrie, 2004).

So, what are the identifiable risks within a corporate university? Universities have a distinctive ethos, with diverse backgrounds and traditions, and are responsible for the management and direction of their own affairs. It follows therefore that there is not one correct approach to managing an institution. What are the key issues for governors in discharging their responsibilities?

What are the risks in the corporate governance of Universities? What is meant by *risk* in this context? Risk: the threat or possibility that an action or event will adversely or beneficially affect an organization's ability to achieve its objectives. Recognised good practice is to take ownership of the mission and plan, to ensure they meet the university obligations, mainly to fulfil the objects and maintain solvency. All organizations have expressed or implied objectives. Risk management will actively support the achievement of those objectives. It is not a process for avoiding risk: when used well it can actively allow an institution to take on activities that have a higher level of risk and therefore could deliver a greater benefit, because the risks have been identified, are understood and are being well managed, and the residual risk is thereby lower. Risk management is not just negative, ensuring that *bad* things are less likely to happen; but also positive: making it more likely that, *good* things will happen (HEFCE 2003).

- The benefits of effective risk management:
- Support strategic and business planning;
- Quick grasp of new opportunities;
- Reassures stakeholders;
- Fewer shocks and unwelcome surprises;
- Enhances communication between faculties and departments;

- Supports effective use of resources;
- Promotes continual improvement;
- Helps focus internal audit programme (Matveev, 2000).

Risks can be managed thorough the operation of controls. But controls will not always eliminate risk: any remaining risk is the organization's exposure to risk or its net or residual risk. There is a relationship between a university's objectives, risks and controls and its risk exposure. Broadly, to deliver large benefits, tough objectives are be needed which means greater risk.

It is variously divided between product and knowledge, between markets and scholarly traditions, between old hierarchies and new networks. These tensions can set the university against the state, which remains in most Nations and City States, its primary regulator, and also apart from and against the society that is the object of its forays into mass recruitment.

Current demands for greater efficiency in university delivery come from several perspectives. The approach taken from the basic concepts of efficiency, familiar to economists, has involved the comparison of the typical university with the ordinary business firm; and whereas the latter has been criticized for incurring the separation of ownership from control, the finding here is that the criticism can be more appropriately applied to government supported universities. The opportunity has also been taken to explore the incentives facing the *not-for-profit* private university and to examine the basic rationale for *not-for-profit* organizations in general; and to complete the analysis, the incentives facing *for-profit* organizations have also been fairly thoroughly reviewed. Clearly, there is a worldwide trend in higher education towards what can be called *corporate entities* and yet, the world's most prestigious universities such as Harvard, Yale, Oxford and Cambridge, are private corporations and have been for a very long time (West, archived).

There are now higher educational establishments with no government support whatever offering degree courses completed in much less time than those in the public universities. There are mergers, takeovers and possibly failures occurring in the universities, even though successful *corporate* universities incorporate all the efficiency incentives associated with the prosperous business firm, including managerial and employee participation in stockholding and disciplines that face companies with share exchangeable on the stock market. The evidence shows that commercially driven higher education institutions can deliver their courses at much less

cost than others. Within a credit-rated, modular framework of learning available across a variety of delivery modes from fast food delivered to your door ready for consumption, to palaces of oral and olfactory sensory delight, for those that can afford the time and expense; the enterprise university is available in all forms, more aggressive in its external relations, but is only partly more transparent and inclusive, taking in the fodder of mass education policies. While lines of accountability to the state can appear real enough, genuine learning, access and accountability may be absent; but the stakeholders right to choose has become paramount and global.

In 2003, the *Economic Review Committee* in Singapore, identified education as one of the new sources of growth for the Singapore economy. Education constitutes 3.6% of the Singapore economy. The government is the main provider of education in Singapore. However, education providers in the private sector also play a crucial role in meeting the increasing demand for education, especially from international students. There are currently more than 50,000 international students enrolled in educational institutions in Singapore.

With the growth and development of the private education market, the total education sector is expected to grow to about 5% of the economy in the next decade (Yeo, 2003). The objective is to make Singapore a *Global Schoolhouse* that provides educational programmes of all types and at all levels from pre-school to post-graduate, and attracts an interesting mix of students from all over the world. In February 2003, the *Economic Development Board* and SPRING²³ launched the *Singapore Quality Class* scheme for *Private Education Organizations* (SQC-PEO). The aim was to help the education providers upgrade their management capabilities, and contribute to the vision of making Singapore an education hub. To provide incentives for the voluntary scheme, organizations that attain the SQC-PEO status are provided with various benefits such as faster processing of student's passes, and the waiver of security deposits for these passes. To date, nineteen organizations have attained the SQC-PEO status. As the SQC is an organization development tool to foster excellence in business practices, it is not an accreditation tool for educational standards. It addresses only business processes and systems, but not academic quality in terms of areas such as course curriculum, faculty staff, quality of teaching and learning, and assessment/examination system. The quality of education offered by the education providers in Singapore tends to vary significantly (SHEAC, 2004). There is currently

²³ SPRING Singapore is the product standards authority.

no academic quality assurance system applicable to these providers. This gap needs to be addressed, as quality education is the key value proposition for students. It would help to ensure that Singapore is able to compete against and differentiate itself from other education destinations in the world. Following Economic Development Board's recommendation for Singapore to develop a quality assurance system for the private education, Minister of Trade and Industry tasked SPRING to formulate an accreditation scheme for education providers.

In November 2003, a multi-agency Steering Committee chaired by SPRING and comprising members from Ministry of Trade and Industry, *Economic Development Board*, *Workforce Development Authority* and *Singapore Tourism Board*, was formed to develop the accreditation framework. This accreditation framework has been developed based on findings from study trips to Australia, United States, United Kingdom, Malaysia and Hong Kong, as well as consultations with local providers, professional bodies and tertiary institutions. Developing an accreditation scheme will help enhance the reputation of Singapore education by assuring high standards of educational service provision. This in turn sustains the long-term competitiveness of the private education industry and will help Singapore attain the goal of developing as a *Global Schoolhouse*.

Accreditation will confer a trust mark on accredited institutions and programmes. With this assurance of quality, our private education providers will compete better internationally with other accredited providers. At the same time, local institutions, which have the capacity and capability, would be encouraged to develop their own programmes that can be validated by the accreditation process. This means that providers would develop their own intellectual property, which will help sustain their long-term competitiveness. The accreditation system will focus on the higher education providers. The system will also accredit longer-term higher education programmes, such as diploma and degree programmes, which attract more international students, than short-term certificate courses. This in turn contributes to the goal of attracting 150,000 international students to Singapore by 2012.

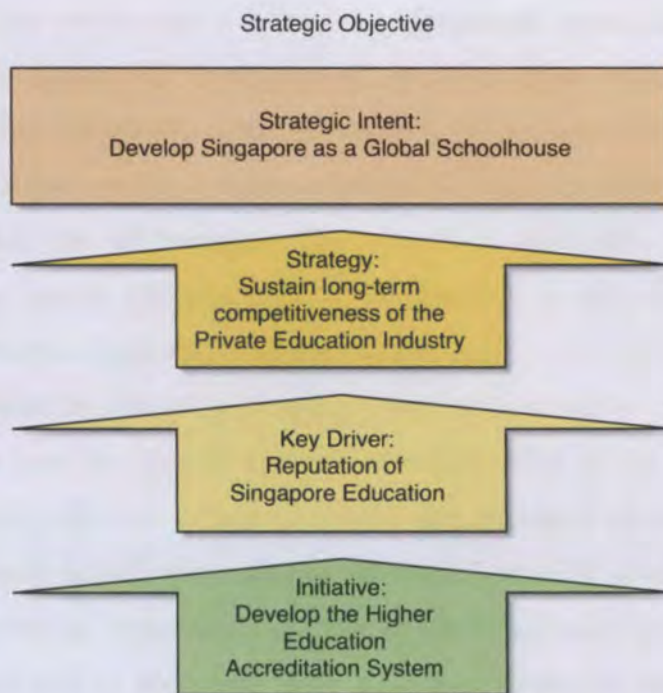


Figure 10 Strategic Flow (SHEAC, 2004)

Another strategic objective is that the accreditation system can help develop a few better private institutions with the capacity and capability to develop their own degrees, and to grant them under their own names if the regulation allows. An important aspect of any accreditation system is that it should be credible and be accepted both locally and overseas. In the United States, United Kingdom and Australia, the governments provide confidence to the accreditation system by either directly accrediting institutions or programmes or by recognising independent accrediting agencies. Similarly, to achieve added credibility of and confidence in our accreditation system, a Singapore national council under the auspices of the government is directly involved in the accrediting process by setting standards for accreditation, coordinating the accreditation process, and maintaining a register of accredited institutions and programmes. Ministry of Trade and Industry is the lead ministry for this initiative and SPRING the secretariat to the national council. Accreditation is compulsory by legislation in Australia; that is, private providers have to be accredited in order to operate. On the other hand, accreditation is voluntary in the United States and the United Kingdom; i.e. they need not be accredited to operate. Nonetheless, there are strong incentives to be accredited in the United States and the United Kingdom. In the United States, only accredited institutions are eligible for federal funding. In the United Kingdom, accredited institutions are allowed to use the *Education UK* brand logo and are deemed to have met the immigration authority's

guidelines of what constitutes a bona-fide educational institution. A compulsory accreditation in Singapore will ensure that all operating private education providers are of a certain quality. However, with the majority of the large existing base of 400 providers being of low quality, a rigorous compulsory accreditation system is likely to put most of them out of business. This would be politically and economically undesirable it is argued (SHEAC, 2004). In addition, a compulsory accreditation system might involve legislation, which would require time to formalise. Neither should the accreditation system be designed with low standards so that the majority of providers would meet the criteria and stay operative. This would be contrary to the objective of the accreditation system to uphold high standards of education provision. Instead, a voluntary accreditation system that would identify good quality providers and programmes will be introduced. In order to encourage good quality institutions to seek accreditation and to encourage poor quality providers to upgrade to meet the accreditation criteria, we will tie privileges to the system. For example, accredited institutions could enjoy:

- Faster processing of student passes
- Overseas promotion by *Singapore Tourist Board*
- The right to use *Singapore Education* brand logo
- Work study privileges for their international students

Will they really want these, so-called, benefits? A downside to a voluntary accreditation system is that poorer quality providers would still be in operation. Nonetheless, they would not be carrying the *Singapore Education* brand name and would not represent *Singapore Education* internationally. Also, the better quality accredited institutions would gain prominence quickly as they leverage on the benefits to increase market share. Accreditation in education involves a professional judgment on the academic quality of institutions and programmes and their relevance. As such, evaluation by professional educationalists and industry experts is an important component of the accreditation system. Experts drawn from educational institutions, international accreditation bodies and relevant industry players form the expert panel to assess application for accreditation, and make recommendations to the council. Given that the main aim is to promote *Singapore Education* overseas, the accreditation system will be designed so that it is recognised and accepted internationally. This will entail establishing internationally comparable criteria, having international experts involved

in the development and operation of accreditation process, and establishing mutual recognition agreements with international counterparts in the longer term, for example, accrediting bodies of other countries, such as the Open University or CHEA. The accreditation system would recognise both institutions and programmes. To this end, the accreditation system would primarily look at the capacity and capability of the institutions to deliver third-party programmes: private providers often offer recognised third-party programmes, for example, Australian, United Kingdom or United States degree programmes. Institutional endorsement will assess the provider's capacity and capability to run these programmes. This would include having the appropriate facilities and equipment, teachers, and educational resources. Academic standards of the programmes: Programme accreditation is particularly important when the private institutions develop their own programmes. At present, they are free to develop their own diploma programmes with minimal quality regulation from Ministry of Education. Accrediting self-developed programmes will assure the quality of Singapore-developed programmes internationally. This will eventually lead to the private institutions having the capability to develop their own Singapore degree programmes.

There are three key players in the accreditation system: the endorsing authority, which endorses the decision made by an accreditation council for education; the Singapore Higher Education Accreditation Council made up of experts from the academia and industry. The council will in turn maintain a pool of experts from which members will be drawn to form assessment panels for each assessment to be conducted on higher education providers. The council will make its decision on the recommendation of expert assessment panels. Successful applications for accreditation would be surfaced to the endorsing authority for endorsement. The council is supported by a secretariat, which coordinates the accrediting process. Expert assessment panels are drawn from a pool of experts. A panel is appointed for each assessment of a higher education provider. The panel will make a professional judgment on the institution or programme and makes its recommendation to the accreditation council.

In the higher education accreditation scheme for Singapore, Ministry of Trade and Industry would be the final endorsing authority. The Minister of Trade and Industry appoints the Council to provide government backing to the accreditation system; and endorses the decisions made by the Council on successful applicants. This is important in order for educational institutions to penetrate key overseas student markets.

The Council must have the ability to provide professional judgement on the quality of education, and provide credibility for domestic and international acceptance of the accreditation system. At the same time, the Council should have balanced representation from academia, an overseas accreditation body, an employer, and an independent member.

The Council members representing the academia would provide professional judgement on quality of education. The expert from the overseas accreditation body would enhance the credibility and international acceptance of the accreditation system. To provide an employer perspective on the quality of students, the employer representative is from a major employer in Singapore and in the region. The independent member should either have substantial relevant experience in accreditation or be a recognised member of the academia. The accreditation scheme will be developed in three phases. Phase 1 is to be launched, in the first half of 2005. Phases 2 and 3 would be launched sequentially over the next two years. These phases are:

- Phase 1: Institutional endorsement with recognition of degrees and diplomas awarded by external universities that are accredited by reputable accrediting or professional bodies;
- Phase 2: Programme accreditation of self-developed diploma and advanced diploma programmes; and
- Phase 3: Programme accreditation of self-developed degree programmes.

With the latter effectively authorising *degree awarding powers*. The higher education accreditation scheme has to be aligned in a coherent manner with the other related initiatives in the industry, so that industry players and students are clear how it fits in to provide quality assurance. Currently, higher education providers in Singapore are required to register with the Ministry of Education. The regulatory requirements are fairly basic, for example, the school has to declare the proposed course offering and register its teachers, and the school must have at least two classrooms and office/administration space. The registration with Ministry of Education does not mean that the Ministry accredits or endorses the course offered. Economic Development Board and the Consumer Association of Singapore have introduced a broad-based *CaseTrust* scheme for all private institutions. To protect the interest of international students, all Private Education Organizations (PEOs) will need to have in place a Student Protection Scheme (SPS) administered by the Consumers' Association of Singapore (CASE) by 1st December 2004, and have CaseTrust for education status by 1st September 2005 in order to take in international students.

The Student Protection Scheme (SPS) protects the tuition fees paid by students in the event a PEO is unable to continue operations due to insolvency and/or regulatory closure. Furthermore, the SPS protects the student if the PEO fails to pay penalties or return fees to the student arising from judgements made against it by the Singapore courts. There are two schemes that the PEO can choose from: the Student Tuition Fee Account (Escrow) or the Student Tuition Fee Insurance (MoE, 2004).

CaseTrust for education is a new regulatory framework for the education industry to enhance information transparency and to protect the welfare of international students. It will ensure that PEOs have put in place proper systems and practices, such as a standard contract, which clearly reflects critical information such as the PEOs' refund policy and its student redress system.

This scheme provides a basic level of quality assurance such as minimum standards and a code of practice. It looks into areas like standardised contracts with students and student fee protection. As the *CaseTrust* scheme provides a basic level of quality assurance, it could be positioned on top of the Ministry of Education registration. The higher education accreditation scheme could be at the pinnacle of this quality assurance framework for the private education industry. In addition, there is a need to look into how to accommodate new and innovative concepts in education delivery and content under this quality assurance framework. The relevance of the SQC-PEO scheme also has to be reviewed in the context of these developments.

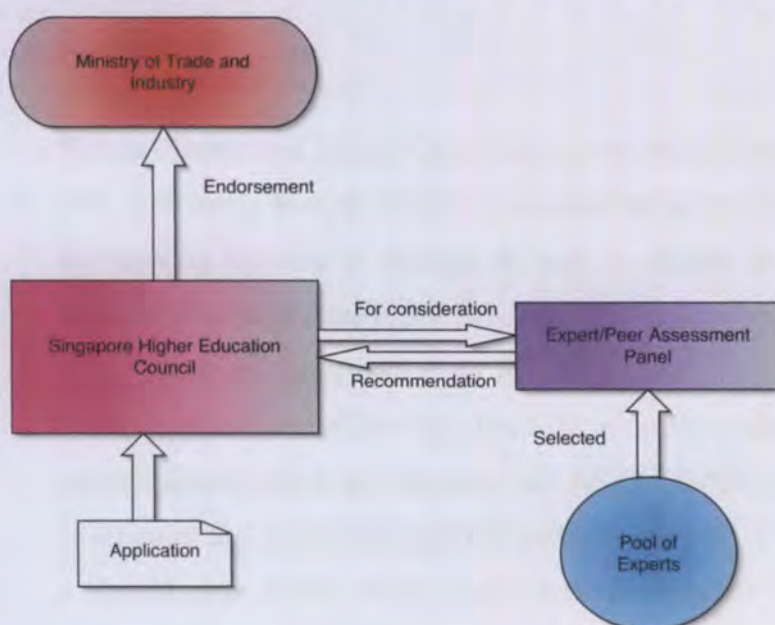


Figure 11 Structure of the Singapore Accreditation Council (SHEAC, 2004)

Arguably, choice is now, in fact, in regression and mission convergence inevitable, but not on an equitable basis. All universities are not equal; but some are more equal than others.

The globalisation of learning theory and practice is rampant, insidious and invasive as institutions succumb to commercial pressures and increasingly offer cafeteria-style education. This has become a literal reality in some institutions, with wireless networking and interactive learning software enabling on-campus/off-campus engagement in real time learning without a physical presence at the point of delivery (Laurillard 2002). We can choose our mode of delivery from pay-as-you-go; or we can call in at the one-stop-shop for credit or wait for the January Sales and fast track through the streamlined trimester system; but it is only a matter of time before the advent of failure through poor governance produces a closing down sale. The *University of the Arts* must be set up to avoid such risks; or at the very least manage those risks effectively.

However, the *CaseTrust* scheme and the accompanying measures should not be applied to institutions in receipt of public funding. Arguably, the scheme implies, ironically, a lack of trust in the systems and integrity of the private institutions. The foreign universities establishing campuses in Singapore are operating as Private universities and yet, were exempted from the scheme prompting LASALLE to make a case for similar exemption:

Dear Kenneth,

Richard Berry and Nancy Choo had a very useful and productive meeting with Goh Seng Wee on Friday. A number of topics were discussed and we are looking forward to moving forward to realise the joint ambitions of LASALLE-SIA and the EDB.

I am, however, concerned about the consequences of what I understand to be the implications of the CaseTrust for education scheme, not only on the general development and standing of LASALLE-SIA, but more particularly in terms of the success of our EDB partnership.

I should state at the outset that I believe that the intentions and broad rationale to develop an education Excellence Framework is entirely appropriate, and the aim to bring a high level of protection to overseas students on programmes at those educational institutions who clearly and

unequivocally fall into the broad definition of PEO is to be welcomed. However, you will be aware of the College's strategic objectives to be recognised locally and internationally as a fully funded institution with a comprehensive undergraduate and postgraduate provision, subject to the consequent level of scrutiny as other local universities in Singapore. In pursuance of this objective, I have taken steps to establish the appropriate infrastructure, levels of accountability and internal and external monitoring systems that are least as rigorous as any in Singapore and meet the most rigorous international standards. The EDB has provided invaluable support in moving the College towards achieving what it believes is our national responsibility. I am concerned that the introduction of the scheme will undermine not only the significant progress the College has made, but also prejudice the effective realisation of our partnership with the EDB.

As I understand it, certain foreign universities will be exempt from the scheme, their exclusion being based on their perceived prestige and reputation. I welcome the confidence shown by EDB in our ability and capacity to compete with such institutions on at least equal terms. However, I am very concerned that the College will find itself disadvantaged in the international market if it has to explain to candidates why it does not appear to being afforded the same level of confidence from its government as an overseas institution operating in Singapore would be assumed to have if it is exempt from the scheme. This seems to handing an unfair advantage to the international competition. A scheme that offers protection to students will inevitably raise questions about the reputation of an institution obliged to be included in it particularly when there are others who are exempt.

I would argue strongly that the financial position of the College is based on a significantly firmer, more secure and accountable foundations than a foreign institution, however prestigious, operating in Singapore. Any such institution maintaining an off-shore provision here, will be measuring the viability and success of such an operation in largely fiscal terms and while I would not suggest that their responsibilities to students would necessarily be compromised, I believe it would be unfair to penalise a local institution who is able to demonstrate that its position is stronger in this regard than others exempt from the scheme,

In all material respects LASALLE-SIA operates as a publicly accountable

entity. As you will be aware more than 80% of the Colleges recurrent budget is derived from public funds and the College is rightly expected to have mechanisms in place to ensure that those matters that fall under the purview of the CaseTrust for education scheme operate effectively.

The consequences of the Open University accredited status should not be underestimated. While the level of institutional autonomy provided by the partnership is significant, the scrutiny of administrative systems, support mechanisms the establishment of key institutional policies such as Equal Opportunities, Student Complaints Procedures, Financial Policies and Procedures are all in place and designed to insure and assure that those issues which the CaseTrust framework is designed to protect are already in place, managed effectively and subject to external scrutiny.

So, while the basis of exemption from the scheme is presumably predicated on the assumption that “public” institutions have all such measures in place and operating and subject to external scrutiny, I would strongly assert that LASALLE-SIA satisfies same criteria in every respect and is subject to the appropriate levels of external accountability as any institution that will be excluded or exempt from the scheme.

In summary therefore, LASALLE-SIA is in a particularly sensitive position in terms of the introduction of this scheme. Not only has the College moved to a position so far removed from the definitions used to describe PEO status as to make our inclusion in the Scheme illogical, the exempted status of foreign institutions who will be competing in the same international market for students makes the consideration of our position an important and urgent matter.

I would hope that you would consider this a serious issue for the College and I would be happy to discuss it further at the earliest opportunity (Ely, January 2005).

LASALLE has been exempted from the requirements of CaseTrust and the Singapore Higher Education Council, without explanation and as if it were a publicly funded university. Why?

So, to whom are we accountable?

CHAPTER 9

WHY DO WE NEED A BOARD?

How should the *University of the Arts* be structured, managed and governed to position itself most advantageously, strategically and globally?

The Board of Governors has a fundamental role to play in the management of risk. It is entrusted with funds, both public and private, and therefore has a particular duty to observe the highest standards of corporate governance. It must ensure that the institution has a sound system of internal management and control, and delivers value for money from public funds. However, the Board of Governors is not responsible for the operational management of the institution. In the context of risk management the Board of Governors should, as a minimum, ensure that there is an ongoing process for identifying, evaluating, and managing the risks faced by the institution, and should review this process regularly. Most governing bodies need to consider the most significant risks facing their institution at appropriate intervals (HEFCE, 2001).

In reality, universities are more co-terminus than diverse in nature; some have become resistant to change; teaching and learning are shackled by curriculum constraints within corporate structures that deny their original purpose.

In Europe, inter-university competition for places and funding, guided by European Union homogenisation and quasi-autonomous non-governmental organizations²⁴ such as HEFCE who, at times appear to add little value to higher education, drive university missions, strategic plans and policies into a corral of cloned sheep, guided only, by their self appointed Board of Governors or council. Who cares, so long as they succeed in their stated mission?

What Can Go Wrong?

Governors should assess:

- Time availability of governors
- Balance of involvement compared with management input
- Balance of time spent on planning compared with monitoring

The most common method of governance in universities is corporate in nature and involves the use of detailed reports from senior management. This is the most common method in the university sector. Its major strengths are that they provide

²⁴ QANGOS

advice in depth, allows for challenge and highlight risks. The potential weaknesses are they may not be geared towards governors needs. For example, they may be unnecessary, inappropriate, provides low quality assurance over progress or fails to consider progress against agreed criteria.

However, little attention has been paid to the development of a consistent educational policy. One of the perplexities facing public government agencies is that the *stakeholders* demand both the range of choice that markets provide and the subsidies that make the price of a public higher education less than the costs of its provision on one hand, and both the creativity and flexibility of academic freedom and university autonomy and the quality of education guaranteed by the state, on the other (Matveev, 2001). Simply put, once we remove the fat, the hype and the mission statement, a university is an organization that delivers tertiary education and sometimes participates in research. The balance between the two varies greatly from institution to institution. There are also other sub cultures that exist within a university: universities typically have an administrative function and academic faculties or departments. These departments, in larger institutions, have administrative sections, support sections and so on. All institutes of higher learning must be involved with teaching and, arguably, undertaking research. Administrative and support services provide the infrastructure required for these activities. For over a decade, universities have been sensitive to the pressures to expand access to higher education. By default this would mean expansion of numbers, lowering standards and in some cases reducing access in a different socio-economic category.

The change in higher education shows itself more clearly in some countries than others, and is subject to on one hand continuing intra-national and international variations, on the other hand a pattern of uneven global convergence (Marginson, 2001).

Given the trends of fiscal austerity and the need for revenue diversification, entrepreneurial, market-oriented activities on the part of institutions and individual faculty members seem to be both unavoidable and indispensable. However, it is necessary to limit market forces in education, since higher education is associated with a number of positive external factors. The free market model of higher education would undermine social and cultural responsibilities and the goals of higher education. Besides, the market responds only to benefits and costs that actually show up in the demand and supply of buyers and sellers. Therefore, in the classic free market higher

education system, one would face the phenomenon of free-riding since many of those who gain from positive external factors of higher education, contribute nothing towards the cost (Matveev, 2001). As a result, the applicability of the market mechanism is constrained. Universities sell enrolments not products, therefore, competition in higher education has no price, since it occurs in terms of *perceived* differences in the enrolment space and inputs: students and faculty. Hence, the price mechanism is distorted. Universities are, technically speaking, *not-for-profit* organizations. Although they do make a profit, often referred to as a surplus, they cannot distribute this profit to outside stakeholders. They can only use it within the institution according to its mission. Besides, this internal allocation takes place, for the most part, independently of market conditions. The higher education market has a number of other limitations and is characterized by oligopoly and monopolistic competition.

This is not to argue that current arrangements for research management or learning management at universities cannot be improved, but more to underscore their long term nature and that for all parties they represent an investment in the future, not just a cost in the present. The adoption then of best practice that has frequently failed to offset the focus on the short-term in the corporate sector needs to be considered carefully. Ensuring a majority of external members and trying to run a university like a commodity business is not the answer, if external members do not share or appreciate the long-term nature of our work (Dunkin, 2003).

The freedom for research and teaching may be more and more constrained by the demands of the market. The academic community that used to characterize a university is eroding due to fragmentation, differentiation and competition with internal quasi-markets replacing the community of scholars. Democratic collegial deliberation has been replaced by managerial decisions on the basis that collective decision-making often a consensual compromise, is time and energy consuming and therefore is inefficient under market conditions. A commercial university has been described as an institution where:

The consumer²⁵ will be a king, and the university will be governed by marginal revenue equals marginal cost...In the loosely coupled university environment the process will further faculty entrepreneurship leading to

²⁵ Also about imperfect information in educational settings, see Breneman, 1981; Hahn, 1988; Johnes, 1993; Baum, 1995; Gorard, 1997

fragmentation. The overarching university entity...the community of scholars...will have lost its ability to formulate and give effect to its own values and it will have lost the defining characteristic of the classic university (Massy, 1996).

The short-term orientation of the market, together with the focus on vocational programs and applied research, may compromise the aims and values of liberal education and fundamental theoretical explorations. Of particular concern is the current focus on short-term results and the skewing of business activity to those rather than medium to longer-term organizational performance. The nature of university work is necessarily long term. Leaving aside whether current degree study periods are too long and could be accelerated, there has to be a lag between starting to learn and completing. The lag times in research are even longer and, in the case of basic research, much less certain in terms of outcomes. But without such investment in time and resources, the outcomes can never be achieved. There is not and there cannot be a clear and simple market in education (HEFCE, 2000). The existence of institutions of academic democracy, government regulations and a market in higher education on one hand and the necessity to reduce the influence of these institutions on the other, create a very ambiguous higher educational institutional environment for policy development and administration.

All governors should, therefore, understand the risk management policy and how risk management works at the university and ensure they focus on key risks at Board and Committee level; they should challenge management about risks, seek and receive assurances about risks and risk management. But governors are there to govern, not to manage. It is a matter of balance and some degree of trust. Lack of trust between elements of society, such as, government, business and universities within each of these sectors and the organizations that comprise them, is seen as part of the decline of trust more generally (Dunkin, 2003). It is embodied in the growing concern about the decline of social capital that is dependent upon trust and which is important in facilitating economic as well as social activity. Not only does it influence the relative political stability of an economy, but it is also the basis of the very relationships underpinning economic activity itself. Trust evolves when individuals and institutions act with integrity and is destroyed when they don't. The word *integrity* has several meanings relevant to a discussion of management education. Integrity means honesty or forthrightness. Equally importantly, integrity is also defined as wholeness,

completeness and soundness. In this meaning, integrity has important systems implications; without integrity, wholeness and soundness in any system, including the free market, is incomplete, partial, and unsound. Absence of integrity, whether individual, organizational, or systemic, breeds lack of trust and low social capital. Uncertainty in higher education institutions makes educational policymaking an extremely political endeavour where the optimum decision would be some mix of public and private provision.

Australia's universities have become so financially dependent on foreign students that their viability as learning and research institutions hinges entirely on that market. But the pressure of maintaining the 220,000 international students needed each year to keep the campuses afloat has led to a drop in academic standards, a Herald investigation has found. Severe funding cuts to universities began when the Howard government was first elected in 1996, and the institutions have sought to make up the shortfall by aggressively recruiting foreign students, who pay at least the full cost of their course. These students now make up one in five enrolments in Australian universities. But growth in numbers of foreign fee-payers who rescued universities from collapse has now slowed, leaving the institutions vulnerable.

One university, the University of Central Queensland, gets almost 40 per cent of its revenue from international students. Four others, Curtin University in Western Australia, Macquarie University, the Royal Melbourne Institute of Technology and Wollongong University, receive more than 20 per cent of their revenue in the same way, according to Education Department figures. Newcastle University, which this week announced it must shed more than a fifth of its staff, experienced a drop of almost 9 per cent in the number of new overseas students arriving this year. In 2002 the University of Western Sydney had almost 8000 foreign students enrolled in onshore and offshore programs. By last year that figure had shrunk to fewer than 7000 students, representing an estimated loss in revenue of more than \$5 million. Foreign enrolments at Melbourne's Monash University dropped by 15 per cent this year. Gerard Sutton, vice-president of the Australian Vice-Chancellors Committee, said there would be a financial crisis for universities if foreign student income did not continue at least at current levels. "We are now

reliant in dollar terms on that international student income," he said. Last year about \$1.7 billion of universities' \$12.4 billion revenue came from foreign fee-paying students. The Minister for Education, Brendan Nelson, agreed universities were exposed to the *vagaries of the international marketplace*. He said that like *our wheat producers, our coal exporters*, the commodities and services industries, *if you rely significantly on international markets and exports for your wellbeing and financial security, in a sense you are exposed*. The higher education market is at the mercy of the dollar, changes in student visa regulations or political instability in students' home countries. Universities also face competition from the US, Britain, Canada, New Zealand, Singapore and Malaysia. China, the biggest source of foreign students for Australia, is priming its universities to keep more at home. In 12 months to February China provided about 30,000 of Australia's almost 130,000 foreign higher education students. Academics say that in some courses entry requirements have been lowered, courses have been made easier and marking has been softened to help overseas students cope with their English language problems. In a survey of 21 economic department heads, Professor Peter Abelson, of Macquarie University, found most believed standards in undergraduate economics courses had fallen over the past decade when foreign student numbers exploded in commercial subjects. Foreign funding is also skewing the university curriculum towards moneymaking subjects. Faculties that attract fee-payers had become booming *sausage machines*, said the NSW secretary of the National Tertiary Education Union, Stuart Rosewarne, while less lucrative subjects, such as languages, struggled for survival or died. At Newcastle University, more than 20 postgraduate degrees have been singled out for the chop, according to a report obtained by the Herald. The government's funding cuts averaged 7 per cent per student for every year between 1995 and 2001, according to the Productivity Commission. The government now spends more on private schools than on universities. Many Australian undergraduates, whose HECS fees rise regularly, are complaining of overcrowding in lectures and tutorials. Staff-student ratios have soared. In 1993 there were just 14 students for every teacher. Now it is 21. Government funding has been restored this year to a similar level as a decade ago but is not indexed. Professor Sutton said this meant income

would fall behind university running costs over the next three years. He predicted that universities would hit a financial crisis in 2008 unless the government budged. However, he defended university standards, saying the quality of students Australia produced was *very high indeed for a mass system, which we are now*. Dr Nelson said that subjects such as the pure sciences and humanities were *bleeding* but blamed universities for offering populist subjects such as aromatherapy and golf club management instead of focusing on core subjects (Jopson, D., & Burke, K., 2005).

Australian universities are currently undergoing a period of massive upheaval and change as they respond to more students, declining public funding and increased government pressures to reform their structures, lower their costs and achieve greater administrative efficiency. In response to these pressures and perceived threats, senior university managers have adopted strong forms of executive control and corporate management principles and practices.

Corporate reforms of universities represent a fundamental change in the way the university relates to its environment and functions. Non-traditional applicants, particularly older people and those from ethnic minorities, put more emphasis on reputation and quality, and also closeness to where they were currently living. The more traditional applicants, the young, academically qualified, were more likely to be aiming to balance factors relating to academic quality and social life. As the report puts it, seeking a good course and a good time. It says cost is also a significant factor in the choice process, again more so for the non-traditional student groups who are more likely to come from lower income and social classes.

If all groups of students are to become more 'informed consumers' and make the 'best' decisions about their choice of course and institution, and if barriers to participation for under-represented groups are to be minimized, then a number of developments to improve student choice are needed...It is important to recognize that the population of potential students is increasingly diverse in terms of their backgrounds, circumstances, aspirations and access to information (Adenekan, 2003).

The universities, it is argued, also needed to provide more single points of contact...one-stop shops...where potential students can be informed about a range of issues relating to their study. Students had complained that what they were given often amounted to a glossy advert for a place, or full of internal information, rather than a

helpful and realistic guide for applicants. In an age gone by, universities appeared to seek the truth in Eastern and in Western societies and by the Middle Ages the university trained the elite who would lead their countries.

Globally, The Meaning And Purpose Of Universities Are Changing

Since the Industrial Revolution, society had been more systematic. At that time, the so-called, *developed countries*, had need of many labourers in various sectors of society. They had a special need for new leaders that could head a complicated society and encourage development in many fields. Arguably, that need is greater than ever, today.

The true crisis of the university today lies not in financial exigencies, political assaults from the left and right, or the myopia of modern life; it lies in the crisis of confidence within the university itself about its abiding nature and purpose (Schmidt, 1976).

Most universities have more students, but less educational content; and the material taught in most classes are usually not so practical. In spite of this, universities have determined the futures of peoples and countries.

...the collegium, with loose policy and loose organisational control; the bureaucracy, with tight organisational control but weak policy direction; the corporation, with tight central control and relatively intrusive policy direction; and the enterprise, where firm policy directions are set, but organisational control is loosened to allow local organisational areas and individuals freedom to respond to opportunities in line with the overall policy objectives (McNay, 1995; cited in Cunningham, et al, 2000).

The structure of the governing bodies of the corporate universities is modelled on the business corporation rather than on the traditional university senate. It is not necessary, therefore, for any staff or student representation, although most of the new universities do have elected representatives from these groups. Vice-Chancellors of the universities are Chief Executives, with far more direct powers than Vice-Chancellors tended to have in the past (West, Archived).

Corporate reforms of universities represent a fundamental change in the way the university relates to its environment and functions. At the structural level, executive decision-making has either supplemented existing hierarchies or supplanted collegial forms of governance (Marginson, 2000). University governing bodies are able to sell

property, and borrow money. They are, however, companies limited by guarantee and must adhere to the purpose for which they were set up—they cannot close the university down and to into an alternative business instead. Such development certainly places these higher education establishments nearer the commercial structure of business firms. And since they now have more autonomy they are in a better position to initiate and/or withstand increased competition. The movement, however, is only half a step at most towards the incentives of the full market enterprise. The chief limitation is the absence of tradable share. Such absence, of course, precludes any attempt by others to purchase rights of participation or management and indeed to conduct takeovers. And there is no opportunity for managers to buy into the firm with personal shareholdings. Meanwhile much funding still comes from the state and there are still considerable regulatory powers exercised by government.

The globe may be dominated by a new kind of university, in the context of economic and cultural globalisation in education and other spheres, the networked society (Castells, 2000), and neo-liberal policies and new modes of government characterized by devolution and *governance from a distance*. The change in higher education shows itself as a pattern of conflation and global convergence (Marginson & Mollis 2001).

In a more relentlessly competitive environment, the position of the elite universities may seem stronger than before.

In the new kind of university, governance and organization are less scholarly in character than they were; yet the product is still determined by the boundaries of teaching and research operations, albeit teaching and research that are more externally-engaged and also more market-driven than before. The ‘bottom line’ of the Enterprise University is not profit, nor is it public or community service. It is the competitive position of the institution, grounded in its relative prestige and resources, as an end in itself (Marginson, 2001).

In Singapore there is a tendency to interfere too much, to micromanage and stifle the creativity within an institution. If we are to create a genuinely creative, entrepreneurial *University of the Arts*, then, how do we avoid this tendency?

How do we avoid being *governed by a bunch of old fogies*?

Whilst there are numerous sources that give definition to concepts of governance within a university context and even contrary definitions of *governance* across national boundaries, Michael Gallagher, the First Assistant Secretary, Higher Education Division, *DEST*²⁶ has captured the essence:

Governance is the structure of relationships that bring about organizational coherence, authorize policies, plans and decisions, and account for their probity, responsiveness and cost-effectiveness (Collins, 2001).

Singapore Trends

In Singapore, it is the *Economic Development Board* not by the Ministry of Education that is driving the response to these forces by working directly with executive management. Ironically, the *Economic Development Board* shows no interest in constitutional or governance matters, preferring to leave such mundane processes to the Ministry. Several notable trends may be detected in the re-positioning of universities. First, there is a continuing and overriding concern with the role of higher education in sustaining economic competitiveness. Even the reform of the arts colleges has been undertaken toward this end. This is perhaps not surprising since the government views human resources as the only means of economic survival. Second, the government is concerned that creativity and innovation take root in higher education. Its curricular reforms and emphasis on Research and Development parallel similar reforms in the primary and secondary sectors, where reforms under the banner of *thinking schools* are being implemented at breakneck speed (Tan, 1999). It will not be easy to persuade teachers, students, and parents that changes need to be made to established modes of teaching and learning, especially since these practices are seen as having served Singapore well in the past. A third trend is the continued reliance on foreign expertise, especially from the industrialized nations, and the modelling of Singapore's initiatives on those found in academic institutions within those nations. Who will govern them in Singapore?

The aim is nothing less than to establish links with the most prestigious universities as well as academic and research standards comparable to those in these institutions. These institutions, then, should be collected under the descriptor of autonomous rather than private or public; not for profit or for profit; neither should they be referred to as independent: patently, they are not. Within the concept of university

²⁶ Australian, Department of Education, Science and Technology

autonomy, academic freedom is another condition for the creation and advancement of scientific knowledge without boundaries, or enterprise, be they from the government or other political powers. University autonomy and academic freedom are also pre-conditions for positioning inter-university partnerships toward internationalisation.

A recent Task Force Review, commissioned by the Arts Education Council (Kong, 2004) considered the governance arrangements at one of the hybrid institutions straddling the public/private sectors, they concluded:

The Task Force recommends that best practices in governance structures of international institutions be studied, with a view to appropriate adoption. In particular, appropriate levels of transparency in processes and procedures should be studied. For example, a nominations committee might be introduced, alongside fixed terms for members of the Board of Directors (BOD), which in other contexts such as the U.S, would be part of a legal requirement. Representation on the BOD by executive management of LASALLE should also be considered (Kong, 2004)

So it would appear that a review of governance arrangements is underway because the Boards of Governors may be out of step with the autonomous aspirations of the institutions; because there may be questions asked regarding transparency; regarding tenure; and possibly regarding abuse of power. The Memorandum illustrates a simple generic model of university governance and Articles of Association appended to this study (Appendix E). Typically, it includes:

- Definitions;
- Identification of Senior Posts;
- Membership, Tenure and Terms of Reference of:
 - The Board of Governors
 - The Academic Board
- Power to establish other Committees;
- Quality Assurance;
- Audit Requirements;
- Appointments and Dismissals;
- Delegated Authority;
- Accountability and Interest Declarations;
- Staff and Student Rights.

Within which the division of responsibility, accountability and authority is clearly defined, with the Board of Governors providing a check and balance role in Strategic and Financial matters; leaving the President and Chief Executive, or Vice Chancellor to manage the operation and to identify and pursue strategic objectives.

The International Perspective

Is there are pattern developing in all this, that begs comparison with good practice elsewhere and the lessons learned from unfettered powers, poor governance and even institutional failures in the United Kingdom, Australia and in the United States?

- Reports on governance and Audit failures in multi-national listed companies;
- The Nolan Report (Nolan *et al.*, 1997);
- The Cadbury Reports (Cadbury & Committee on the Financial Aspects of Corporate, 1992, 1995);
- The Dearing Report (Dearing & Great Britain. National Committee of Inquiry into Higher Education, 1997);
- The Nelson Reforms in Australia: *Our Universities: Backing Australia's Future.*

All of the above point to the importance of getting the balance right: ensuring solvency; transparency; accountability; academic credibility; quality assurance; in a responsive and flexible institution; one that operates on the overarching principles established by the first borderless universities nine hundred years ago in Europe and Asia. These were private, enterprising institutions operating ultimately in the service of the state, expanding and developing themselves in pursuit of knowledge and the betterment of the individual. They were, however, autonomous though not independent. Singapore is redefining the idea of a university based on those principles. As one of the great City States of this Millennium it has a better chance than most countries to get it right: a small flexible system powered by economic stability and strength; driven by a well articulated vision; and by a passion and commitment to excellence, as the regional hub for art, culture and education.

We can no longer pretend that the detached, amateurish academic leadership model is sufficient. Nor is it any longer sufficient to rely upon politically selected lay boards for their governance. Like other major institutions in our society, we must demand new levels of accountability of the university for the integrity of its financial operations, the quality of its services, the

stewardship of its resources (Duderstadt, 2000).

To what extent are these accountabilities understood? Are members of governing bodies systematically prepared for this important role?

Universities need to ensure that their governing bodies have the necessary organizational skills and business acumen to fulfil their responsibilities. The recruitment and development of members should reflect the capabilities required of them (Nelson, 2002).

Institutions have been subject to radical change within the last decade with *university governance* being at the centre of the debate as to how effectively or otherwise universities and university managers in particular, are fulfilling their primary role. Furthermore, it is evident from institutional failures, in the United Kingdom in particular, that radical reform may be necessary to better position institutions for the future with a more robust system of governance. Governance has been at the centre of a number of State and/or government reports in all three countries with academics and professional associations playing a critical role in formulating new strategies.

I believe that governing bodies should in many ways see themselves as being a board of directors, setting policy and strategic direction, scrutinising management's decisions, being accountable to the public through the Minister and Parliament (Aquilina, DEST, 2001).

The Senate Committee of Inquiry of the Parliament of Australia published a report in 2001 entitled: *Universities in Crisis*, (DEST, 2001) which provided a descriptive review of governance and the Regulation of Universities in a specific chapter on the subject, commenting on many of the pertinent issues:

- The Enterprise university;
- Academy to corporation;
- Governance and external accountability;
- Internal accountability;
- Managers versus academics;
- The handling of disputes.

The Report states clearly that the governance of universities is a matter of primary focus and attempts to examine some of the underlying issues:

Governance covers the wide ambit of relationships between the universities, governments and the community on the one hand, and internal management

of the university on the other. Governance embraces consideration of the role, the values, and the strategic planning of universities, together with decision-making processes, resource allocation, patterns of authority and regulation or management of all the intersecting relationships, which, the university forges with its stakeholders. If universities are under stress, as they appear to be, this will be obvious in the tensions that are reflected in institutions of governance. These structures are themselves under challenge, being considered by some to be too unwieldy to cope with the demands of universities in their current state of evolution.

The Report also points out an apparent contradiction in the perceived autonomy of universities expressed by government policies, whilst at the same time *government financial arrangements limit this autonomy*. The University Council/Senate/Board is the embodiment of this autonomy and should have, states the Report *processes that ensure full accountability*. Furthermore, states the report:

...changes to universities' governance and management practices, associated with the rise of the 'enterprise university', including a shift to a corporate style of governance and management in place of more consultative, collegial approaches, a reduction in transparency and accountability and challenges to academic freedom and traditional concepts of good governance...

Accountability, both internal and external, are considered by the Report, as they were a decade earlier, by the *Dawkins Reforms* expressed in a *White Paper* (Dawkins, 1988) in 1988, which recommended the streamlining of governance into a more managerial, as opposed to collegial, model. The *Hoare Committee* responded in 1995 by highlighting the need to ensure autonomy whilst improving accountability. The *Royal Society of Arts*²⁷ commissioned a two-year study into this question was published in December 2001. In its report: *Corporate Governance in the Public and Voluntary Sectors* (Fitzgerald, 2001) the starting point was to ask the fundamental question of what a board is for. They asserted that there were three principle purposes for boards to provide: Strategic Leadership and a locus of accountability for the Chief Executive and give expression to the interests of different stakeholders.

The report takes these as a base and noted the *National Audit Office* argument that a board's most important function is to use available resources to best effect. The researcher argues that each of these areas embodies a disadvantage for the public sector

²⁷ RSA, 8 John Adam Street, London

since it operates within tighter controls than are imposed in the corporate sector due to a higher level of accountability for, for example, the deployment of resources. Nor can it change its primary purpose. In addition, what the researcher refers to as *public sector ethic* (RSA Journal 2002) or the concept of public service, which can constrain a board from high risk or entrepreneurial activity. The report suggests that Boards give a low priority to the training needs of Board members due to the already high demand on members' time. Another possible reason, they assert, is that they are reluctant to be *placed in the vulnerable role of learner* (RSA Journal 2002) or that they may be insufficiently stretched to feel any need for personal improvement. Further to this, the researcher reports that the question of monitoring individual performance and that of the whole board was a sensitive subject with the *overall culture of boards... not conducive to intellectual criticism and challenge because of the way members had been selected* (RSA Journal, 2002). One result of this, they suggest is that contentious issues may be relegated to smaller sub-committees with the main Board left to present a more acceptable public image. *In such cases*, the researcher observes, *political correctness has got the better of process* (RSA Journal, 2002). In general, the report goes on to say that most Boards believe that they are effective. But then, they are bound to say that about themselves, are they not?

The main conclusion of the study is that improvements will occur when Boards are reformed in membership and in *modus operandi*. It also identifies areas for further research; in particular it advocates investigation into appraisal systems for Boards and their individual members. In the field of journalism, much has been said on the subject of governance, particularly in the United Kingdom where successive corporate scandals in the late 1980's and 1990's ensured that governance became a symbol of the struggle between academics and management as they attempted to reassert control over *corporate management elites*.

HEFCE has long regarded universities as private sector institutions for whom delving too intrusively into their affairs would be inappropriate. The corporate layer supports this line claiming proper accountability controls over managers would compromise academic freedom. This deliberately obscures the fact that it is poor governance that compromises academic freedom and that managers are rarely active academics (Boden, 2001).

This is a common theme in journalism or opinion based literature on the subject of governance and begs the question as to what extent research into corporate boards can be applied to public corporations or entities such as universities:

Working for an educational institution is different from working for a business corporation. The measure of success is not profitability, the use of funds a matter of legitimate public concern. Staff should not be expected to have their institutional employer as their sole loyalty- there must be an equal loyalty to students, to research and to their academic discipline, and to the integrity of higher education itself (Boden, 2001).

Similarly, Professor Michael Shattock, former registrar at Warwick University authored a report into the governance of Cambridge University calling for *academics to be brought back into the heart of university management because executive rule is failing*. In a United Kingdom conference paper: *Re-balancing Modern Concepts of University Governance*, he says that the United States models of shared governance should be investigated in opposition to the way in which outside commercial and government pressures had paved the way for executive rule and ignored the voice of the academic community.

Universities have, without exception, been subject to a creeping cancer of managerialism in the past decade. Professionalised classes of managers, semantically shifted from their previous job title of “administrators”, have emerged, constituting a new corporate layer at the top of institutions. A glance through the relatively well-paid jobs at the front of the THES²⁸ appointments section provides ready evidence of the rise of this group (Boden, 2001).

In Australia, thirty-five university establishment State Government Acts, two Territory Government Acts and a Commonwealth Government Act set the framework for university governance. These create both the powers of governance and the autonomy of universities within that legal framework. The fundamental principle is that the Board of Governors, Council or Senate, has final responsibility for the good governance of the university and the delivery of administrative, educational and research outcomes consistent with community expectations. But there is, of course, debate over the modes and models of implementation, as well as about the internal structures that best lead to a culture of effectiveness. That debate is bound by two main

²⁸ The Times Higher Education Supplement, London.

perceptions of how university governance does, or should, operate: there is a traditional stakeholder model that gives voice to all those with an interest in these public institutions, including those who work or study within them. It has been criticized (Collins, 2001) for hindering effective governance and management through slowing, or avoiding, crucial strategic decision-making; a business model has been advanced notably through submissions to the *2003 Crossroads Review of Higher Education* that places a premium on effective financial management and outcomes for shareholders. It drew critical commentary for the low priority it gave to the educational and learning objectives of universities, as well as for the exclusion of internal stakeholders.

Ideally, a balance is set between the external accountability that maintains public confidence in the operation of a university and each university's capacity to set its own direction to achieve its objectives. According to Collins, a number of different elements are required for this to be effective: the Board, Council or Senate, which provides the body independent of government but responsible in the public interest for the operation of the university; the universities' objectives as established by Council and drawing on advice from senior management; a Vice-Chancellor and executive managers, responsible to the Council for the effective management of the university; and an academic board, responsible to Council for ensuring the academic quality and credibility of the university's operations as an educational institution. The precise way in which such a structure is achieved can, and should, vary. The test should be the appropriateness of the structure to meet the overall goals set out above in a way effective for the mission of each particular university (Collins, 2001).

Within an effective governance structure, universities also must work to ensure good practice in operational governance and management that goes beyond formal arrangements. Critical to achieving good governance is the need to develop. A joint understanding between the Board of Governors, executive management and academic board of their respective roles and responsibilities; and a partnership of Chancellor/Chairman and President/Vice-Chancellor which is vital for the working success of any governance model; with Council members' understanding of the full scope and scale of the university, its opportunities and the challenges it faces in wider national, global and political contexts; the effectiveness of the Board of Governors with members' terms specified and overlapping to enable new thinking consistent with experience and continuity and through a clear majority of external independent members as appropriately defined with a suitable mix of skills of members. This may

require enabling legislation to be amended to allow a certain number, or proportion, of members to be co-opted to fill gaps in terms of needed skills; including a demonstrable understanding of members' fiduciary responsibilities, including the need to make decisions for the good of the university as a whole; and the provision, and proper use of, information that optimises the quality and relevance of decision-making; with the capacity of the Board of Governors and executive management to act with care and due diligence, understanding the risks involved; together within understanding of the regulatory context of universities and the need for compliance across an array of legislation and government requirements (Collins, 2001).

But, despite these fine words from the Vice Chancellors of Australia, the university agenda is being created and driven by external forces, many of which are global. As these extracts from an article in the Sydney Morning Herald illustrates very effectively that governance is under pressure to perform better and to take responsibility for decisions:

RED INK, IVORY TOWERS

...While Australia's public universities, which have become dependent on foreign fee-payers to remain financially viable, scour the world for future international students in case the Asian market dries up, little UNE, with only about 1500 foreigners among its 18,000 students, finds itself less exposed to risk than the big education exporters.

Since Federal Government funding per student began to drop so low that universities must find more than 50 cents in the dollar from private sources, some have jumped in big-time.

New England's bush cousin, Central Queensland University in Rockhampton, is probably the most highly exposed to the volatile market. In partnership with a private company, Campus Group Pty Ltd, almost six in 10 of its 23,000 students are foreign fee-payers. "The private partner ... is propping up the whole show," says the university's deputy vice-chancellor, Professor Jim Mienczakowski.

However, as the University of New England's international pro vice-chancellor, Robin Pollard, commented, his university is "shielded because its participation in the market is so low". "In the early days of internationalisation, there was something of a cowboy approach. In fact, one former vice-chancellor described it as fly-by-night cowboys chasing islands

of short-term gain," he says.

Dollery, a critic of "chaotic" management and financial ineptitude in the "corporate" universities which have emerged over the past decade, considers the situation Pythonesque.

If export markets falter and the more entrepreneurial universities hit the financial rocks, New England, with its moderate offering of only eight offshore programs, will be an accidental winner simply because of totally disastrous management decisions in the past...

...New England's past difficulties are not unique, but symbolic of what happened from the mid-1990s when our public universities turned entrepreneurial, according to Dollery, who with colleague David Murray last year published a paper on the "institutional breakdown" in universities...

...Unlike corporations, universities continue their old practices from the collegiate days before they became businesses, including making many decisions "through committees where no individual responsibility exists".

"Executives use committees to rubber stamp their decisions. So that if things go wrong, they are not held personally responsible," Dollery and Murray say.

"It would appear that the forced marriage between universities as highly traditional and inflexible public service agencies, and an increasingly fluid and deregulated commercial environment will only endure at significant cost."

What cost? "Foregone teaching quality, massive resource misallocation and a loss of established scholarship," they say.

Dollery believes standard national or state examinations for all final-year subjects should be introduced to ensure quality, which would expose those universities performing poorly.

He says academics used to dealing with arcane matters on campus did not necessarily make good managers.

The chief executive of the Australian Vice-Chancellors Committee, John Mullarvey, says that ...universities do not need large profit margins because they do not exist for profit, but "to provide education and research", he says. International education consultant Roger Peacock says that while our vice-chancellors are "brilliant and intelligent human beings", as chief executives of huge corporations "they haven't had the background in management of a

highly complex organism which is now venturing into a whole new environment”.

The committee’s vice-president, Gerard Sutton, responds: “There is not a vice-chancellor who is operating in the current environment of significantly reduced funding per student without having the capacity of the type Roger says is lacking.”

...In a paper on university governance, *Blinking Dons or Donning Blinkers*, Southern Cross University law academics Jim Jackson and Jill Cowley argued that councillors had significant legal obligations, but that it was possible “that some councils have not acted in accordance with their onerous management obligations”.

The government has already introduced protocols which, if followed by universities, mean that their councils have members with both commercial and financial expertise.

Meanwhile, like the vice-chancellors’ committee, Federal Opposition education spokeswoman Jenny Macklin says that universities’ problems will not be fixed without indexing Federal Government operating grants to reflect increasing costs. The government has refused to do this.

She also suggests improving accountability by setting up a body with a different way of auditing on-campus performance to the Australian universities Quality Agency. Labor policy is to introduce a national quality and accountability code for all publicly funded higher education institutions, overseen by an independent panel which would assess quality of university staff’s offerings using standards drawn up by their peers.

This panel would also be responsible for making universities publicly account for the way they spend their money and administer their campuses...

THE STORY SO FAR

A *Herald* investigation has found:

Universities need about 220,000 foreign students a year to stay financially viable because of federal funding cuts.

Academic standards have dropped to cater for growing numbers of students with poor English.

The main English language testing body has battled growing fraud because its certificates can be used to get student visas, opening the immigration

back door.

Universities have lost millions of dollars in offshore ventures...

FRAUD FACTOR

On the money trail

The increased corporatisation of taxpayer-funded universities has raised concerns over their public accountability...

Fraud is alleged in a case involving Victoria University, in which 13 people have so far been charged. In this case police allege maintenance contractors paid kickbacks and secret commissions to university administrators to win contracts. They also claim fake tenders were issued and false invoices provided to justify payments in campus budgets for non-existent work.

The alleged offences relate to transactions valued at \$11 million.

DISAPPOINTED ABOUT ENGLISH

Suki Tam, a third-year University of Sydney commerce student from Hong Kong, says her English has deteriorated since she arrived in Australia. "I was expected to improve my English before I came to Australia and I was expected to have interaction with local students, but what I get now is improved Chinese and then nothing."

Tam says she was not made aware before she enrolled that 80 per cent of her class would be international students, nor was she prepared for the overcrowding at the university.

"It is not only local students who get annoyed and disappointed," she says. "We, international students, are very disappointed ... we paid three times more than local students for each subject, but what we pay for and what we get is not equal ... If the universities know that a huge amount of students are going to their universities, why don't they hire more tutors and lecturers?"

She believes falling academic standards are partly the fault of immigration officials and universities for not raising the level of English required for student visas. "It's unfair to say that our English has lowered the universities' quality because we do not intend to do that," she says.

The University of Sydney's dean of the faculty of economics and business, Professor Peter Wolnizer, said international students, coming from more than 100 countries, made up only 38 per cent of the total student enrolment in the faculty's undergraduate programs. While lectures were delivered to

larger groups, the university capped its tutorial classes at about 20 students, he said.

QUALITY CONTROL

Mariana Gallo, a UTS international masters of business in accounting student, graduated last Friday, but struggled to decide whether it was worth taking the day off work to attend the ceremony. Her father, an academic in Argentina, paid \$20,000 for her three semesters here. "I'm too embarrassed to tell him how low the standards are," she says.

She was shocked to hear from a teacher during a lecture that it was an unwritten policy of the university not to fail international students. "After all," he said, "they are the ones who are paying our salaries."

Gallo said she complained to UTS authorities for almost two years, without receiving any satisfactory answers. "Students that speak hardly any English and whose only goal in completing the masters degree is to get permanent residency, together with a university that is more concerned with its financial results than with maintaining a good reputation, have caused the standards at UTS to be extremely low and disappointing," she said.

UTS's international office director, Alexia Bannikoff, said the university did not compromise on the assessment standards applied for either domestic or international students, and English language entry standards were strictly adhered to. "UTS is in high demand internationally and does not rely on low entry standards or easy marking to maintain its international student numbers, which are still growing," she said.

RETIRED IN FRUSTRATION OVER A LOW PASS MARK

Emeritus Professor Kevin Harris took voluntary retirement from Macquarie University five years ago because, he says, he decided he could not win his battle to stop special treatment of international students performing badly through poor English.

As education professor, he found that once students who could not do the work were admitted, it created a "reverse catch-22". "Once they got in, we couldn't fail them," he says.

Several methods were used to ensure fee-payers passed when academics such as Harris tried to fail them, he says. He was told they had problems native speakers did not have, so they should be passed. Markers were told that they were marking the academic content and not the language. Marks

were also upgraded at faculty meetings.

At two universities, he personally came across several examples where academics wrote postgraduate students' papers for them.

Macquarie University's vice-chancellor, Professor Di Yerbury, said Harris accepted "a very generous voluntary early retirement package" in 2000. "He made no such allegations while on staff, or on his departure," she said, despite his position at the university making it "his formal duty to raise such problems if they indeed occurred, and if he became aware of them". Checks with a number of other departmental heads confirmed Harris had not previously raised any such allegations.

Yerbury said there was no evidence for Harris's allegations about academics rewriting assignments for students with non-English speaking backgrounds. "However, we do expect our staff to assist students to develop their generic skills, including in communications," she said.

WORRIED ABOUT THE STANDARDS

Jean, an international graduate of the University of Sydney's master of business course, experienced "disbelief, disappointment, then frustration, and finally exhaustion", from battling with university authorities over falling academic standards.

She sat on two committees, volunteered as a postgraduate student representative on the Teaching and Learning Committee and addressed the university's Academic Review Team.

"[The university] was repeatedly told of how English-speaking students like myself had to grossly compensate for fellow project mates who couldn't string a proper sentence in English, let alone understand our lecturers' instructions," she says.

Jean, who spent more than \$24,000 in tuition fees, will graduate at the end of the month.

"I am reluctant to publicise the atrocity of the educational standards here because it essentially devalues my degree."

The University of Sydney's dean of the faculty of economics and business, Professor Peter Wolnizer, said: "Admission requirements for postgraduate programs are identical for all students whether local or international" (Jopson, D. & Burke, K., 2005).

And yet, Australia seems considerably more advanced than other nations in defining the role of governors. My interest, here, is in the areas of board performance...of accountability, the definition and expression of it through structures and due processes. There is increasing awareness of the need for such accountability in university governance. As summarised by the Australian Vice Chancellors Committee recently, the following protocols are required to ensure the maximum accountability:

- The university must have its objectives specified in the enabling legislation.
- The university's governing body should adopt a statement of its primary responsibilities, which include:

Appointing the Vice-Chancellor as the chief executive officer of the university, and monitoring their performance;

Approving the mission and strategic direction of the university, as well as the annual budget and business plan;

Overseeing and reviewing the management of the university and its performance;

Establishing policy and procedural principles, consistent with legal requirements and community expectations;

Approving and monitoring systems of control and accountability, including general overview of any controlled entities;

Overseeing and monitoring the assessment and management of risk across the university, including commercial undertakings;

Overseeing and monitoring the academic activities of the university;

Approving significant commercial activities.

The university's Board of Governors, without abdicating from its ultimate governance responsibilities should have the normal power of delegation for the effective discharge of these responsibilities, the summary claims.

The enabling legislation of the university should specify the duties of the members of the Board of Governors and sanctions for the breach of these duties. Other than the Vice-Chancellor and the Presiding Member of Academic Board each member

should be appointed or elected *ad personam*. All members should be responsible and accountable to the Board of Governors. The duty of a member of the Board of Governors is always to exercise the functions of a member with the interests of the university as a whole rather than simply as a delegate or representative of a particular constituency. Duties of members should include, according to the AVCC, the requirements to act always in the best interests of the university as a whole, with this obligation to be observed in priority to any duty a member may owe to those electing or appointing him or her; and act in good faith, honestly and for a proper purpose exercising appropriate care and diligence.

It is in these three areas where things can go seriously wrong, when those charged with the responsibility of ensuring the probity of others so often fail to exercise it themselves.

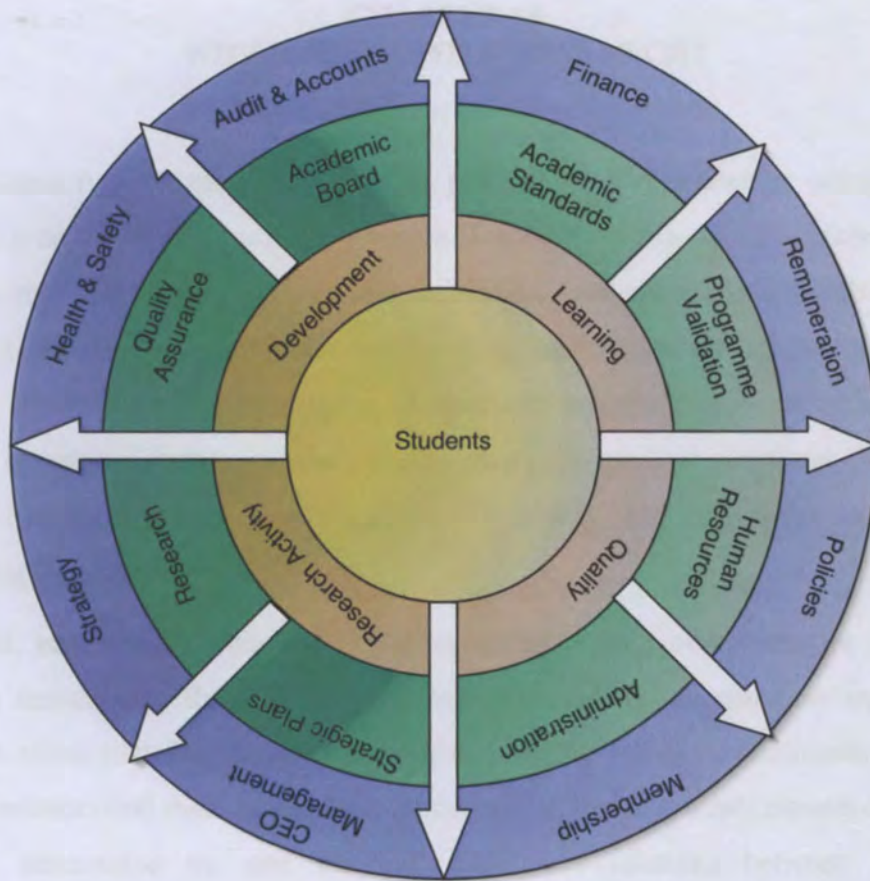
In July 2004, at my request as the President and CEO of the proposed *University of the Arts*, the Minister of Education disestablished the Board of LASALLE and invited the President of the College to establish a new one. Of the nine original Board Members only two were carried forward under a new Chairman. Some had been on the Board for more than twenty years. For the whole of 2004 the institution operated without a Board. In the words of another Senior Minister, BG George Yeo, *Why do we need a Board?*

Of course, we do need one, for all the reasons outlined above. But nothing went wrong; the institution remained directly accountable for public funds; and, in fact, went through the most rapid and effective development phase in its twenty-year history, unfettered by governance.

On the other hand, things could have gone wrong. But would they not in spite of, or because of, a Board of Governors? We do need a Board; but it must be an effective one, not a bunch of old fogies. After all, Boards are usually comprised of volunteers, amateurs, if you will; they are not necessarily expert or knowledgeable about that which they govern and yet, they wield enormous power. By contrast, those with the knowledge, the experience and the challenges before them, are the professionals; those appointed and paid to do the job. The most important role for a Board, therefore, is to appoint the lead professional and then let him or her get on with the job, whilst checking at appropriate intervals that they are doing just that. If not, then, remove him or her.

The Board or Senate or Council, should be there for *check and balance*, not to micro-manage. They are there to audit the effectiveness of the institution; and, since they are usually not expert to do it themselves, they should appoint others to provide them with such advice. But is this approach topsy-turvy? Is it a symptom of history that a Primary School or a High School might need such governance since they are young relative to universities? University is the pinnacle of the knowledge pyramid; it is peopled by the best minds that society can muster; so, why do they need governing by amateurs, volunteers and those who have little else to do but interfere in a profession of which they know little or nothing? To whom are they accountable? If accountability is the main aim of good governance, then perhaps there is another way of achieving it. Regarding academic accountability, the Quality Assurance Agency (QAA) in the United Kingdom offers systematic and carefully managed process of peer review, whereby any serious failings are given time for correction prior to the application of sanctions. It is a public and transparent process, which, although not perfect offers a model for a less than perfect system of governance. The sphere of governance (Figure 12) is capable of an annual audit by a team composed of those best qualified: legal, financial, academic and some lay, or community interest. They could provide the accounting authority, such as, the Ministry of Education with a structured report, which could then be made public and circulated to stakeholders. Why should governors be exempt from scrutiny; and, more particularly, should they be replaced by a more effective and transparent system of check and balance?

The establishment of a new *University of the Arts* will require a new constitution and legal status and provides an opportunity to think about governance in a new way, placing the student at the centre of emphasis, from which all other Governance issues radiate:



- Governors (non-academic sphere)
- Executive Management (academic and administrative sphere)
- Faculty (academic sphere)

Figure 12 Spheres of governance for University of the Arts (Ely, 2005)

CHAPTER 10 WHY BOTHER WITH RESEARCH?

Research is a practice, writing is practice, doing science is practice, doing design is practice, making art is a practice (Frayling, 1993). Can a *University of the Arts* be a university and recognised as such if it does not engage in research? Australia thinks it can have universities that are Teaching Institutions and universities that are Research Institutions. But the practice of creativity is a research-based pedagogy. So, we must research. Having said that, this is where the greatest perceived threat to the cosseted Singapore social structure exists. Genuinely new knowledge is inevitably threatening (Macleod, 1999).

So, can we live without it? The enormous growth of universities in the late twentieth century and the attending explosion of research programmes and doctoral programs mean that the formerly intense and highly selective relationship between doctoral mentors and their candidates has shifted. As a result, many aspects of research formerly transmitted by oral tradition and close relations between apprentice researchers and the senior researchers who guide them have been lost. In many cases, doctoral candidates graduate with significant gaps in the knowledge and skills connected to research. These gaps have given rise to a new body of literature that seeks to render formerly tacit knowledge explicit. Attempts to remedy these gaps take many shapes. Some seem to work better than others. One remedy is the development of special classes and course for research students and for their supervisors. Many of these are good, though this is the risk of such classes becoming too programmatic and therefore rigid. A programme that is too rigidly structured is nearly as problematic as a programme that leaves too much to chance. But it is in the realm of creativity and the arts that research has been debated, almost as much as the ethics of genetic research; but less publicly, but with no less passion. How do we research creativity? Or, how do we research creatively? Of course, there is a plethora of research based on the arts that most traditional researchers would recognise. But here we are talking about practice-based research. Arguably, all practice in the arts, Design, Media, Performance sphere, is based on a research methodology. There is a growing body of literature outlining and explaining the craft, guidelines and traditions of this form of research...*simultaneously, to meet the criteria for a research degree and to have the creative approval of their peers... a 'double load'* (Hockey, 1999).

In the United Kingdom a controversial systematic Research assessment and funding scheme has been in place since 1996: the Research Assessment Exercise (RAE). The main purpose of the Research Assessment Exercise (RAE) is to enable the higher education funding bodies to distribute public funds for research selectively on the basis of quality. Institutions conducting the best research receive a larger proportion of the available grant so that the infrastructure for the top level of research in the UK is protected and developed. The RAE assesses the quality of research in universities and colleges in the UK. It takes place every four to five years and the next exercise will be held in 2001. Around £5 billion of research funds will be distributed in response to the results of the 2001 RAE.

The RAE provides quality ratings for research across all disciplines. Panels use a standard scale to award a rating for each submission. Ratings range from 1 to 5*, according to how much of the work is judged to reach national or international levels of excellence. Higher education institutions that take part receive grants from one of the four higher education funding bodies in England, Scotland, Wales and Northern Ireland.

Outcomes are published and so provide public information on the quality of research in universities and colleges throughout the UK. This information clearly has a much wider value than its immediate purpose. For example, it can be helpful in guiding funding decisions in industry and commerce, charities and other organizations that sponsor research. It also gives an indication of the relative quality and standing of UK academic research. Furthermore, the RAE provides benchmarks, which are used by institutions in developing and managing their research strategies. Across the UK as a whole, research quality as measured by the RAE has improved dramatically over the last decade. 'Research' for the purpose of the RAE is to be understood as original investigation undertaken in order to gain knowledge and understanding. It includes work of direct relevance to the needs of commerce and industry, as well as to the public and voluntary sectors; scholarship; the invention and generation of ideas, images, performances and artefacts including design, where these lead to new or substantially improved insights; and the use of existing knowledge in experimental development to produce new or substantially improved materials, devices, products and processes, including design and construction. It excludes routine testing and analysis of materials, components and processes for the maintenance of national standards, as distinct from

the development of new analytical techniques. It also excludes the development of teaching materials that do not embody original research.

Scholarship for the RAE is defined as the creation, development and maintenance of the intellectual infrastructure of subjects and disciplines, in forms such as dictionaries, scholarly editions, catalogues and contributions to major research databases (RAE, 2005). Already, it is clear from the above that the emphasis is on science, technology and the commercial application of measurable outcomes. The inclusion of Art, Design, Media and Performance came as a later addition and has caused considerable debate on the definition and value of research. Following the 2001 RAE another review made recommendations for change (Roberts, 2005) but said nothing about practice based research. The problem is both structural and philosophical. Even the RAE website listing research groupings places the arts at the bottom of the list (<http://www.rae.ac.uk/news/2005/spchairs.htm>).

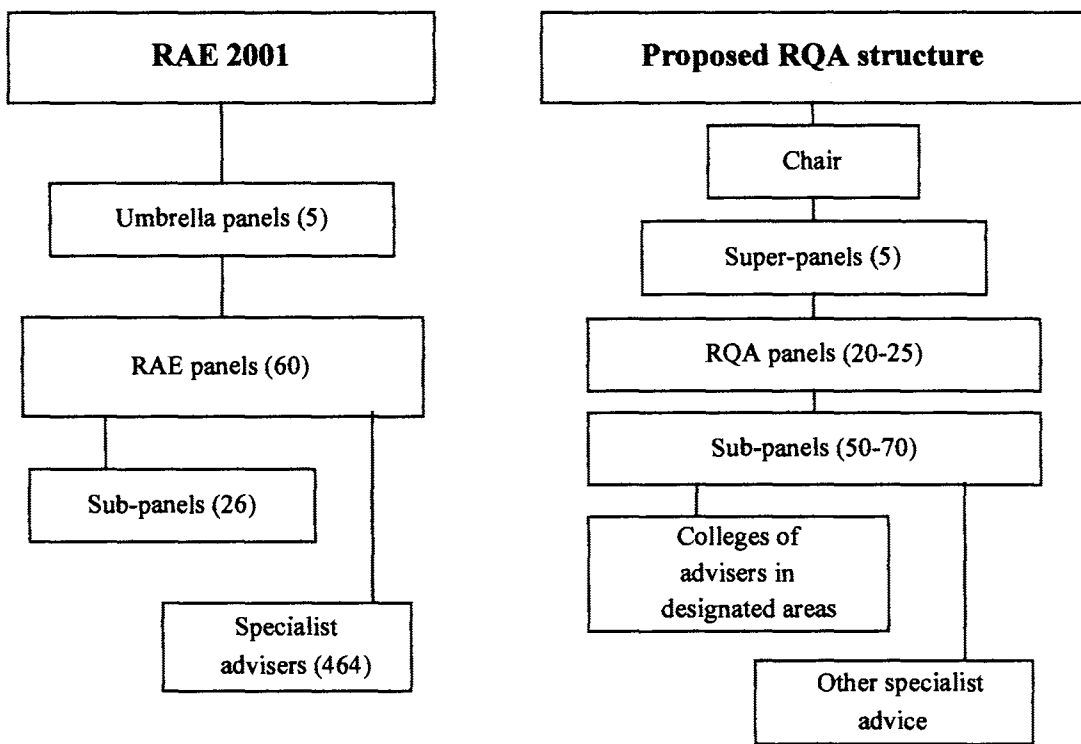


Figure 13 Existing and Proposed RAE Structure (Roberts, 2005)

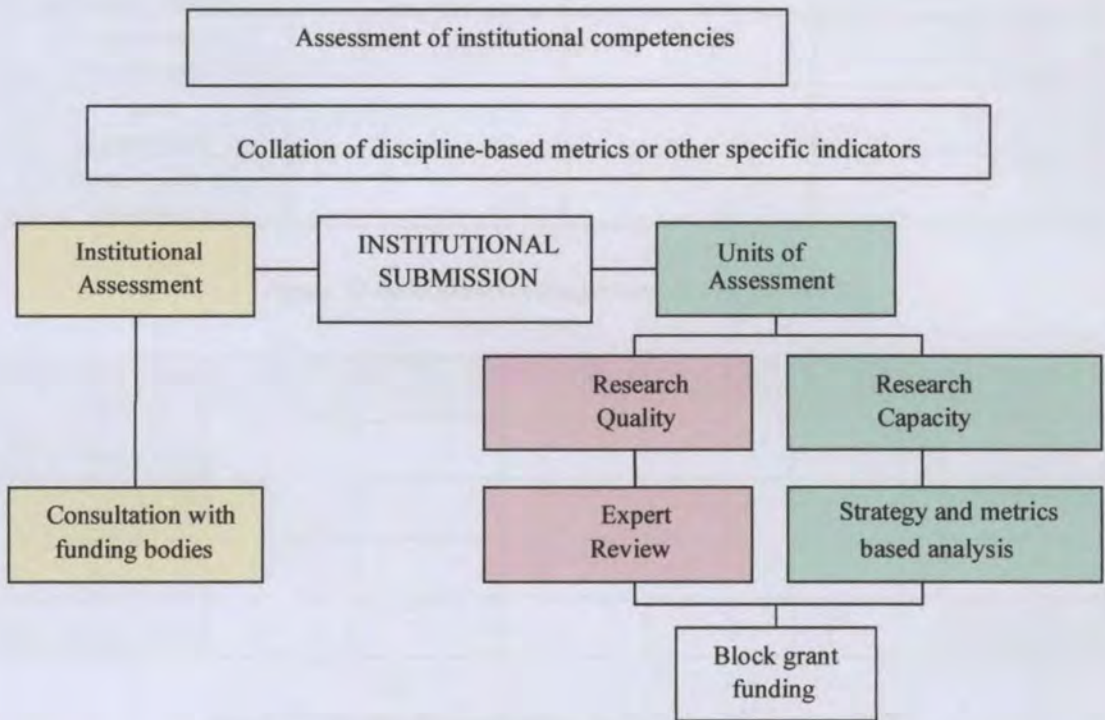


Figure 14 Proposed RAE Sexennial Review (Roberts, 2005)

Roberts, unfortunately, continues the tradition of marginalizing research in the arts by opting for an essential metric system of measuring research capacity, which, although an improvement on the previous system is still ignoring the particular methodologies applicable to a value system in practice based research. This undermines the arts in the scoring system and ultimately in the funding stakes; but, perhaps foremost in the minds of Vice Chancellors, it brings down the average scores of a university as made available to the public. This, despite the possibility that RAE scores may have no influence over the choice a postgraduate student makes when choosing a university.

Nevertheless, universities and their respective Faculties do use the scores to indicate the strength of the staff profile and the contemporary nature of the knowledge they espouse. However, the system makes no attempt to relate the quality of research with the quality of teaching and learning, leaving the public perception open to deluding itself regarding the experience they may have in the hands of one institution or another.

Item	Exemplar of good practice	Satisfactory	Unsatisfactory
Research strategy			
Development of researchers			
Equal opportunities			
Dissemination of research			

Figure 15 Institutional Competence (Roberts, 2005)

Sub-panel Grade	A	B	C	D	E	Totals

**						
*						
Totals						

Figure 16 Volume Determination for Funding (Roberts, 2005)

Unit of Assessment	Research Quality funding factor				Research Capacity funding factor
	***	**	*	Un-starred	
X	6	4	0	0	1
Y	6	4	2	0	1
Z	4	3	2	0	1

Figure 17 Funding Ratio Illustration (Roberts, 2005)

Implied in *Figure 17* is a relative funding ratio according to the Unit of Assessment, which is used to determine the thickness of the slice as the RAE funding cake is cut into different subject disciplines. We can assume that on past performance the funding bodies will determine a lower factor for the arts compared to Science.

However, at least the Roberts review placed the arts as one of the so-called *super panels* for assessment purposes, reflecting, at least, the increase in volume in this Unit of Assessment since 2001. Of course, an increase in volume does not imply an increase in funding it may merely mean that the crumbs from the already thin slice will need to be distributed more widely.

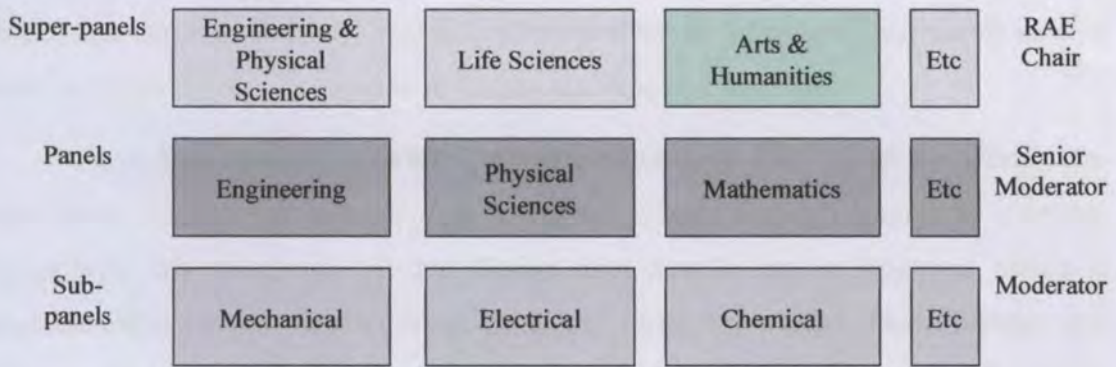


Figure 18 Funding Ratio Illustration (Roberts, 2005)

Roberts points to the fundamental flaw of the existing system by referring to the review that followed immediately after to 2001 RAE:

The pressures imposed by the timetable for the assessment phase, the workload on key players (panel members and secretaries, the RAE team) and the demand for several of the supporting services, ran a high risk of major disruption, though none occurred. The same degree of dedication and commitment which all those involved showed cannot be assumed for any similar further exercise. More staff (or funds to outsource services) would be required; and all inputs should be realistically costed and paid for. (An Operational Review of the 2001 RAE. Universitas 2003; cited in Roberts, 2005).

Despite this, the funding bodies and the United Kingdom government rejected the recommendations of the 2005 review, preferring to enter the 2006-2007 RAE without making any changes to the 2001 model.

Curiously, the 'pure idea' of art, the relation of form to content in what is a process bound discipline, does not appear to be in hot debate. Until it is, artists will be in danger of producing poor art as research (Macleod, 1998).

Research plays a key role in the development and recognition of an institution as a university. Not only for students, but for staff. Academics in arts institution are mostly, but not exclusively, practitioners. Ironically, it is they, more than anybody else, who have such difficulty in recognising their own practice as research. Many resist it, vehemently; others acquiesce, whilst some *play the game* of national funding by ticking the right boxes. Either way, an essential initial challenge is self-recognition and

subsequent support. But how will a research culture be introduced and maintained to such an extent that it is brought to influence teaching and learning?

As A. Britton said at a Crafts Council conference in 1996: *Craft is a visual code containing concepts not contained in verbal language*. Although I agree to a certain extent with this statement, Art and Design does have a similar language, which is communicable, as we are working from the same knowledge base, images and concepts. However it needs to be exactly the same, we need better ways of describing this tacit knowledge.

We are not attempting to impose 'alien' academic research traditions precisely because those traditions have been under serious threat in the universities for years and, in some areas, is now in retreat (Seago, 1995).

Artefacts themselves embody research and knowledge of a rigorous nature, generated by the practitioner through ergonomic, conceptual, market and material research. Arguably, there is no requirement for rigour in art *practice*; artists are not required to account for their activities, indeed this is one of their defining characteristics. There seems to be agreement that there is a requirement for rigour in the art institution, though what art rigour is, and how it should be demonstrated is debatable.

I regard a lot of my work as research. We live in an age where the artist has forgotten that he can be a researcher. I see myself that way. I work intuitively. I follow my instincts. I don't mind if something fails (Hockney, 1991).

But is all this really necessary? Is it merely pandering to those that seek a way to find the appropriate status of art and art education in a university framework that is largely irrelevant? Do we really need to quantify and codify the creative process?

The key characteristics of these emerging procedural approaches seem to be that they are:

- Practice-led, involving the practitioner as researcher, who reflects-in-action and reflects-on-action;
- Interdisciplinary, demonstrating a willingness to examine other fields and make sensible connections and adaptations;
- Holistic and contextual;
- Using varied visual and multimedia methods of information gathering, selection, analysis, synthesis, presentation/communication, and although

the material can be structured around a linear argument, it can be accessed in a non-linear way (Gray & Pirie, 1995).

Creativity is an anarchic and chaotic activity, older than any university and almost any other activity. As a form of expression, painting is older than and more universal than language itself; and yet we need to institutionalise and codify it, just to give it recognition?

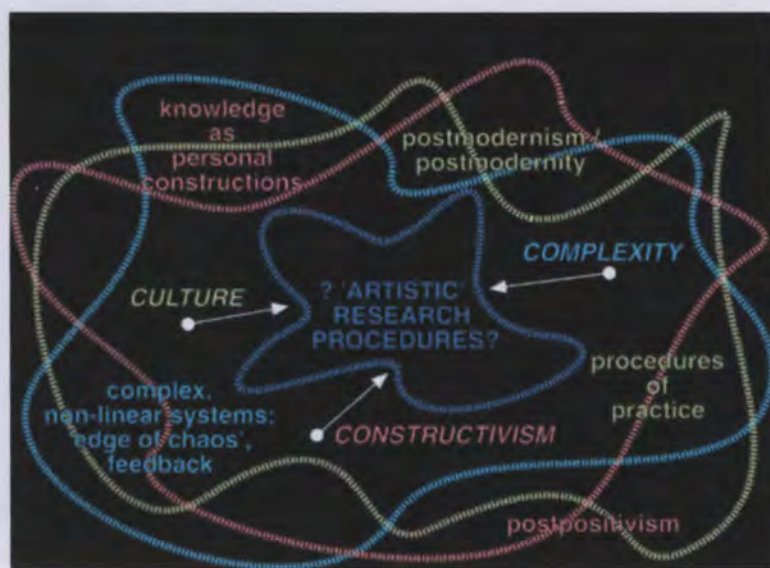


Figure 19 Context for the development of Artistic Research Procedures (Gray & Pirie, 1995)

The real challenge facing practice-based researchers operating in the context of a *University of the Arts* is not only how to gain credit for their research, but also how to gain credibility and respectability in the wider academic community. Gray & Pirie (1995) suggested that the real problem is that, unlike conventional research, there was no established research methodology that could be brought to the activity. But developments in Social Sciences and in Pure Science, such as Chaos Theory (Gleick, 1987) required a paradigm shift in methodology that was more useful in the chaotic realm of creativity. They refer to it as *Artistic Methodology* (Gray, 1995) recognising that, broadly, the arts capture a wide range of disciplines from Fine Art to Design to Performance. However, Creative individuals are notoriously resistant to being, labelled, pigeon holed or otherwise corralled. They do not take kindly to having their creations referred to as research; nor, therefore will they possess, or be willing to acquire the necessary techniques to supervise others in their research activity.

A Research Procedures Programme for Artists & Designers

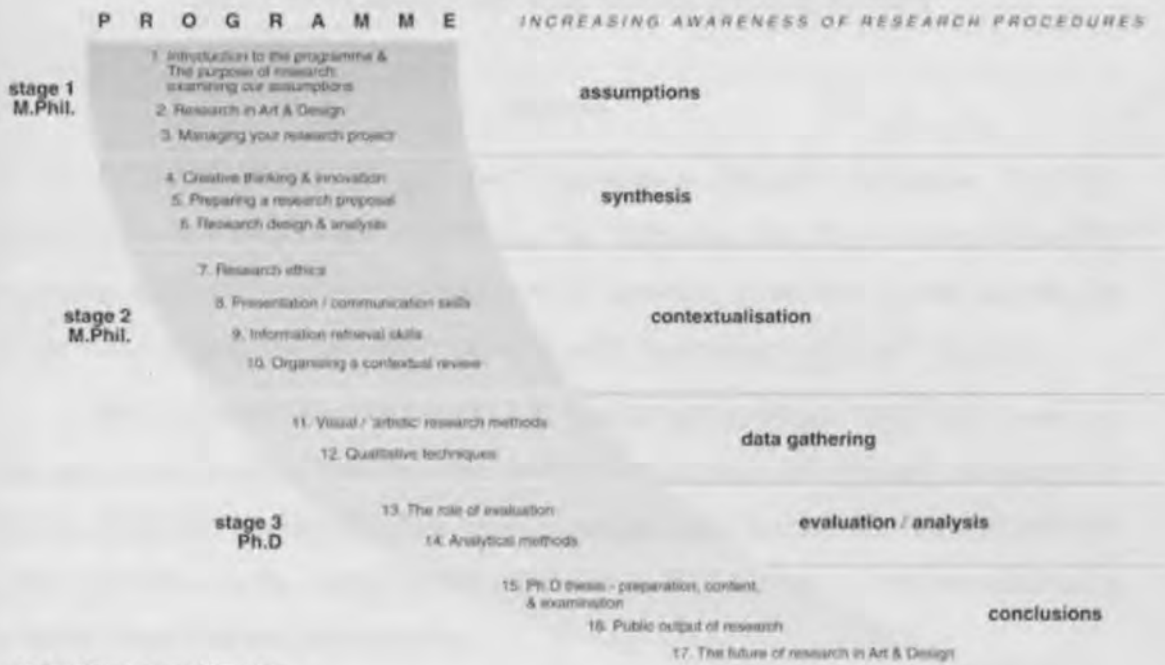


Figure 20 Research Procedures Programme for Artists and Designers (Gray, 1995)

Fortunately, for the *University of the Arts*, Carole Gray and others have prepared the way by developing a systematic training programme that can be incorporated into the Professional Development Plan for staff (Appendix D).

CHAPTER 11 THE UNIVERSITY OF THE ARTS: A CASE STUDY

Mission

In enabling Art, Design and Performance through education, research, publication, performance and exhibition of the highest quality from Foundation to PhD operating nationally and internationally as a University of the Arts, whilst contributing to the cultural wealth of Singapore as the leading regional provider of Creativity.

This is the mission for LASALLE, established in March 2003 and it was this that informed all major decisions and strategies from that time through the period of this case study to March 2005. We have investigated the context for this study and the conceptual framework. Along the way, we have touched on some of the sensitivities of forging ahead with this development.

History

1984: Brother Joseph McNally establishes LASALLE-SIA College of the Arts as a small arts centre at the St Patrick's School premises with his own means. His mission is to build a teaching and learning environment in the visual and performing arts that focuses on nurturing creative excellence. The Centre begins its first year with full-time students in Painting, Ceramics, Sculpture and Music. Joseph McNally was a Lasalle Brother: John Baptist de la Salle, educational pioneer, founder of the worldwide Institute of the Brothers of the Christian Schools, commonly called the Christian Brothers, was born in the cathedral town of Rheims, France, on April 30, 1651. His parents were people of standing, his father holding a judicial post. From childhood he gave evidence of such unusual piety that he was designated for the priesthood. At eleven he received the tonsure and at sixteen became a canon of the cathedral chapter at Rheims²⁹. Later he was sent to the seminary of St. Sulpice to complete his studies. The young canon, handsome in appearance and scholarly in his tastes, seemed destined for high ecclesiastical preferment. Soon after his return to Rheims he was to discover his true life work: the education of the poor. It was to be a long, hard struggle, with few tangible rewards, but he unquestionably started a movement, which was to result in furthering free elementary instruction.

Since only a religious community could furnish a permanent and continuing supply of teachers serving without pay, an Institute, a sort of teaching brotherhood of

²⁹ The Lives of Saints: J.Crawley

young men who were attracted to a life of service, was formed. The novice teachers took the three usual vows, but not Holy Orders. Another vow, that they would dedicate their lives to teaching the poor, specializing as catechists, was added. A rule was drawn up; it provided that the Brothers should be laymen and that no priests could ever become members.

To him we owe the separation of pupils into classes according to their stage of mental maturity. He also introduced teaching in the vernacular, that is, the use of French instead of Latin. He knew the importance of the eye in learning, and made great use of the blackboard. Included in the curriculum were courses in ethics, literature, physics, philosophy, and mathematics. Such a movement was sure to arouse opposition, and many obstacles and protests had to be overcome.

In a mirror of this, the Founding President of LASALLE was an equal visionary:

An Invitation To Nature

We are here today to open an exhibition displaying the artworks of Brother Joseph McNally. It is a celebration of the contributions made by a remarkable Irishman from County Mayo to Singapore. In a larger sense, it is also a celebration of the significant Irish contribution to Singapore since its founding by the East India Company in 1819. Ireland and Singapore enjoy a good bilateral relationship, which both sides hope to raise to a new level. Today, Ireland's Minister of Arts, Sports and Tourism and I have signed a Memorandum of Understanding to promote stronger cultural relations between our two countries.

As a young de La Salle Brother of 23 years, Bro McNally was sent to Malaya and Singapore after the War. Till he retired in 1982, he helped to educate generations of Singaporeans and Malaysians, many of whom eventually rose to senior positions in the public and private sectors. After his retirement, Brother threw himself to art education and found time to create works of art himself.

In his own words, he was 'an educator, first and last'. He inspired his students and they loved him. Unusually for a teacher of his vintage, he did not believe in corporal punishment. Once, as I was admiring a piece of sculpture he did of a Christian Brother instructing a young charge, he explained that every child has his own nature and must be respected. That

insight lifted me. It reminded me to be patient with my own children. In an interview he gave a few months before he passed away, he said: 'we were teachers, and teachers for the rest of our lives, teachers of the poor, not teachers of the wealthy. We were intended to teach the ordinary people. That appealed to me.'

From the beginning of modern Singapore, the Catholic Church provided many school places to Catholics and non-Catholics. In no Catholic school are Catholic students in the majority. Among Muslim Singaporeans, Catholic schools are well regarded because the teachers never impose their beliefs on the students of other faiths. In colonial times, the Vatican entrusted the Church in Malaya and Singapore to the Paris Foreign Mission, which, through the various religious orders, brought in Irish priests, brothers and nuns because they were English speakers. When the first Catholic school, St Joseph's Institution was established in 1852, the school crest had on one side the French fleur-de-lis and on the other the Irish Shamrock. Next month, I will be officiating at the 70th Anniversary of the founding of St Patrick's School, which was my primary school. I, like many other Singaporeans, grew up wearing green ties and green blazers.

Brother McNally personified that Irish contribution to Singapore. Almost single-handedly and against tremendous odds, he established after his retirement a new arts college, the LASALLE-SIA College of the Arts. When he embarked on this project, many thought he was being reckless. At that time, the government did not consider the arts to be important or deserving of state funding. He threw in what little money he had from his retirement gratuity. He took on more and more financial obligations, which alarmed his fellow Brothers. I heard through the grapevine that a complaint was made to the General in Rome. He kept saying that 'God would provide'. Well, God did, through the frantic efforts of individuals who either believed in him or felt that he should not be disgraced. I was Minister in charge of the arts then and worried for him. When I officiated at the opening of its new campus in 1992, I was relieved that the Brother Visitor turned up and gave him full support.

In 1997, he was awarded one of our highest state honours for his contribution to education and the arts. In 1999, the Education Ministry judged that his humble college was now worthy of government support.

Two years ago, the Singapore government provided a piece of land in the city together with a generous grant for the construction of a new campus, which should be ready in 2006.

Once it was clear that the College would be viable, Brother handed the reins over to a professional administrator. He was then able to spend more time to spend on sculpture. He had always been an artist and saw, in the arts, a divine inspiration. Despite his age, he had tremendous energy. Now you see him, a man in the 70's, in overalls and protective goggles with a blowtorch in one hand. Now you see him searching among his pile of Irish bogwoods for the perfect piece. From time to time, there would be a piece of band-aid on his face or around a finger. We see some of his works here. But you should have seen the passion that went into them.

Not only the effort, but also the love. Whether it was education or the arts, he believed that he was doing God's work. He believed that his works were the works of the Spirit working in him and through him.

In a new age of ethnic and religious conflict, I must add that Brother worked tirelessly for racial and religious harmony in Singapore. So many of his Muslim students remember him fondly. On one occasion, to the discomfort of some Catholics, he donated artworks to help raise funds for the rebuilding of a Hindu temple. When he died, Singaporeans of all races and all religious faiths mourned him.

Although he took up Singapore citizenship in 1985, he never forgot his Irish-ness. And his Irish-ness was an integral part of what he was and what he did. Like many great Irishmen, he made his greatest contributions far away from home, and it was our good fortune that he found his way to our shores. Brother testified once:

I am happy to be Johnny McNally from Ballintubber

I love both Ballintubber, Ireland and Singapore

I have been and am an educator and an artist

I am glad to have been born free and to remain free

I believe that God gave us all including every child creative gifts
which are precious

I believe that God had a purpose in creating the Celtic race

I know that the Irish Celts refused domination both by Roman and English
empires

I know that we have a deep sense of the Spiritual, which has come down to us from Indo-European culture and from Christ

I know that the arts are an expression of spiritual values (Yeo, 2003).

1985: The arts centre is expanded to its second campus at Telok Kurau. The institution's name is changed from St Patrick's Arts Centre to LASALLE College of the Arts. The School of Design and School of Drama are set up. Drama classes are conducted at Kallang Theatre.

1987: Twenty-seven students graduate at the College's first Convocation.

1992: The College is reorganised under the aegis of LASALLE Foundation Ltd and a Board of Directors is formed to manage the operations of the College. The College acquires a long-term lease of the former Tun Sri Lanang School at Goodman Road from the government. After renovations, the College officially opened on 28th November by BG (NS) George Yeo, Minister for Information and the Arts. The new campus houses the Schools of Fine Art, Music and Drama. The School of Design remains in the Telok Kurau campus.

1993: In dire need of funds to accommodate the growing number of students, the College seeks an alliance with Singapore Airlines. The College is renamed LASALLE-SIA College of the Arts to signify the goodwill of Singapore Airlines (SIA) for its contribution of S\$15 million to the construction of new buildings to facilitate the College's growth.

1994: The first cohort of Bachelor's degree students graduate. The Fine arts degree is conferred by RMIT University with the course conducted at the College.

1995: The new buildings at Goodman Road are officially opened on 18th August by, Deputy Prime Minister (BG) Lee Hsien Loong. This enables the College to unite its diverse activities on one campus, precipitating what has become a vigorous atmosphere of creative interaction amongst all art disciplines. The School of Design moves from the Telok Kurau campus.

1997: Brother Joseph McNally retires as President and is appointed President Emeritus of the College and Director of LASALLE Foundation Ltd. Dr Brian Howard is appointed as the second President of the College. Arguably, the institution had suffered from *Founders Syndrome* (McNamara, 1999). There are many symptoms of *Founder's Syndrome*. The following are just some of them:

The founder is at the centre of all decision-making. Decisions are made

quickly, with little input from others. Often, decisions are made in crisis mode, with little forward planning to prevent problems from occurring. The organization becomes reactive, rather than proactive.

The board is recruited by the founder, rather than by the board itself. Often they are friends of the founder, who may have been there from the beginning. Staff may also have been chosen due to their personal loyalty to the founder.

The board's role is to "support" the founder, rather than to lead the organization. They are often a rubber stamp board, having little understanding of the work the organization does. Their commitment isn't to the mission, but to the founder. They are unable to answer basic questions without checking first - such as the size of the budget, the major funding sources, the extent of the programs.

A casual observer would hear a lot of "I, me, my" in conversation. My staff. My organization. My vision.

There is little organizational infrastructure in place. There is no succession plan, and it would not be unusual to hear the words, "That's not how we've always done it." (Gottlieb, 2003)

With Brother McNally continuing as a Board Member the symptoms of *Founders Syndrome* were, almost certainly, bound to continue, with the incumbent President under constant scrutiny by the Founder and by the Board he created.

1998: Dr Tony Tan, Deputy Prime Minister and Minister for Defence, announces government plans to upgrade Singapore's two arts institutions: LASALLE-SIA College of the Arts and Nanyang Academy of Fine Arts.

1999: As part of the upgrade, LASALLE-SIA starts to receive polytechnic-level funding for all diploma programmes. Fees are lowered and students are eligible for tuition grant from the Ministry of Education.

2000: Full-time diploma students can now use their parents' or siblings' Central Provident Fund (CPF) Ordinary Account to pay course fees.

2001: LASALLE-SIA receives the endorsement of the first International Review Panel that the College's curriculum, delivery of courses and operations are of an international standard.

2002: Brother Joseph McNally dies of a heart attack on 27th August while on a visit to his hometown in Ballintubber in West Ireland. A Memorial Exhibition is held in tribute to Brother Joseph McNally in November at the College's Earl Lu Gallery. President Dr Brian Howard is asked to stand down, along with the Vice President Alan Rubenstein, by the Board of LASALLE-SIA. Emeritus Professor Robert Ely is appointed as the third President and CEO of the College.

2003: On 17th February, LASALLE-SIA announces the winning design in LASALLE-SIA's New City Campus Architectural Competition. In line with the Singapore government's plan to re-site LASALLE-SIA College of the Arts from Goodman Road to the city area, the College is undertaking the development of a S\$150 million New City Campus in the Rochor area on a one-hectare site bounded by Prinsep Street, Short Street and Albert Street. The project is targeted to complete in 2006. In March, Professor Robert Ely *FRSA* takes Office as the third President of the College. In May, Professor Ely announces LASALLE-SIA's aim to become Singapore's *University of the Arts* offering an academic-creative path from Foundation to PhD level in practice-based arts.

Singapore can be justly proud of the achievements of the College to date. It is now poised to become a truly great institution. Our aim will be to establish a *University of the Arts* for Singapore; building on our successes and on the creativity of our staff and students. It will become a magnet for artists; a centre for those who are passionate about the arts. With our new campus opening in 2006, with state of the art facilities, LASALLE-SIA will become a focus for imagination and inspiration in Singapore and throughout the world (Ely, 2003: Press Release, Monday 24th February).

The Open University is approached regarding Accreditation. The outbreak of SARS wreaks havoc on recruitment, partnerships and day-to-day operations. In December, the process begins to enable the removal of six of the nine members of the Board. The Chairman of the Board retires and a new Chairman identified for Ministerial approval. The President seeks an audience with the Patron: Minister of Trade and Industry and instructions are issued to the Ministry of Education to: *refresh and renew the Board. It has become out of step with the aspirations and achievements of the College.*

2004: The College operates under Ministerial Authority delegated to the President of the College, without a Board. In March, the College receives Accreditation Institution status from the Open University, and the validation of undergraduate and postgraduate degrees. Over the next six months, LASALLE's undergraduate and postgraduate programmes undergo internal scrutiny and are presented for validation to the Open University Validation Services. In August, the site for the New City Campus is blessed for construction work to commence.

**UNIVERSITY ARTS EDUCATION
IN A WORLD-CLASS CAMPUS**

- Integrated Learning Environment*
- Open & Wireless Campus*
- 36,000sqm Of Teaching Studios*
- Largest Art Gallery In Singapore*
- World-class Performance Spaces*
- Largest Theatre Workshops In Asia*

LASALLE

coming your way soon

**ASIA PACIFIC'S
LEADING
ARTS INSTITUTION**

LASALLE-SIA College of the Arts

By September, a total of 19 Bachelor of Arts (Honours) and 11 Master of Arts degrees are validated in the Faculties of Design, Fine Arts, Media Arts, Performing Arts and Integrated Studies. In October, the Institute of Contemporary Arts Singapore (ICAS) is established, dedicated to exhibition and research activities of international and Asian contemporary art. Plans are announced to establish offshore campuses by 2006 and double student intake by 2008.

The two years of this study have been momentous years for LASALLE College of the Arts. Long before coming to LASALLE on 1st March 2003, I had held in great admiration the founder of the College, Brother Joseph McNally, and watched the growth of the College over the years. Brother Joseph had a dream...a dream of an Art College in which all the peoples of Singapore and those beyond our shores could join

together in a community of creativity, to celebrate life and art; and ultimately to graduate from a world-class institution, with a world-class qualification.

In March 2004, the College received its Accredited Institution status granted by United Kingdom's largest university, The Open University, less than a year after the College applied for institutional accreditation and the validation of undergraduate and postgraduate degrees with the Open University Validation Services (OUVS). This represents a leap forward in locally designed arts degrees being the first degrees and higher degrees in the arts, written and developed by LASALLE, in Singapore, for Singapore. Over a period of six months, 42 Bachelor's degree with honours and Master's degree programmes in Design, Fine Arts, Media Arts, Performing Arts and Arts Management developed by LASALLE were validated. By September 2004, all degree programmes delivered at the College were wholly those of LASALLE.

Twenty years ago, LASALLE began with 26 students and at the time of writing about 1,500 students train at the College to become artists, designers, performers and arts professionals shaping the cultural life of the country. In July 2004, the College achieved a record intake. We have more new students today than ever in the history of the College and by 2008 we aim to have over 3,000 students studying one of 80 possible degree and higher degree programmes in the arts. The population of international students has grown steadily, from countries as near as Indonesia and China to countries like Norway and New Zealand. We have new university partners in Australia, the UK, Japan and the USA; partners working with us on an equal basis, recognising the excellence of our graduates and committed to common strategic objectives. We have created five new faculties, appointed internationally renowned Professors and Deans. We have been recognised by foreign governments as providers of high quality university education; governments that will fund their citizens to study with us. Next year, Lord David Puttnam, for Head of Columbia Pictures and two times Oscar winner will open Singapore's first School of Film with an international partner, an International Museum of Design and in 2006 we will see two new campuses operating in Australia; new partnerships, new alliances and new funding.

In line with becoming a *University of the Arts*, LASALLE will have a spectacular new home by January 2007. The new campus design will make the College one of the most exciting buildings in the region, having been selected to represent Singapore at the Architectural International Biennale in Venice, Italy in September

2004. The new campus sits in a vibrant part of the City and college life and student activities will contribute to the vigour of this urban landscape.

The Passion and the Fear

Excellencies, Members of the Diplomatic Core, Government Officials, OUVS, Artists, Ladies and Gentlemen...welcome.

I approached this speech with certain misgivings, partly because, to speak of a *Lasalle School*...a subject, potentially so hugely ephemeral and still yet close, might seem premature or even arrogant; but, as we are poised to mature as an institution, we need to trace our roots in the persona of our founding President, Brother McNally. For he breathes over my shoulder the whole way through this and it is impossible to separate the art from the man; the man from his passion; and him from my shoulder. Not, I hasten to say, that this is a drawback; but from a purely practical point of view, it would have been interesting to speak without the *Presence*.

To describe such a thing as Lasalle, involves speaking about Brother McNally and his vision for a College of the Arts;

“I would like to be remembered as a teacher” he once said.

In my mind, he was also a bit of an alchemist: he was in the business of transforming matter; to him art was a form of spiritual expression. This is not new of course, it stretches back through Asian art and culture; and in the West to the Celtic tradition. He could take a piece of dark Irish Bogwood, some 6000 years old and transform it into an expressive object of beauty.

All the works here today, some 33 artists have created are a complex matrix of influences connected by a common thread that is Brother McNally.

I will leave it to others to judge in view of the exhibition; to define that shape; to try to draw the essence from it; to deconstruct and evaluate the nature of our art. However, I will say this: that whatever critical thinking we may apply to it, it is the product of *passion and fear*. When we stare for a moment at the blank canvas, the rough Irish bogwood, the unsullied score sheet or the empty space...what do we, as artists, feel?

The *passion and the fear*; that is what we feel, for it is in our heart to translate these visions of the mind; to fill the void; but the void is precisely what we are afraid of:

“We give birth astride of a grave, the light gleams an instant, then it’s night

once more”³⁰

For a moment, we have created something that gleams and fills the empty space; dresses the naked body; furnishes the vacant room; the salon; *la salle* as the French would have it: *the room*.

The time is right for us to recognise a new movement...a *school*; be inspired by it; marvel at the synergy and continue the momentum, bringing shape to the void through a body of creative artists or writers or thinkers linked by a similar style or by an enigmatic founder or by similar teachers, but...

Here, in another City State, in another century, such a school, the *Lasalle School* has emerged with passion and with fear to fill the void for a moment with an instant of light (Ely, April 2004: The LASALLE School, ICA).

In a tribute to Brother McNally, the Singapore government initiated the production of Brother Joe’s sculpture *Counsellor II*. Led by Minister for Foreign Affairs, BG (NS) George Yeo, the Singapore delegation presented the sculpture to the people of Ireland in an unveiling ceremony on 20th September 2004.

Agenda

In our education agenda, one of our important tasks is to make high-quality arts education accessible to as many bright young talents as possible. Some may find it financially difficult, others need to be encouraged to further their studies. The LASALLE Scholarships and Needs-Based Awards have helped many in the past to become respected art professionals today. We continue to up the stakes here, having seen how many graduates have benefited from the College’s belief in their creative potential. In July 2003, Scholarships and Needs-Based Awards given amounted to \$119,234. In July 2004, they soared six folds to \$616,367.

Change is accepted as a feature of the contemporary world. But more than change itself, the *rate* of change today is phenomenally shaped by rapid technological developments and a global approach. It impinges on almost every aspect of our lives, creating new expectations and new values. An education must provide, for the young, the intellectual and emotional capabilities to make sense of this maelstrom of change and yet be able to stand in the eye of the storm, to create works of art, true to the integrity of the artist and also addressing the enduring questions that matter to humanity. Similarly, LASALLE must always stand ready to catch the idea of the day, make it happen and make it meaningful for students, staff, the audience and cultural life

³⁰ Beckett: *Waiting for Godot* 1953

of the nation. And so we choose to do that which is hard; because it is so; and that before this decade is out, Singapore will have its *University of the Arts* and it will be LASALLE.

Dear Deputy Prime Minister

I write to you on a matter that I believe is of significant importance to national objectives for the development of higher and university education. Given your leading role in determining the future landscape of university education in Singapore, I set out below the background, context and rationale for LASALLE-SIA College of the Arts and its future role. The issues relating to this matter are complex and my concerns are stated in some detail. I hope that you will have the opportunity to give this matter your attention.

From the firm foundations established 20 years ago by Brother Joseph McNally, LASALLE-SIA College of the Arts has grown, developed and matured to become the leading institution in South-east Asia for education and training in practice-based art, design and performing arts. Many graduates are playing important roles as leaders, facilitating the growth of the creative industries in Singapore as well as enriching the educational and research communities here and in the region. Brother McNally had a dream for Singapore and we are here to fulfil that dream.

Your vision to upgrade arts education in Singapore resulting in the provision of government funding for LASALLE-SIA that commenced in 1999 was indeed a significant milestone for Singapore. Having led the College for nearly two years, I have taken steps to ensure that the institutional framework and strategic objectives of the College are in concert with national aspirations and ambitions to nurture and develop Singapore as the creative and education hub of the region. LASALLE-SIA has a key role to play in these important national agendas and I have made no secret of my view that it is entirely appropriate and indeed a strategic imperative for the institution to be recognised as a university of the arts as an unequivocal articulation of its national responsibilities and standing. I passionately believe that if the College is to fulfil its mission effectively, then both the ability to award its own degrees and the title of university are vital to its

continued success.

Modelled on prominent arts institutions around the world, LASALLE-SIA is now poised to take its place amongst a relatively small number of institutions whose role is to nurture talented and innovative leaders in the arts and to work closely with the creative industries in research and development. Such institutions are characterized by studio-based practical learning and teaching aimed at students whose abilities meet the exacting requirements of undergraduate and postgraduate degrees.

Page 2

14 January 2005

Dr Tony Tan

Deputy Prime Minister

Prime Minister's Office

The Open University (OU) is unique among UK institutions in having unique powers of both accreditation and validation, devolved to it by the UK government on the incorporation as universities of the pre-1992 polytechnics and the consequent dissolution of the Council for National Academic Awards. The post-1992 academic UK framework has seen the majority of small specialist higher education institutions without Degree Awarding Powers (DAP) looking to universities to validate their degree programmes. The college being closely integrated into the overarching academic infrastructure of the host university typifies this arrangement, usually of a local nature. However, as outlined above, the specialist nature of a college can often sit uneasily within the context of a large university and more and more such institutions have sought their own DAP. Other colleges have taken advantage of the Open University and achieved accredited status, although it should be noted that as the infrastructure consequences of achieving accredited status are to all intents identical to those required to satisfy DAP criteria, most UK-based institutions have opted to seek direct DAP. Given that this route was not an option for LASALLE-SIA, the OU was seen to be a strategically sensible and viable alternative.

The process of accreditation by the OU was therefore based on broadly the

same criteria used to determine an institution's readiness for DAP and, as a consequence, the required systems, procedures and regulatory frameworks are expected to be consistent with university provision. The analysis of LASALLE-SIA, undertaken by an international panel over many months, was rigorous and far reaching and required a significant investment both in terms of highly qualified staff and other resources to ensure that internal mechanisms and processes met the exacting requirements and standards of UK public sector higher education. Accreditation was followed by separate validation events where the programmes of the College, all of which had been revised and developed into coherent degree-bearing pathways, were scrutinised by panels of experts drawn from leading institutions in the UK.

While gaining accredited status and the validation of 32 undergraduate and postgraduate degrees developed in Singapore for Singaporeans is a significant achievement, the fact remains that the OU arrangement can only be seen as interim. It is significant that the measures taken and the international status gained have enabled the EDB to recognise the institution as having the infrastructure and academic viability to invest significant funds to attract foreign students. The EDB is confident that the institution can compete with major international institutions and has not only the human and physical capabilities, but crucially the strategic vision to play a leading role in establishing Singapore as a major international force in arts education.

The position now achieved is a significant step forward towards realising our strategic objectives. However, the fact remains that while the College has established a status that is recognised internationally and will attract high quality international students, it continues to be frustrated that the current educational framework means that many

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14 January 2005

Dr Tony Tan

Deputy Prime Minister

Prime Minister's Office

Singaporean students are still inhibited by the current funding mechanisms

that provide funding up to diploma level only and the academic progress of many talented individuals is often curtailed before they can achieve their full potential.

LASALLE-SIA College of the Arts is a Singaporean institution and is determined to play its part in making the best possible contribution to the wealth and creative health of the nation. We count ourselves fortunate in being provided with many of the tools required to succeed. The College has a dedicated and high quality staff, and from 2007 will be housed in one of the best educational facilities of its kind in the world. Other nations, for example: Korea, Finland, Germany, the UK and the USA, have established a University of the Arts.

I am encouraged by the many developments in education spearheaded by the government with the objective of offering greater choice and flexibility to nurture Singapore's talents including the recent announcement of SIM being granted university status. SIM and LASALLE-SIA are both Accredited by the OU.

I would ask that you give the most serious consideration to recognising not only the progress we have already made but by giving us the opportunity to present a comprehensive case to offer our own degrees under the banner of a specialist university of the arts. We stand ready to be scrutinized at any time and would be delighted to be able to make a direct presentation to you, to further clarify our position (Ely, Letter to DPM, 14th January 2004)

In less than two years we have managed to get the proposal for a *University of the Arts* on the political agenda. We have re-structured and re-positioned LASALLE to meet the expectations of those that will make the final decision and we have started work on a purpose-built campus in the centre of Singapore. We have secured over \$210M in development funds from public and private sources; made many friends; forged many partnerships and made many enemies. Foreign governments have recognised the institution, applauded our creativity and accepted our degrees; but not the government of Singapore...not yet, not quite yet. What else needs to be done?

Progress to Date³¹

Table 7 Progress Map

Action	Outcome	Achieved
Review all Policies and Procedures	New Policies and Procedures required	March 2003
Establish Internal Audit	Fraud Identified	April 2003
Dismiss Staff involved in Fraud	New Financial Regulations	
	New Fraud and Abuse Policy	
	New Financial Procedures Manual	
Centralise all Expenditure	Expenditure brought under control	
	\$2M surplus	May 2003
New Academic Regulations	Academic Board Established	
	Examination System Regularised	
Establish New Vision Statement	University of the Arts objective	
Review Academic Structure	Schools Disestablished	June 2003
	Deans dismissed or re-assigned	
	Academic Divisions Established	
Open University Approached	Phase One Accreditation Process	
Review Administrative Structure	Administrative Divisions Established	July 2003
New Campus Plans agreed	Budget Established at \$90M	July 2003
Human Resources Review	New Staff Handbook	August 2003
	New Appraisal System Introduced	
Open University Visit	Phase Two Accreditation Agreed	August 2003
Review Senior Management	Retire Existing Vice Presidents (2)	September 2003
	Search for new Vice President (Academic)	
	VP Academic appointed	October 2003
	Board refused to make second appointment	
Chairman announces retirement	Board in acrimonious internal dispute	December 2003
Directors of Division appointed	Curriculum Review	December 2003
Franchised degrees Abolished	Cease operations at June 2004	January 2004
Economic Development Board Visit	Submission for EDB Support	February 2004
Land Transfer	Demolition on New City Centre Site	March 2004
Minister removes LASALLE Board	New Chairman appointed	April 2004
Open University Accreditation Panel	Accreditation achieved for five years	
	Fine Art degrees Validated	
Arts Education Committee Review	International Review of LASALLE	
	Ministry recognises Accredited Status	
	Ministry Abandons Merger Plans (NUS)	
New Faculty Structure Introduced	Deans Appointed	May 2004
	Standards and Validation Committee	
	Quality Assurance Committee	
	Student Representation Established	
Student Complaints Procedure	Confidential Process Introduced	
EDB Announces Support	\$9.5M in Funding	
	Recognition as a Private degree Provider	
Open University Validations	Faculty of Performing Arts Validated	June 2004
New Senior Staff Appointed	Pro-Vice Presidents (3)	July 2004
Continued Financial Prudence	Value for Money Strategy Introduced	
	\$2M Surplus Achieved	
Open University Validations	Faculty of Design	
	Faculty of Media Art	September 2004
New Campus Ground Breaking	Piling Contractor Moves on Site	
International Campaign Begins	Sharp increase in Domestic Applications	
EDB Growth Targets Agreed	International Partnerships Established	
New Board Members Identified	No Board Meetings Throughout 2004	October 2004

³¹ June 2005

	New Draft Memorandum and Articles	November 2004
Professorial Appointments Policy	High Profile Appointments	December 2004
Annual General Meeting	Board Appointments Approved	
International Partnerships	Lucas Film	
	Toei Corporation	
	Apple	
	Sony	
	SFASU, Texas	
	Institut Del Teatre, Barcelona	
	Laban Centre, London	
	Digital Hollywood, Tokyo	
	UNDA, Australia	
Gateway Partnership	Oslo Campus to open in 2006	January 2005
Open University Validation	New Validations bringing total to 42	February 2005
Create Faculty of Flexible Learning	Major Capital Investment	
Main Contract Issued	Construction Starts on New Campus	
	Revised Enhanced Budget \$150M	March 2005
Student Hostel Announced for 2007	\$60M Project	
Ministry Reviews polytechnics	Degree Awarding Powers for 2006	
Deputy Prime Minister Announces	University of the Arts by 2007	
EDB Reviews Support	Dubai Campus Explored	April 2005
Action	Outcome	Achieved

Networks

The definitions of *industry* and *market* cannot be taken for granted and should not be reified. Thus, the triple helix hypothesis is that systems can be expected to remain in an endless transition. However, in reality the model is more complex (Figure 21). What if a university has other campuses or satellite operations overseas? This is more a multinational corporate model: a *Hub and Spoke* model. It is proposed that the *University of the Arts* will have physical operations in Oslo, Dubai, Tokyo, Perth and Sydney with partnerships all over the globe. Some partners will have a physical presence on the Singapore campus.



UAS awards its own degrees and is Accredited by Open University and the Higher Education Accreditation Council of Singapore. It is partnered by Apple USA and Singapore International Airlines

Figure 21. Network University (Ely, 2005)

Is this the shape of our future networked universities? And will they have a *shape* at all, if they operate in a virtual environment? So, the *University of the Arts* could be justified on the basis of providing the intellectuals, innovators and entrepreneurs to people the Creative Cluster by providing an incubator of professionals, nurtured through creative process to generate new knowledge and creative patents. It must be a hybrid institution, networked and borderless and with the capacity to become the envy of the region.

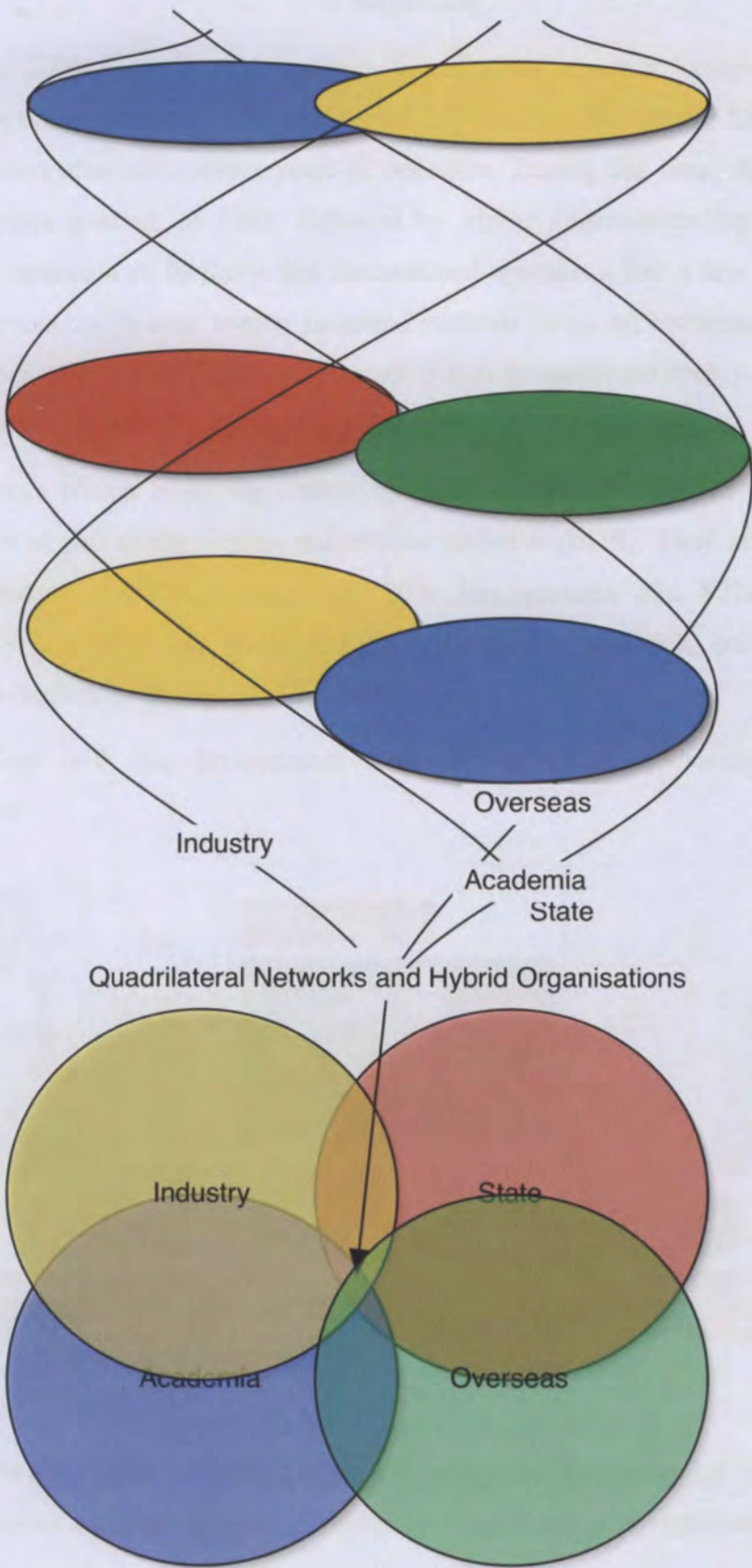


Figure 22 Quadrilateral Network (Ely, 2004; Adapted from Charles, 1992)

Competition?

In 2004, The London Institute, a collegiate structure comprising some of London's oldest and most well established Art Colleges became the University of the Arts London after only twelve years of operation. During this time, *degree awarding powers* were granted, in 1992, followed by higher degree-awarding powers and a massive expansion of facilities and international operations just a few years ago. The new university with over twenty thousand students earns, an estimated, 20M pounds sterling per year from foreign students and it is fully *supported and recognised by the Government*.

From March 2006, the University of New South Wales will be operating in Singapore as part of the foreign universities initiative (EDB). They aim to have over 3,000 students by 2012 comprising 20% Singaporeans and 80% foreign. The University of New South Wales and the University of Warwick, both say they will offer arts degrees in Singapore (Yu, 2004).

How will this development affect the proposed *University of the Arts Singapore*?

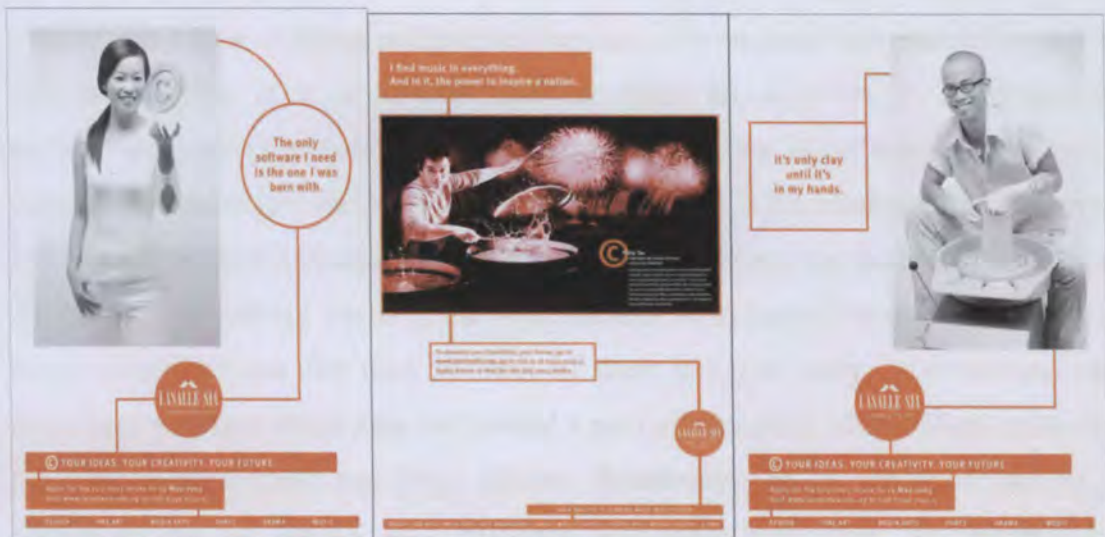


Figure 23 LASALLE-SIA College of the Arts

On the one hand, if the Economic Development Board has got it right, they will have achieved a critical mass of arts Education with healthy competition for places and an attractive, safe destination for international students.

On the other hand, it could be argued that the competition will diminish the quality of the student intake, particularly Singaporeans. It might even weaken the pool of available expertise in teaching and in research. Furthermore, it could signal the re-

colonisation of Singapore by their former colonial masters, the United Kingdom together with former colonies of that Empire. Who would have thought that universities could be accused of being the instruments of colonialism and the distributors of cultural imperialism? And if so, why is Singapore, a fiercely proud and independent City State, not only allowing it to happen, but paying the invaders to do so? Can you imagine the outcry if a similar scheme were to be set up in Sydney or London?

One advantage the Singapore *University of the Arts* will have, is a SGD\$210M campus as its headquarters (Appendix A). Surely then, one of the most critical factors is that level of financial support. Where else in the world would we find such support? And yet, the government has not yet taken the final step of announcing the *University of the Arts*. Why not? Every month that goes by will make it more difficult to compete effectively with these well-established players. But Singapore tends to move on something when all the risks have been calculated and all the solutions engineered to their satisfaction. Typically, they make such announcements coincide with major milestones in the physical sense: the laying of a foundation stone; topping-off a new building; the grand opening ceremony of something. What's more, it can't be seen as just anyone's idea, or, everyman's assumption. No, it must appear to have been the government's idea all along; nothing just happens, it must have been planned or at least anticipated. This is a *no-surprise culture*; there no surprises in an engineered environment; except of course, the ones that cause bridges to collapse or highways to subside. It seemed just another Tuesday in March 2004, a hot afternoon for workers in and around the Beach Road area with construction underway for the MRT Circle Line. At 3:30pm and without warning, the world around them seemed to cave-in. Drivers on Nicoll Highway saw the road in front of them collapse away. The collapse of a temporary wall in a tunnel area had caused a road section along Nicoll Highway to cave in, leaving three dead and three injured. Somebody was to blame; it had to be *somebody*, not an Agency or a Ministry. The unfortunate man, an engineer, *had disgraced his family and let the people down*; he threw himself out of a multi-story apartment block and died. The story never made the press. So why relate it here? Well, it illustrates the reasons why the development of a new university, especially one in such a volatile field, needs to be engineered with great care and attention to detail to ensure that it does not collapse along the way or implode due poor planning, substandard raw materials or ungainly haste. Once the Prime Minister officially announces it, *it will be a success*, whatever the cost.

Engineering an Enterprise University

Literally, a university refers to a collection of buildings, facilities and grounds surrounding the same; or, it may be defined as the students, teachers, administrative and other staff collectively known by that name; or as an educational institution of higher learning that typically includes undergraduate activities in various disciplines and sometimes, but not always, a research facility. An Enterprise university (Marginson, 2000) operates predominantly in the private sector; funded from private or self-generated income and is often located in the United States where the conditions are right. Harvard University is, to the surprise of many, a private company. Almost all United Kingdom universities are registered as private charities. The term *enterprise* as opposed to *private* implies something more: a flexible and responsive institution that is able to seize opportunities and exploit niche markets; not too large to be bureaucratic; and not too small to be without resources. The *University of the Arts* will be an Enterprise university; one that needs to be the optimum size and structure, specialising in demand driven vocational degrees and practice-based research. The scale of operation requires considerable investment if it is to reach the required critical mass which, ultimately, generates its own fuel for further development. Such an institutional model is perfect for the arts; and perfect for Singapore.

As we move further into this century, both stability and change are required of tertiary education. On the one hand, they must continue to foster vital links with their common cultural heritage and to inculcate crucial intellectual skills. On the other hand, the contemporary world presents a number of critical issues and challenges. Educated citizens in the must be able to react creatively to diversity, and to cope effectively with problems and potentialities stemming from developments in technology, globalisation and environmental crises. If Singapore is serious about the Creative Industries it must have iconic providers of talent and be able to attract the best students and faculty in the world.

In brief, the Enterprise *University of the Arts* has the following features:

- Strong executive control with presidential-style leadership, bearing significant institutional autonomy and capable of strategic initiative, and mediating much or most the relationships between on one hand the external world: government, professions, civil society and on the other hand the internal world of the academic units.

- University mission, governance and internal administration, including quality assurance and performance regimes are business-like in character, though the *University of the Arts* will not become simply, another business.
- A quasi-market economy within the university, that combines:
- Performance-regulated allocations and zero-sum competition, and;
- External earnings in fees, research and consultancy services, and;
- Other forms of *soft income* (Marginson, 2000).

External enterprise, in which the university makes selected developmental forays designed to build student market share, position the institution in regional development or among professional communities, establish international partnerships and consortia or establish income streams in the domestic business sector. The external earnings regime in the form of international education in is entrepreneurial and commercial. The growing salience of institutional identity *vis a vis* disciplinary identity; and the weakening of academic identity in university organization, with more flexible and generic structures increasingly used in teaching and research, alongside more traditional academic units...and at the extreme, certain erstwhile academic decisions now made by non-academic units, for example, in international recruitment, IT or marketing. At system level competition between institutions, orchestrated by policy, and a process of isomorphic closure in which university leaders choose from a restricted menu of developmental strategies, for example, IT-based initiatives such as on-line courses, full-fee education for international students, offshore campuses. In a more relentlessly competitive environment, the position of the elite niche university is strong and sustainable.

Accreditation

The Open University's national and international accreditation service was established in 1992 following the abolition of the Council for National Academic Awards (CNAAs). Before this, the CNAAs was responsible for delegating degree-awarding powers to institutions that did not have their own degree awarding powers by Royal Charter (mostly UK polytechnics). Overnight by Act of Parliament in 1992, the polytechnics were transformed into universities leaving smaller specialist (mostly arts) institutions funded in the same way as universities but without their own degree awarding powers.

Through its Royal Charter the Open University is able to accredit higher education institutions and validate programmes provided by organizations, which do not have degree-awarding powers. These programmes can then lead to 'validated' taught or research degrees conferred by the Accredited Institution (LASALLE-SIA) and bearing the Seal of the Senate of the Open University. In mid-2003 LASALLE-SIA College applied for institutional accreditation and the validation of 22 undergraduate and postgraduate degrees with the Open University Validation Services (OUVS) of the United Kingdom. Accreditation is normally for three years in the first instance depending on the experience and quality of the institution. Institutional accreditation was recommended for award to LASALLE-SIA on March 5th 2004 for a term of five years from July 2004, at which point, in 2009, the College will be re-evaluated, as is common practice for all degree granting institutions accredited by the OUVS. The four-stage process of institutional scrutiny was concluded by a prestigious panel from four different universities, Chaired by Professor Trevor Herbert of the OU. At the same time, all undergraduate and postgraduate degrees in Fine Art and Media Art were approved from July 2004 for an initial period of five years. Performing arts and Design programme approvals will follow shortly. In addition all current students studying to diploma level are approved to progress to BA(Hons) after one more year of study; or they may exit with an MoE approved diploma and a Dip HE under the delegated authority. The Open University system of institutional Accreditation given to it under an amended Royal Charter is the only institution in the United Kingdom with the power to give another institution effective degree awarding powers. They would quietly and diligently use these powers infrequently and only after rigorous scrutiny. Now, arguably, the largest university in the world, they have not needed these residual powers to build their own global empire; but they continue to exercise their special powers on occasion. One such occasion, following a five-stage process of Accreditation, was LASALLE-SIA College of the Arts in April 2004:

Accreditation of LASALLE-SIA College of the Arts

I am pleased to inform you that, following the accreditation and validation visit on 3-5 March 2004 and the satisfactory response to conditions of approval, the Validating Committee has agreed that LASALLE-SIA College of the Arts should be accredited for an initial period of five years from July

2004.

The Validating Committee has also agreed that the programmes of study leading to the above awards should be approved for an initial period of five years from the same date. Students who wish to transfer to the degree programmes from the first and second years of the current LASALLE diploma will be eligible for credit transfer within the institution to either level 2 or level 3.

Your attention is drawn to the requirement that the College provide OUVS with an enhanced and extended progress report at the time of its first annual report in December 2005, as set out in section 5.2.3 of the visit report. Your attention is also drawn to the other recommendations of the visiting panel, which are noted in the visit report's conclusions. The College's response to these recommendations should be reported at the annual monitoring exercise, and may also be considered at the first institutional review and revalidation, which will be due in 2008-09. It is, however, open to the College or OUVS to suggest an alternative timing.

My colleague Gillian Ram will be sending some comments and advice to you, to assist the College to develop its responses to the conditions and to help the College implement the recommendations.

You are asked to note that the following statement should be used to describe accreditation in any promotional literature or College prospectus:

[X organisation] is approved by Open University Validation Services as an appropriate organisation to offer higher education programmes leading to Open University Validated Awards.

The College should consult OUVS prior to making any material changes to the validated programmes.

You are asked to note that the description of the award in any promotional literature or prospectus should make clear that it is a *validated* award of the Open University. To describe validation, the following statement may be used:

Programmes in [XYZ] subject(s) have been developed and will be delivered by [organisation]. They have been validated through a process of external peer review, by Open University Validation Services, as being of an appropriate standard and quality to lead to the Open University validated awards of [full title of award(s) (OUVA)].

If an abbreviated description of the programme title is required this should be: *BA/BSc (Hons) etc TITLE (OUVA)*.

Arrangements will now need to be put in place to secure external examiners for the programme, and nominations should be made to OUVS in the near future. Criteria for the appointment of external examiners are set out in Section A13.3 of the OUVS Handbook for Validated Awards (March 2004). It should be noted that people employed as members of staff of the Open University, unless as Associate Lecturers, are not eligible for appointment as external examiners for Open University validated programmes (OUVS, 2004).

Open University Accreditation Interim Objective is to provide:

- International recognition of academic standards;
- Academic Autonomy;
- Academic Continuity;
- Establishment of robust Quality Assurance mechanisms;
- The consolidation of practice-based research;
- Creation of the framework for a *University of the Arts*;
- Internationally recognized Accreditation of the Institution;
- Validation of 42 undergraduate and postgraduate degrees in 2004;
- An important international partnership in learning, teaching and research;
- Direct linkage to a well-established educational infrastructure;
- Direct linkage to Distance Learning developments.

This landmark development transformed LASALLE into the largest and most comprehensive provider of degrees in Art, Design and creativity, in Asia. LASALLE is now able to manage all academic processes under the delegated authority of the Senate of the Open University and in due course will be able to validate its own degrees through its own Academic Board. LASALLE, which was established over twenty years earlier as a Western Contemporary arts Institution operating in an Asian context, this institution came with a hybrid academic structure, a range of franchised degrees³² and was essentially a private foundation in receipt of public funding. The Accreditation of LASALLE by the Open University was a bombshell within the Singapore context. Pilloried by some competitors as a *sneaky move* and hailed by others as a bold visionary step forward, it has become a wake-up call for the Ministry of Education and

³² University of Central England; RMIT, Queensland Conservatorium of Music (until 2003) and formerly QUT (until 1997)

the Economic Development Board. In response, the Ministry has reviewed the public universities; created a fourth university; and approved a new Arts High School; it will review the polytechnics in September 2005; and will then consider announcing *degree awarding powers* for LASALLE, followed by full university status at the end of 2006 or early 2007. Meanwhile, the Economic Development Board has completed year-long negotiations to accept LASALLE as a Private university operating under the same support system as the foreign universities and has become number eleven, amongst the ten leading universities to enter the Singapore market. A similar pattern of deliverables has emerged: LASALLE must more than double in size by 2008 to a student population in excess of 3,000. Of these, 70% must be overseas and 30% Singaporean (Appendix A). A further, as yet unspecified number of students will be acquired through virtual enrolments. An investment of \$8.9M followed that decision, to prepare research facilities and recruit new Deans and Professorial level staff (Appendix A). In addition, a \$60M investment from an Australian consortium will fund the development of a 600-bed student residence, adjacent to the new campus: the facility will open in July 2007.

The policy framework is establish and operating (Appendix D), together with the programme documentation for all current degrees, new Memorandum and Article of governance, Human Resource Plan etc., So, almost everything is in place; all that is left is the political will to square the circle. So why hold back?

The *University of the Arts* will be devoted exclusively to education and training in the arts. Within this community of artists the process of learning engages, refines, and articulates all of our creative capabilities. LASALLE-SIA was among the first to contribute to the formation of a tradition in arts education in Singapore. It will continue to develop interpreters and innovators who influence the dynamic culture of Singapore.

The aim is to educate and professionally train artists in the Visual and Performing arts, in Design, in Media, and in writing; to grant degrees, diplomas, and Certificates in the arts; to provide educational programmes centred in the arts to multiple populations; to encourage relationships among between the arts; to promote the highest standards in creativity and scholarship; to prepare artists who will contribute responsibly to our culture; to challenge students to think critically, joining knowledge and skill to their individual and collective creative vision; to anticipate and to cultivate new Art forms as they emerge and to play an active part in positioning Singapore as a world-class creative hub.

The *University of the Arts* Singapore will offer practise based research, education and training across a broad spectrum of artistic disciplines. We serve the creative community of Singapore in which we reside, professions for which we prepare new members, and ultimately the society whose culture we both sustain and advance.

The university's goal is to direct each student's quest for creative self-expression towards a productive role in society. The programmes will develop the student's talent, aesthetic sensibility, conceptual and perceptual acumen, cultural awareness, and professional expertise. The curricula integrate specific knowledge and skills needed for technical mastery of the various arts disciplines with a significant examination of conceptual and humanistic studies.

General Pedagogy

Students experience a range of teaching and learning methods, consistent with the variety of course elements and the varied traditions through which the teaching of the disciplines has evolved. The following methods apply to all students, although in practice the balance of the individual experience may vary.

Tutorials: individual learning

One-to-one tutorials are the core means of assisting and monitoring students' progress, especially as their work takes increasingly individual directions. At key points the tutorial takes the form of a review. In daily practice any substantial discussion of work and work-related issues is regarded to as a tutorial, so boundaries can seem blurred. At its most formal, the tutorial provides an opportunity to pause and reflect away from the pressures of the studio and workshop, and to discuss new directions and new strategies for individual study. The Atelier System, which is defined below also uses tutorials, but less formally. Early tutorials with the Professor, during the Induction and Diagnostic element are particularly important in establishing the student within the academic framework and, as far as possible, determining the direction of studies. The one-to-one tutorial approach is essential to the Personal Project, but is also used in the early phases of the Course Project or Negotiated Project. It is also a special feature of the Master class, as visiting artists spend considerable time with each student discussing past work and future intentions. The tutorial is the standard method of assisting the student to develop the Dissertation and the Project Report. One-to-one tutorials with personal tutors or others may occur either formally or

informally at the instigation of either party at any time. Tutorials with a group of tutors are scheduled at regular intervals.

Atelier System: individual and group learning

An artist's studio-school, where a trained painter teaches the skills of his profession to a small group of qualified students. Common in art education, it is a late seventeenth to nineteenth century modification of an earlier apprenticeship system.

The term *Atelier* is French for *artist's studio* is taken from the 19th century French art academies. Art students at that time would study under the supervision of an established artist to learn how to paint, while also attending the *Ecole des Beaux Arts* where they would learn how to draw. The foundation of these programs was an intense study of nature and the emulation of their master artist. Students became adept at observation, theory, and skills. The 19th century French schools considered the Italian Renaissance to be the pinnacle of artistic endeavour and sought to closely reconstruct the education artists would have received in that time, even sending their finest students off to study in Rome. The artists of the Italian Renaissance were astonished by the beauty of the sculptures being unearthed in their own day dating back to the time of ancient Rome. They sought to learn from the ancients through emulating the simplicity and design of their work. The Romans in turn shamelessly emulated the ancient Greeks. Intended for long-term students, the atelier equips students with the necessary skills to create well-designed and accurately executed drawings and paintings. As each new skill is acquired, new and more challenging projects are assigned. A strong emphasis is placed on precise observation of proportion, shape, tonal value, and colour. Work is done from the model, cast, and still life.

The atelier system is the traditional form of teaching and learning in the arts and crafts. It is generally accepted as a formative introduction to the community of professional practice. Atelier System describes the situation in which, as fellow professionals, tutors and visitors interact informally with students, and students with each other, in the studios and workshops, as distinct from the more formal timetabled tutorials and reviews. Contact is immediate and governed by the needs of the moment, often very practical. Students learn informally but effectively, and achieve results very quickly in this situation. They have an opportunity to gain valuable insight into the special skills, motivations, priorities and standards of established practitioners. Students as a group share experience and learn from each other. Teachers, they are always practitioners, discuss individual students' work, sometimes at the bench, sometimes in

a quiet place, suggesting possible directions, solutions to problems. They occasionally give practical demonstrations or provoke ad hoc discussion amongst groups of students. Elements in which this method is used include: Induction and Diagnostic; Technical Extensions; Master class; Course Project; Negotiated Project: Personal Project.

Critiques: group learning

A critique is delivered by a member or members of staff or visitors and addresses the work of individual students in the presence of the whole group. Discussion is encouraged. Critiques are primarily a means of articulating a response or challenge to individual student work; but also as a means of encouraging critical analysis, of developing verbal presentation skills and of stimulating discussion within the group.

Personally Directed Study: individual learning

A great deal of time is spent on personally directed study - a major feature of our programme. Much of the work of a postgraduate student is self-directed. Students are expected to show considerable individual responsibility and initiative, discovering and following up personal avenues of exploration, whether prompted or not. This ensures that the teacher-student relationship remains fresh and constructive. It is also important in preparing the student for the demands and strategies of professional life.

To this end, the *University of the Arts* must gather and retain a distinguished teaching faculty offering a breadth of professional expertise. Their scholarly work and artistic exploration should have national and international profile for the institution. Our programmes seek to stimulate and influence not only our students, but also, the very disciplines that we practice. In its broadest conception, university education is a process of acquiring, creating, and passing forward human knowledge and culture. Like other activities that are natural and instinctive, learning can itself be a great source of personal satisfaction and pleasure, just as it is also necessary to survival. In fact, the process of learning about ourselves and our environs so satisfying to the human species that we have accumulated knowledge in abundance, with far more variety, depth and detail than any of us individually can expect to master even in the narrowest of subjects. Universities claim to be the generators and repositories of all such knowledge. A *University of the Arts* can be a regional magnet for Research and creativity; a crucible within which creative energy converts raw talents into the refined and moulded

innovators that will be a beacon in the region. A key part of that challenge is the generation of new knowledge by attracting the best researchers and practitioners.

Economic Development Board

For LASALLI-SIA College of the Arts to change to LASALLE *University of the Arts* Singapore: U^ARTS© the institution will need to continue to operate in both sectors: Private and Public. Much growth and change will still be required; particularly in the capacity to attract and retain international students; maintain a research profile and sustain expansion.

LASALLE has a common vision with EDB:

We define the creative industries as those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio (DCMS, 2002).

There are two aspects to cultural products. Physically, they are usually simple: a reel of film, a CD, a computer disk, a sheet of printed-paper. But their value lies in their content, in their meaning, or what they represent. The content could be a film, a story, a photograph, a game or a pop song, and it might be entertaining or persuasive or informative or attractive. It is this information that has value, not the physical object that carries it.

Even with a designer T-shirt or a piece of jewellery, it's the style, the design that counts, not the cloth or the metal. Because cultural products are information-based, the rapid advance of digital technologies and the globalisation of communications networks have made the cultural sector one of the fastest growing in the world. Many of today's most successful companies are broadcasters, publishers, entertainers and games designers, and they are growing fast. In the world's advanced economies these sectors are showing annual growth rates between 5% and 20% (DCMS, 2002).

The world's biggest companies in 1950 were all industrial manufacturers and raw materials suppliers: Ford, Standard Oil, General Electric, Philips, General Motors (DCMS, 2002). Now there are some completely new names in the list of top

companies: Time Warner, Disney, Bertelsmann, News Corporations, television broadcasters, publishers, and entertainers. Today, culture is big business.

Raw information, data, is plentiful in the information economy. What is valuable, and what it takes great skill to make, is knowledge: meaning, content, style, ideas, plans, stories, concepts, designs, fashions: parcels of meaning that people can understand, use, value or love. These parcels, or artefacts, are what the cultural industries make. In a very literal sense, the cultural industries, and the artist-entrepreneurs at the heart of them, are the manufacturers of the intellectual economy. The creative and media industries continue to benefit from high growth rates and expanding global markets. The communications revolution, increasing bandwidth and the advent of digital networks are creating new global markets, multiplying outlets and increasing consumer demand. As incomes and literacy levels rise throughout the developing world, so does the audience for English language content and consumers of innovation and design.

Economic Development Board objectives for U^ARTS:

- To project LASALLE as a provider of high quality arts education at degree level to an expanded international market;
- To position LASALLE alongside other international institutions operating in Singapore;
- To attract significant numbers of overseas students to Singapore to study Art, Design and Performing arts at undergraduate and postgraduate levels;
- To provide world-class research facilities in Art, Design, Media and Performing arts;
- Doubling of current student numbers to 3000 by 2008 and 4,500 by 2010;
- *eLearning* numbers circa 3,000 by 2010;
- Major growth in overseas student numbers to 70% of total;
- Commensurate increase of academic and administrative staff;
- Establishment of partnerships with international educational providers and commercial organizations.

The intention is to see modest growth in Ministry of Education funded provision; but in degree and higher degree provision an ambitious expansion plan will be required to raise the student population beyond 3,000 from the present 1500. The figures below indicate a number of entirely new degree programmes integrated with,

and arising from, current diploma/degree provision, offering a seamless pathway from Foundation to MA. The pathway has a number of potential exit points:

- Foundation Certificate
- Diploma of higher education/diploma (Double award)
- BA (Hons)/Bed (Hons)
- MA/ MPhil/MEd
- PhD

All within a recognised credit point system, e.g., 360 Credits = BA (Hons).

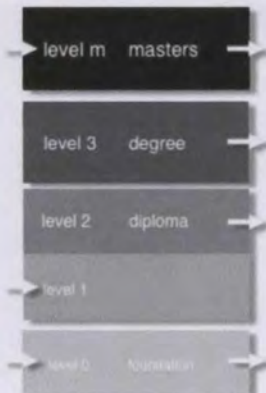
Academic Structure

From 2006, Ministry of Education funded diplomas will only be available to Singaporeans. Foreign students will be enrolled exclusively in non-funded provision. A mixed economy will prevail, as detailed below; but having won the battle to establish a *University of the Arts*, we will begin the fight for our fair share of university funding for teaching and for research:

Table 8 Credit Point/Funding Structure (Ely 2003)

	Level 0	Level 1	Level 2	Level 3	Level M	Level P	Government Funded
Foundation	0						Yes
HD/Diploma		120	240				Yes
BA(Hons)		120	240	360			No
PGDip					480		No
MA					600		No
PhD						840	No

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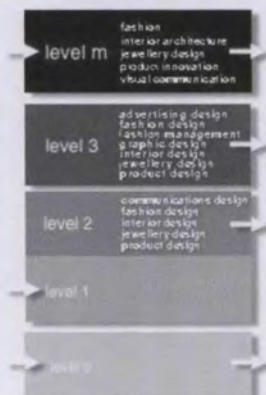


a c a d e m i c f r a m e w o r k

Professor Robert Ely FRSA

Figure 24 Academic Framework

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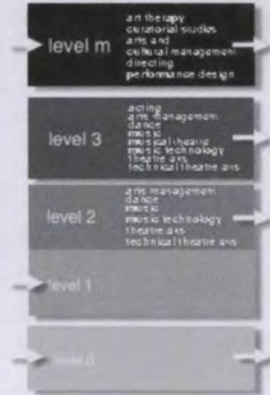


f a c u l t y o f d e s i g n

Professor Robert Ely FRSA

Figure 25 Faculty of Design

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faculty of performing arts and integrated studies

Professor Robert Ely FRSA

Figure 26 Faculty of Performing Arts and Integrated Studies

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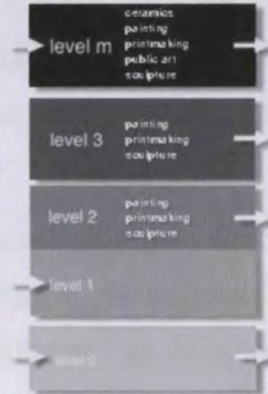


faculty of media arts

Professor Robert Ely FRSA

Figure 27 Faculty of Media Arts

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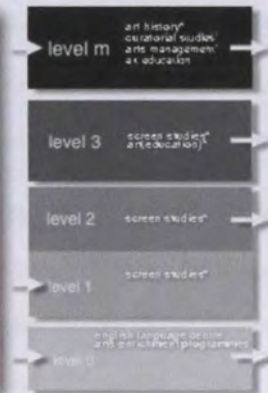


faculty of fine arts

Professor Robert Ely FRSA

Figure 28 Faculty of Fine Arts

UARTS.®



faculty of flexible learning

Professor Robert Ely FRSA

Figure 29 Faculty of Flexible Learning

Faculty of Flexible Learning: a development illustration

This development proposed a flexible learning strategy for the *University of the Arts* to make the best, most effective use of alternative modes of study to the benefit of students and staff. Considerable enhancement to the learning opportunities offered to current and potential future students will be made through the provision of a range of flexible study options, such as *eLearning*, distance learning and a combination of on/off campus modes etc.,

In particular *eLearning* is a tool which can provide greatly enhanced teaching and learning opportunities for students, whether by enriching the experience of campus based students or providing a welcoming and effective teaching and learning environment for off campus students. In this respect *eLearning* is very different from distance learning, which has traditionally concentrated on the off-campus student.

However, flexible learning implies just that. The *University of the Arts* should consider moving towards an, *anytime anyplace* level of flexibility and ensure that options for study are appropriate to student needs and take into account available resources. As such, while using electronic means for delivery may be appropriate in one programme it may not be in another. Therefore, consideration should be given to using a wide range of flexible options that respond to circumstances and context.

Once flexible learning is embedded into the *University of the Arts* it is expected that it will become embedded in all relevant existing institutional strategies.

Flexible modes and in particular *eLearning* have the potential to instigate and drive major cultural change within *University of the Arts* in areas such as wider pedagogic issues in teaching and learning, student support, staffing and resources.

The Flexible Learning strategy should be driven by the needs of the *University of the Arts*, its staff and students, not the imperatives of new technology. While *University of the Arts* has a solid learning and teaching foundation for the embedding of flexible modes, the Flexible Learning Strategy seeks to make more explicit the necessary developments required to embed specifically *eLearning*. It is recognised that the drivers for the adoption of flexible modes such as *eLearning* are both internal and external to the *University of the Arts* and that they act at an institutional, faculty, programme and individual level. The overall effect is hard to judge, as the drivers will combine to greater effect as well as cancelling each other out, depending on time and circumstance. The student experience at the *University of the Arts* is well regarded

amongst its students. As such, a rich and diverse set of campus-based programmes ensure that students participate in student centred programmes which are viewed as critical to the creative and performing arts. The danger of not implementing this flexible learning strategy is to have alternative modes of study and *eLearning*/distance materials and support which do not reflect the quality standards and values that is the aim of face-to-face teaching at the *University of the Arts*.

Key objectives

Within a three to five-year period, the *University of the Arts* will have developed a Student portal where each programme shall have as a standard an accepted web element to enhance the student learning experience and developed and tested route to support the development and maintenance of modules and programmes having a significant *eLearning* component. Having embedded a sound pedagogic model for the development, usage and evaluation of quality assured *eLearning* across the *University of the Arts* offerings, it will have recognised and supported the specific resource demands that the effective use of *eLearning* makes and will have adapted existing systems and processes to enable *eLearning*.

A successful strategy will have developed and responded to an appropriate Copyright and Digital Copyright agreement and process providing support and guidance to academic staff on making effective use of *eLearning*, through systematic and targeted staff development. Together with the provision, through research, knowledge and information about *eLearning* that is relevant and useful in the learning and teaching context, to have a support structure which is enabling and motivating, and which aids academic staff in finding the most effective way of developing, delivering and assessing the learning in modes; providing access to educational technologist/instructional designer services for those programmes which are deemed to bring the greatest benefit to the *University of the Arts* aims for learning and teaching.

Having recognised and supported the specific resource demands that the effective use of *eLearning* makes and will have adapted existing systems and processes to enable flexible modes it will be necessary to put in place protocols, which clearly identify the opportunities, and benefits of pursuing *eLearning* solutions, which will enable judgements to be made, on which developments, should be supported by the *University of the Arts*; ensuring, where appropriate, staff contracts reflect the different nature of *eLearning* in areas such as development and contact hours and to ensure that

associated support within the wider Managed Learning Environment for learners and staff are available and appropriate for the context of the *University of the Arts*.

Outcomes for the University of the Arts

- Student portal for home and overseas students that represents a *one stop shop*;
- Demonstrably improved student learning experience evidenced by enhanced recruitment and retention;
- New income streams from wholly e-based programmes;
- New income streams from mixed-mode based programmes;
- Enhanced administrative processes for staff;
- Enhanced support for overseas students, using e-based induction and preparation materials;
- Provide enhanced support for selected student cohorts before they start their formal study such as overseas students. Ensuring multiple published formats of content in order to respond to varied student contexts;
- Measurable return on investment in infrastructure;
- Increase the skills base of staff in learning, teaching and research;
- Integrated and embedded systems to support learning and teaching through *eLearning*;
- Enhanced profile and visibility, internationally.

eLearning is an important development for the *University of the Arts* as part of a strategy of global outreach and being larger than it appears, since real students can still be counted in a virtual environment.

Table 9 Business Plan

PROGRAMMES	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010
1) ONLINE PROGRAMMES					
Flex Learning Prog					
Total Income	80,050	348,000	376,000	404,000	432,000
Less Total Costs	132,500	241,470	249,658	203,204	212,129
Total Gross Surplus	(52,450)	106,530	126,343	200,796	219,871
Less Operating Exp (5% of income)	4,003	17,400	18,800	20,200	21,600
Total Net Surplus [A]	(56,453)	89,130	107,543	180,596	198,271
Perf Arts & Int St Prog					
Total Income	-	182,000	350,000	462,000	518,000
Less Total Annual Support Costs	30,000	37,750	40,538	44,364	46,233
Less Total Annual Devt Costs	150,000	113,440	22,400	22,400	22,400
Total Gross Surplus	(295,000)	(184,190)	68,313	152,548	202,545
Less Operating Exp (5% of income)	-	9,100	17,500	23,100	25,900
Total Net Surplus	(295,000)	(193,290)	50,813	129,448	176,645
Media Arts Prog					
Total Income	-	98,000	196,000	252,000	
Less Total Annual Support Costs	10,000	24,000	28,025	30,576	32,155
Less Total Annual Devt Costs	25,000	107,240	14,480	15,680	15,680
Total Gross Surplus	(55,000)	(128,240)	54,745	103,056	125,343
Less Operating Exp (5% of income)	-	4,900	9,800	12,600	14,000
Total Net Surplus	(55,000)	(133,140)	44,945	90,456	111,343
Fine Arts Prog					
Total Income	120,000	310,000	380,000	450,000	450,000
Less Total Annual Support Costs	15,000	24,500	27,250	30,013	30,288
Less Total Annual Devt Costs	70,000	50,240	52,480	44,720	44,720
Total Gross Surplus	35,000	197,760	260,895	333,924	331,581
Less Operating Exp (5% of income)	6,000	15,500	19,000	22,500	22,500
Total Net Surplus	29,000	182,260	241,895	311,424	309,081
Total Net Surplus for Online Prog	(377,453)	(55,040)	445,195	711,924	795,340
2) ENGLISH LANGUAGE CENTRE					
Total Income	307,000	515,500	697,500	960,000	1,222,500
Less Total Direct Costs	40,000	105,000	117,250	139,613	142,093
Total Gross Surplus	267,000	410,500	580,250	820,388	1,080,407
Less Operating Exp (5% of income)	30,700	51,550	69,750	96,000	122,250
Total Net Surplus [B]	236,300	358,950	510,500	724,388	958,157
3) CONTINUING EDUCATION					
Total Income	256,360	282,814	312,036	344,322	379,998
Less Total Direct Costs	133,600	133,600	130,000	128,761	123,846
Total Gross Surplus	122,760	149,214	182,036	217,561	256,152
Less Operating Exp (5% of income)	25,636	28,281	31,204	34,432	38,000
Total Net Surplus [C]	97,124	120,933	150,832	183,128	218,152

FACULTY OF FLEXIBLE LEARNING NET SURPLUS*					
Net Surplus from FL Programmes [A+B+]	276,972	569,013	768,875	1,088,111	1,374,580
Faculty Salaries**	459,332	500,000	550,000	600,000	650,000
Faculty Net Surplus	(182,361)	69,013	218,875	488,111	724,580

*excludes net surplus due to faculties of Perf Arts & Int St, Media Arts and Fine Arts

**includes salaries of Dean, Eng Prog Leader, Cont Ed Prog Leader, Admin Exec - not accounted for at prog level

Initial Capital Investment					
ELS Integrat	100,000				
Software ELS	100,000				
Hardware	50,000				
English Language Laboratory	50,000				
Total	300,000				
Ongoing Capital Investment					
ELS	3,600	83,600	83,600	83,600	83,600
English Language		10,000	10,000	10,000	10,000
Total	3,600	93,600	93,600	93,600	93,600
Grand Total	303,600	93,600	93,600	93,600	93,600

Current Staff Profile

Gender	No. of Staff	Staff %
Male	62	43.1%
Female	82	56.9%
Total	144	100.0%

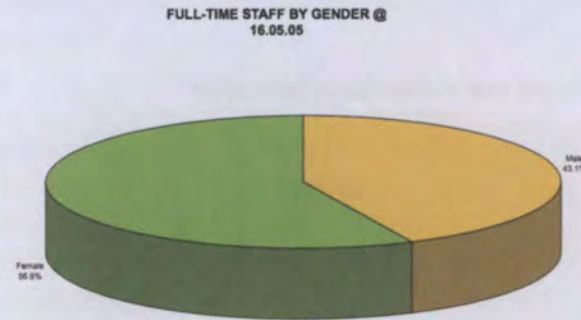


Figure 30 Full-time Staff (All)

Gender	No. of Staff	Staff %
Male	31	53.4%
Female	27	46.6%
Total	58	100.0%

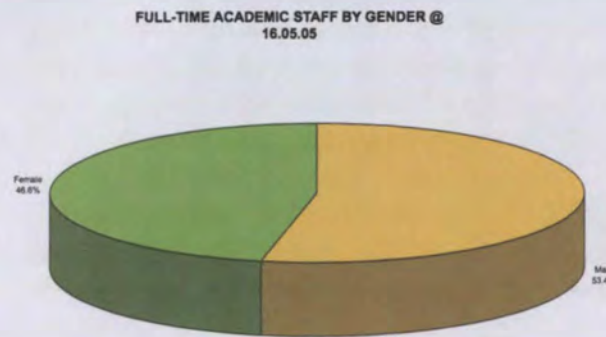


Figure 31 Full-time Staff (Academic)

Age	No. of Staff	Staff %
26 - 30 years	5	8.6%
31 - 35 years	14	24.1%
36 - 40 years	23	39.7%
41 - 45 years	9	15.5%
46 - 50 years	2	3.4%
51 - 55 years	3	5.2%
56 - 60 years	1	1.7%
61 years & above	1	1.7%
Total	58	100.0%

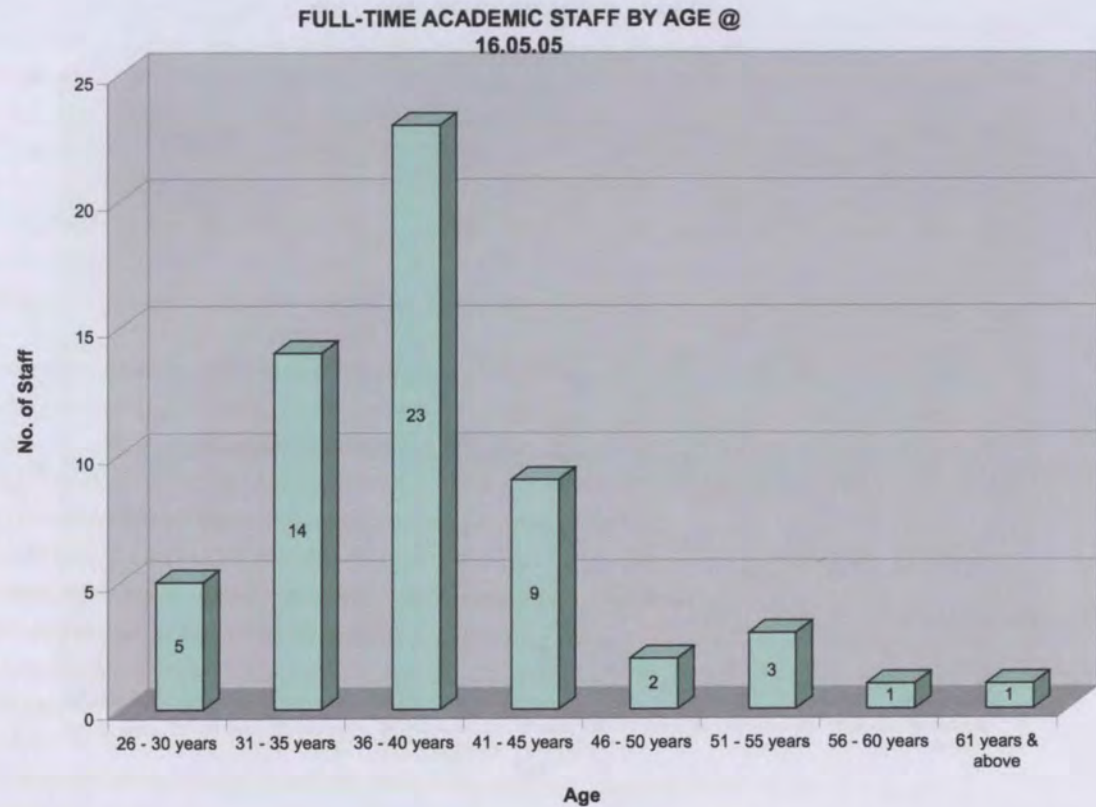


Figure 32 Full-time Staff by Age (Academic)

Age	No. of Staff	Staff %
21 - 25 years	8	5.6%
26 - 30 years	21	14.6%
31 - 35 years	33	22.9%
36 - 40 years	37	25.7%
41 - 45 years	21	14.6%
46 - 50 years	6	4.2%
51 - 55 years	7	4.9%
56 - 60 years	6	4.2%
61 years & above	5	3.5%
Total	144	100.0%

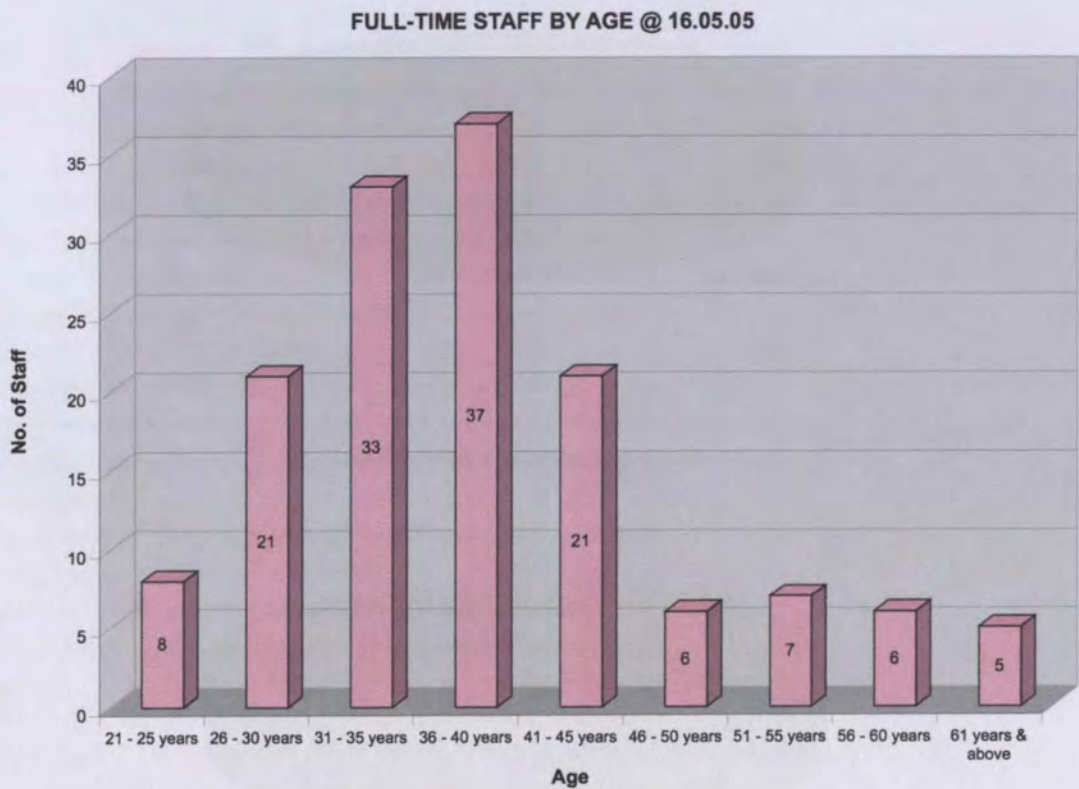
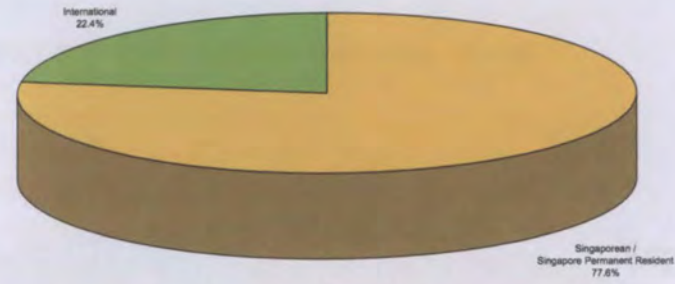


Figure 33 Full-time Staff by Age (All)

Nationality	No. of Staff	Staff %
Singaporean or Permanent Resident	123	85.4%
International	21	14.6%
Total	144	100.0%

FULL-TIME ACADEMIC STAFF BY NATIONALITY @ 16.05.05



Nationality	No. of Staff	Staff %
Singapore Permanent Resident	45	77.6%
International	13	22.4%
Total	58	100.0%

FULL-TIME STAFF BY NATIONALITY @ 16.05.05

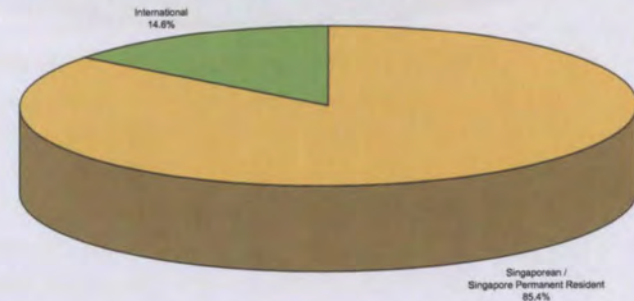


Figure 34 Full-time Staff by Nationality (Academic:upper/All:lower)

Qualifications	No. of Staff	Staff %
Doctorate	3	2.1%
Masters	39	27.1%
Bachelor	58	40.3%
Diploma	21	14.6%
GCE	10	6.9%
Others	13	9.0%
Total	144	100.0%

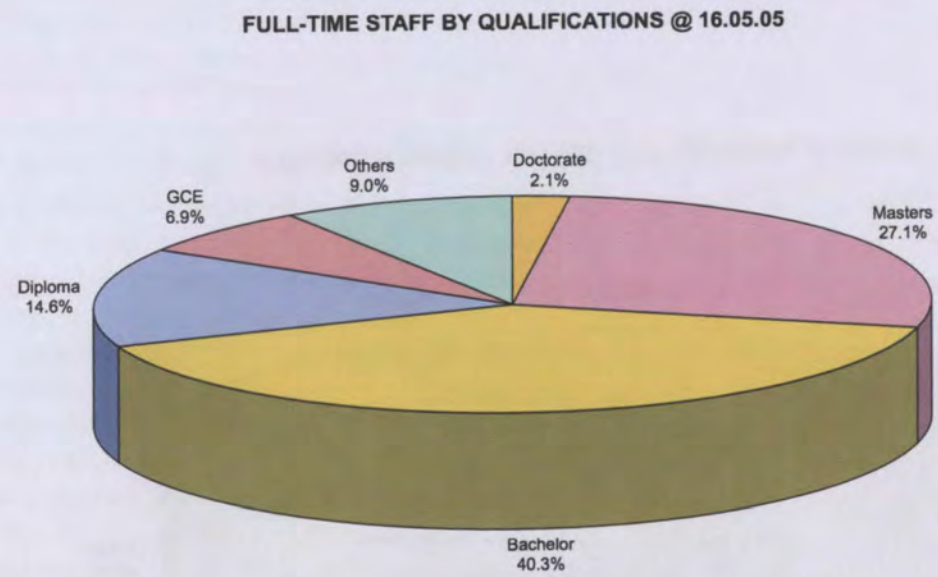


Figure 35 Full-time Staff by Qualification (All)

Qualifications	No. of Staff	Staff %
Doctorate	1	1.7%
Masters	34	58.6%
Bachelor	17	29.3%
Diploma	5	8.6%
High School	1	1.7%
Total	58	100.0%

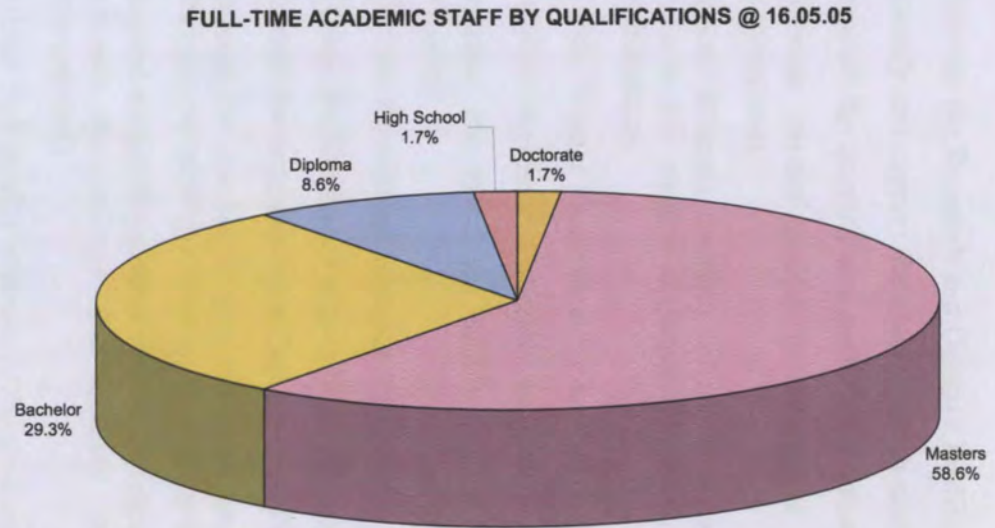


Figure 36 Full-time Staff by Qualification (All)

Research

Singapore does not have an equivalent to the United Kingdom, Research Assessment Exercise. So, it is left to a University of the Arts to develop an RAE of its own. In the proposed *University of the Arts*, research will:

- Enhance the Research and Creative Profile
- Identify and support the main research and creative strengths
- Increase the quantity and quality of the research and creative output
- Promote greater public awareness of the research and creative achievements
- Initiate strategic research links and collaborations with other leading research and creative organizations, nationally and internationally, and with industry.
- Enable Greater Research and Creative Output
- Improve the research infrastructure and resources
- Improve the efficiency of the use of existing research funds and resources
- Increase the external research and creative activities funding
- Expand the Graduate Programmes and Profile
- Expand the number of graduate research Programmes and students
- Expand the *number* of graduate research Programmes offered through strategic partnerships between the academic and research divisions
- Expand *range* of graduate research Programmes through collaborations between the college and external institutions (both local and international)
- Attract high quality students to the graduate research Programmes
- Ensure high standards of graduate supervision and research environment
- Develop research activities that support and enhance the graduate Programmes
- Contribute to the Strategic Development of Creative Industries
- Identify existing creative industries and align them with the educational, research and creative initiatives
- Enable the development of new industry niches for creative applications through strategic partnerships
- Enable the development of new creative industries by our alumni and students through specialized incubators.

Research and Creative Practice Index

On the other hand, engaging art-making as research does place demands upon it that are likely to affect it as a process (Hanrahan, 1998).

All Faculty staff in the *University of the Arts* will be expected to undertake research, creative and professional practices that exemplify and enhance their professional standing in their respective fields. The *University of the Arts* will encourage and seek to actively support such research and creative activities of its academic staff through the research and creative practice index. Research and creative practices result in some tangible outcomes that can then be assessed for its academic, creative and professional merits. In order to acknowledge and evaluate the research and creative practices of the academic staff, an evaluation system is will be necessary. The system would maintain accurate records of all research and creative outcomes of academic staff through a newly established Research and Creative Practice *Index*. The index will show the total research and creative output of particular staff. This index is established by accrediting each of their relevant research and/or creative activities with an appropriate score, ranging from 0.5-5 credit points, which are totalled up once a year to derive the *Annual Index* of each individual researcher. The evaluation and accreditation of each research and creative activity and its outcomes are based on a credit system that will clearly acknowledge and gives appropriate weighting to several factors including:

- The nature of outcomes;
- The levels of engagement;
- The collaborative arrangements;
- The professional standing;
- The international recognition;
- The originality;
- The commercial viability;
- The supporting institutions;
- And any other factors that affect an overall assessment of the value of the outcomes.

The Annual Index of individual staff would attract financial incentives that would be granted to staff at the end of each yearly review. The total number of credits earned by the researchers of each Faculty would also accrue to financial rewards for those Faculties that they may use in research-related expenditure.

Categories of Research and Creative Practices

The *University of the Arts* would need to acknowledge a wide range of research and creative activities as well as of the peculiarity of each of their outcomes. In view of

this, the following list of activities could be regarded as constituting research and creative practices:

Publications

This refers to publication of research and/or creative writings in academic journals, sole authorship of academic and/or art monographs, which must be a substantial volume of not less than a hundred pages, arts magazines, web publications, art catalogues, exhibition ephemera, etc. The research and creative merits of these publications would be assessed on the basis of several considerations including the review processes: peer review, expert review, international membership of reviewers and the international status of publishers.

Creative production of Art Works

This refers to the creation of a body of works or an individual work through some form of systematic exploration and materialization of artistic concerns. The category seeks to acknowledge the fact that not every work produced by an artist gets to be exhibited or performed immediately as the exhibition and performance opportunities are far lesser than the amount of art works produced and the number of artists competing for those opportunities. However, it is also important to note that a completed body of works is critically evaluated and its aesthetic value ascertained ultimately when it is exhibited or performed for a community. Since the artistic process is as crucial to the creative production as what results from this process as a final product, this category would include not only finished works but would take into account the various processes undertaken in working towards a final work not yet realized. The processes would be assessed by way of a body of research, supporting and preparatory materials, which may include initial sketches, test pieces, first drafts of scripts, drawings, research literature, storyboards, visual and/or auditory documentation. While there are acknowledged differences in the creative productions and processes of the visual and performing arts as well as of design, for the purposes of evaluation, it would be generally agreed that a substantial body of works would be valued more highly than an individual piece. A substantial body of works in the visual arts and design may refer to a series of works held together by and issuing from a specific set of concerns and ideas, while in the performing arts it could be represented by a complex performance event involving the artist in multiple creative capacities. A singular individual work is one that does not belong to a continuing set of concerns that

the artist has been and/or is likely to work on and therefore is likely to be a 'one off' work in the artist's oeuvre.

Exhibition of Art Works

This involves the formal exhibition of one's creative works through a public platform that is accessed by a general public and/or specific community. These include exhibitions staged at art galleries, museums and in public spaces designated temporarily or permanently for the display of creative works as well as web exhibitions. There is therefore no distinction made between galleries, web sites and public spaces for the showcase of arts in the credit system. In accrediting the exhibitions of creative works, careful consideration would be made of the number of new works; number of participants; curatorial discretion of exhibition venue organizers; extent and source of curatorial discretion exercised in the choice of works and; the travel status of the exhibition. It is normally the case that a substantial body of works on exhibition is accredited higher than an individual work. However, on a case-to-case basis, single installation works that show evidence of a substantial amount of preparatory work and supporting materials would be considered as representing a substantial body of works. A general assumption also is that an exhibition would usually consist of a substantial body of new works, where the works have been made in the last eighteen months or so. However, in cases where this is not the case, for example, where the number of new works in the exhibition is less than 20% of the total works shown, a generic 1.5 credit reduction to the standard credit would be made. This means that if one would have had received 5 points for an exhibition of new works, they would receive 3.5 instead for an exhibition consisting of less than 20% of new works. It is generally agreed that a solo exhibition involves significant amount of preparation and work and thus should be accorded higher credits. It is useful in this credit system to not simply accord a higher credit to exhibitions held in spaces that are believed to have certain prestige or reputation in the community. This shifts the evaluation from assessing an abstract notion like reputation of spaces to the more clearly verifiable *curatorial discretion*. Thus, an exhibition where the gallery staff hosting the show, an appropriately qualified designate or the artist themselves have not exercised some curatorial discretion would be considered *non-refereed* insofar as the works have not been subjected to some form of professional scrutiny and selection. The credit system does not make any distinction between a local exhibition venue and an

international one; as such distinctions are usually based on highly contentious notions of reputation.

However, the credit system in acknowledgement of the significant international impact and reach of international art festivals like biennales, triennials and prestigious annual exhibitions for specialized art forms would accord a significant credit to staff exhibiting in such events. A full list of such international art festivals determined by the extent and form of curatorial discretion, extent of international and/or regional participation and track record of these festivals to attract and showcase the best practitioners in the arts is appended herewith. Following the earlier point on the number of new works, travelling exhibitions would get the credit earned in the inaugural exhibition of the travelling show plus a 1.5 point reduction from this credit for subsequent venues. This accredits the peculiar difficulties of setting up and showing in each new venue while acknowledging the fact that works are not new in each venue. However, in cases where each exhibition of a travelling show are substantially different in terms of works shown, there would be no 1.5 point reduction, for example, a site-specific installation which is significantly different in each setting.

Performances showcasing Art Works

This involves the formal performance of one's creative works through a platform that is accessed by a general public and/or specific community. These include performances staged at major performance venues, in public spaces designated temporarily or permanently for such performances, specially commissioned screenings as well as web showcases. There is therefore no distinction made between the different spaces for performances in the credit system. In accrediting the performances, careful consideration would be made of the number of new works; number of participants, whether it is a solo or group performance; artistic direction exercised by the performance organizers / venues, referee status; extent and source of artistic direction exercised in the choice of works and the travel status of the performances.

It would be accepted that a performance usually represents a new work, where the work has been conceived and prepared for in the last eighteen months or so. It is also generally acknowledged that there may be more than one performance of a work. Thus, multiple performances of the same work performed in a particular context would not attract multiple credits for each performance. However, if this same piece would be credited for each new context it is presented in, for example, a work performed with Singapore Symphony Orchestra and then later performed with the Wind Symphony

would attract separate credits. It is noteworthy though that in such cases, where the performance is another instantiation of a previously performed work in an entirely different venue and context, a generic 1.5 credit reduction to the standard credit would be made. This means that if one would have had received 5 points for a first time performance, they would receive 3.5 instead for any other instantiation of that performance in an entirely different venue and context. It is generally agreed that a solo performance involves a significant amount of preparation and work and thus should be accorded higher credits.

However, substantial involvement in a collaborative group performance would also be acknowledged as almost equivalent to a solo performance. It is useful in this credit system to not simply accord a higher credit to performances held in spaces that are believed to have certain prestige or reputation in the community. For example, instead of giving higher points to an artist who has performed in the Esplanade as opposed to one at the university of the Art's Studio Theatre, it may be more useful to assess the performances in accordance with the *artistic discretion* exercised by both venues and thus designate the shows in these spaces as *refereed* shows. This shifts the evaluation from assessing an abstract notion like reputation of spaces to the more clearly verifiable *artistic discretion*. Thus, a performance where those hosting the show or an appropriately qualified designate have not exercised some artistic discretion would be considered *non-refereed* insofar as the works have not been subjected to some form of professional scrutiny and selection. The credit system also does not make any distinction between a local performance and an international one; as such distinctions are usually based on highly contentious notions of reputation. However, the credit system in acknowledgement of the significant international impact and reach of certain international art festivals and events would accord a significant credit to staff exhibiting in such events. A full list of such international art festivals determined by the extent and form of artistic discretion, extent of international and/or regional participation and track record of these festivals to attract and showcase the best practitioners in the arts is appended herewith. Following the earlier point on the number of new works, travelling performances would get the credit earned in the inaugural performance of the travelling show plus a 1.5 point reduction from this credit for subsequent venues. This accredits the peculiar difficulties of preparing for and performing in each new venue while acknowledging the fact that works are not new in each venue.

Curatorial Work in Exhibitions and Art Programmes

Curatorial work refers to the exercise of significant curatorial discretion and direction in the selection, conceptually informed compilation and formal presentation of creative works.

This category seeks to clearly acknowledge curatorial work as a significant research and creative practice. Sole curatorial roles as Principal Curators are generally considered to involve substantially more responsibility, work and preparation than contributing curator roles and thus would receive a higher credit. Principal curator is one who sets the conceptual framework and is overall in charge of the artistic direction and operational execution of the exhibition. Co-Curator is who jointly sets the conceptual framework and is overall in charge of the artistic direction and operational execution of the exhibition. Contributing curator is one whose role is to select a number of artists/art works in accordance with a conceptual framework set by the principal curator. There would be no difference in the credits attracted by the role of the Principal Curator and that of Co-Curator, as there is no difference in the responsibility to the conceptual and operational duties involved in the exhibition. However, the role of the contributing curator generally attracts a lower credit. In some cases where the designation of Artistic Director is used even though the capacities in which the appointee would function is primarily curatorial, the credit given would be equivalent to that of Principal Curator. There will be no distinction made between curatorial work engaged based on supposed reputation of venues. Thus, it would not make a difference in credits earned whether one curates an exhibition at the *Singapore Art Museum* or the *Earl Lu Gallery*. As in all the previous categories, the weighting would differ in accordance with the level of engagement involved as well as on whether there are refereeing mechanisms that indicate that the work is subjected to professional scrutiny. The refereeing mechanism in curatorial work is difficult to ascertain, as there are no referee systems or conventions. Thus, the Office of Research would have to seek the advice of an expert panel to peer-review a particular curatorial work and ascertain whether it has exercised the discretionary processes normally expected of a curated exhibition. Such peer review would be undertaken within one month of the submission of the necessary documentation for the exhibition. Curatorial work undertaken at local and international exhibitions would normally attract similar credits. However, the credit system in acknowledgement of the significant international impact and reach of certain international art festivals and events would accord a significant credit to staff involved

in curatorial work at such events. A full list of such international art festivals determined by the extent and form of artistic discretion, extent of international and/or regional participation and track record of these festivals to attract and showcase the best practitioners in the arts is appended herewith.

Curatorial work on travelling exhibitions would get the credit earned in the inaugural exhibition of the travelling show plus a point reduction from this credit for subsequent shows. This accredits the peculiar difficulties of preparing for each new venue while acknowledging the fact that work involved is not entirely new in each venue. However, in the rare case where the curatorial work on each exhibition instalment of a travelling show is substantially different in terms of works shown and/or done, there would be no point reduction.

Choreographing, Directing or Conducting a Performance

This refers to involvement in conducting an orchestral performance; choreography of a dance performance or directing a theatre performance accessed by a general public and/or specific community.

Artistic Direction of Performances and Performing Arts Programmes

This refers to significant artistic direction exercised in the conceptualisation, selection and actual production of performances and performing arts programmes. This includes artistic direction of arts festivals, performances, film programmes and public arts events.

This category seeks to clearly acknowledge artistic direction as a significant research and creative practice. Sole responsibility as Artistic Director is generally considered to involve substantially more responsibility, work and preparation than contributing roles such as Assistant Artistic Director and thus would receive a higher credit. Artistic Director is one who sets the conceptual framework and is overall in charge of the artistic direction and operational execution of the event. An Artistic Co-Director, who jointly sets the conceptual framework and is overall in charge of the artistic direction and operational execution of the performance, would not be credited differently from the Artistic Director. Assistant Artistic Director is one whose role is supportive and complementary to a conceptual and operational framework set by the Artistic Director. However, the role of the Assistant Artistic Director generally attracts a lower credit. There will be no distinction made between artistic direction undertaken, based on supposed reputation of venues. Thus, it would not make a difference in credits

earned whether one is in charge of the artistic direction of an event in the Esplanade or at the University of the Art's Studio Theatre. As in all the previous categories, the weighting would differ in accordance with the level of engagement involved as well as on whether there are refereeing mechanisms that indicate that the work is subjected to professional scrutiny. The refereeing mechanism in artistic direction is difficult to ascertain, as there are no referee systems or conventions. Artistic direction undertaken at local and international venues would normally attract similar credits. However, the credit system in acknowledgement of the significant international impact and reach of certain international art festivals and events would accord a significant credit to staff involved in contributing to artistic direction at such events. An assessment of such international art festivals with regards to the extent and form of artistic discretion, extent of international and/or regional participation and track record of these festivals to attract and showcase the best practitioners in the arts would be undertaken before accrediting participation in them.

Research and Development of New Insights, Products and Services

This refers to the research into and development of new insights, products and services either through:

- *The use of existing knowledge* in experimental development including design, where these lead to new or substantially improved insights and outcomes that in turn aid in producing new or substantially improved materials, devices, products and processes, including design and construction, or
- *The generation of new knowledge* that forms the basis for further research and development.

It is generally acknowledged that individual research and development is more difficult and therefore worthy of being credited higher.

However, as the *University of the Arts* seeks to actively encourage collaborative, interdisciplinary and multidisciplinary research amongst and between staff, such projects would attract a higher credit. Even within research projects, it is crucial to acknowledge the different levels of involvement by staff as principal researchers or as collaborators. A Principal Researcher and the Principal Co-Researcher are who are responsible for the conceptualisation, direction and operational execution of the research activities, including the management of logistical, financial and human

resources, while Research Collaborators are those who provide specialized inputs and expertise-specific directions to the research project as conceived by the principal researcher.

As the research process usually involves a significant amount of experimentation and trials before any tangible deliverables, it is important to acknowledge the ongoing processes in any research project or undertaking. Thus, credits would be accorded to various research processes and findings *that indicate clear and continuous progress towards the set research targets*. While the credit system acknowledges research processes, it also seeks to clearly reward research that issues in tangible deliverables like the development of a new product, service or aesthetic experience. In addition, it is also crucial to identify and accredit amongst these deliverables those that possess commercial application potential, given the concrete ways in which such deliverables can contribute to financially to the *University of the Arts*. As there is no single referee system that can be used to ascertain the research merits of all the possible research and development undertaken at the *University of the Arts*, the Office of Research would seek the opinions of expert reviewers. Such peer review would strive to confirm the merits, specifically, originality, innovation, feasibility, commercial viability, technological currency of the various research projects.

Presentation of Conference Papers, Seminars and Lectures

This involves the formal presentation, usually a verbal presentation complemented by visuals and sounds of a body of knowledge to a professional and/or general audience individually or in a group. There would be no difference made between such presentations based on venue whether international or local. The primary assessment of the merits of such presentations would be made by their referee status, usually verified by evidence of a clear peer and/or editorial review prior to acceptance of the presentations. The credit system would acknowledge the participation of staff as keynote speakers at professional conferences and symposia with higher credits as such invitations are usually accorded only to established practitioners and experts in their respective fields. In a similar vein, staff making presentations as invited speakers would be accorded higher credits. Where the presentation made by staff is simultaneously or subsequently published, staff would only receive the credit for either the publication or for the presentation, whichever is higher, and not for both.

Leading professional workshops

This refers to the conduct of workshops involving the systematic dissemination of specialized knowledge in order to facilitate professional educational outcomes, in clear contradistinction to regular, syllabus-based and timetabled teaching in educational institutions. Such workshops must be conducted for a professional audience or in an appropriate educational context outside regular teaching at the *University of the Arts*. There must be clear indications that the workshop represents significantly different course materials and frameworks from those used by the staff in their regular teaching.

Evaluation

The Office of Research and Creative Industries will maintain a directory of all research and creative activities researchers have been involved in, three ways:

- Through the Research and Creative Practice Leave Application forms that they submit to the Office prior to engaging in relevant activities;
- Through regular updates provided by the respective Faculties of staff undertaking such activities;
- Through updates provided by staff themselves of their relevant activities directly to the Office.

The information gathered in the directory then forms the basis for the evaluation and consolidation of the Annual Index for each and every staff member in the *University of the Arts*. The total Annual Indices of the staff in any particular Faculty would also be used to ascertain an Annual Index for the various Faculties of the *University of the Arts*. The abovementioned credit points assigned to the various activities may be during certain periods weighted, usually by having a normal credit point accruing to two times more points in accordance with strategic priorities of the *University of the Arts*. For example, for each credit point earned in interdisciplinary activities, the staff and Faculty involved may they may get one more, if the *University of the Arts* wishes to reward and encourage interdisciplinary research and creativity. Such decisions on the weighting would also be made the Office of Research and Creative Industries, in consultation with the President and Chief Finance Officer, during each budget preparation exercise, along with the determination of the Research Value. The RCPI is to be piloted in the 2005-2006 academic year with a start-up budget of SGD\$160K. The Office of Research and Creative Practice will instigate an evaluation of the RCPI via an international assessment panel.

Table 10 Research and Creative Practice Indices

Research and Creative Practice Index

Activity	Credit Pts	Submission Guidelines
<p style="text-align: center;"><u>A) Publications</u></p> <p>This refers to publication of one's own research and/or creative writings in academic journals, sole authorship of academic and/or art monographs (must be a substantial volume of not less than 100 pages), Arts magazine, web publications, art catalogues, exhibition ephemera, etc</p> <ul style="list-style-type: none"> - Sole Author of Referred Monograph - Sole Author of Non-referred Monograph - Editor of Refereed Monograph - Editor of Non-refereed Monograph - Chapter/Essay in Refereed Monograph - Chapter/Essay in Non-refereed Monograph - Review in Refereed Journal/Magazine - Review in Non-refereed Journal/Magazine - Short Contributions to arts Ephemera - Short Contributions in Mass Media - Substantial Research Material towards Publications <p>*Research done for reviews & short contributions do not qualify</p>	<p style="text-align: center;">5</p> <p style="text-align: center;">4</p> <p style="text-align: center;">4</p> <p style="text-align: center;">3</p> <p style="text-align: center;">3</p> <p style="text-align: center;">2</p> <p style="text-align: center;">2</p> <p style="text-align: center;">1</p> <p style="text-align: center;">1</p> <p style="text-align: center;">0.5</p> <p style="text-align: center;">1.5*</p>	<p>A hard copy of completed publication should be submitted as evidence to the Office of Research for evaluation and appropriate crediting. For chapters, essays, reviews and short contributions in publications, staff needs to provide soft copies of their original works in addition to photocopies of these publications.</p> <p>Staff are required to provide documentary evidence of the level of editorial discretion involved in their publications in order to qualify as refereed publications (such evidence could either be the name of the editor(s) and/or editorial procedures employed by the publishers).</p>
<p style="text-align: center;"><u>B) Creative Production of One's Own Art Works</u></p> <p>This refers to the creation of a body of works or an individual work through some form of systematic exploration and materialization of one's artistic concerns</p> <ul style="list-style-type: none"> - Completed Substantial Body of Works - Completed Singular Individual Work - A Substantial Body of Research/Processes - Some Evidence of Research/Processes 	<p style="text-align: center;">4</p> <p style="text-align: center;">2</p> <p style="text-align: center;">2</p> <p style="text-align: center;">1</p>	<p>Appropriate documentation of all completed works must be provided to the Office of Research for appropriate evaluation and crediting. All static visual arts and design works should be documented as digital images (at least two points of view of each work as jpegs required) and for interactive, performative and video works, it is recommended that these be documented in CD, DVD or digital video. Research materials and processes could be submitted as hard copy portfolios with appropriate images and materials.</p>

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Activity	Credit Pts	Submission Guidelines
<p><u>C) Exhibition of One's Own Art Works</u> This involves the formal exhibitions of one's creative works through a public platform that is accessed by a general public and/or specific community.</p> <ul style="list-style-type: none"> - Solo Refereed Exhibition of Body of New Works - Solo Non-Refereed Exhibition of Body of New Works <ul style="list-style-type: none"> - Exhibition in International arts Festivals - Refereed Group Exhibition - Non-refereed Group Exhibition 	<p>5 4 4 3 2</p>	<p>Staff would need to submit digital documentation (jpegs, mpegs or QT video clips) of the exhibition along with hard copies of exhibition ephemera and catalogue, if any.</p> <p>Staff are requested to provide documentary evidence of the curatorial discretion involved in their exhibitions in order to qualify as refereed exhibitions (such evidence could either be the name of curator or a list of works not selected for the exhibition by way of curatorial discretion). Digital documentation (rich text documents; jpegs; website links, etc) of press clippings and reviews of exhibition would be desirable.</p>
<p><u>D) Performances Showcasing One's Own Art Works</u> This involves the formal performance of one's creative works through a platform that is accessed by a general public and/or specific community.</p> <ul style="list-style-type: none"> - Solo Refereed Performance of Substantial Body of New Works - Solo Non-refereed Performance of Substantial Body of New Works <ul style="list-style-type: none"> - Performing in International arts Festivals - Participation in Refereed Group Performance - Participation in Non-refereed Group Performance 	<p>5 4 4 3 2</p>	<p>Staff would need to submit digital documentation (jpegs and video documentation in CD, DVD or digital video) of the performance along with hard copies of the performance ephemera and programme sheet, if any.</p> <p>Staff are requested to provide documentary evidence of the artistic discretion involved in their performances in order to qualify as refereed performances (such evidence could either be the name of the artistic director or a list of works/pieces not showcased for the performance by way of artistic discretion). Digital documentation (rich text documents; jpegs; website links, etc) of press clippings and reviews of the performances would be desirable.</p>

Research and Creative Practice Index

Activity	Credit Pts	Submission Guidelines
<p><u>E) Curatorial Work in Exhibitions and Art Programmes</u></p> <p>Curatorial work refers to the exercise of significant curatorial discretion and direction in the selection, conceptually-informed compilation and formal presentation of creative works, (eg. A curate exhibition of art works, a film or video programme and/or a curated web exhibition)</p> <ul style="list-style-type: none"> - Principal (Co-) Curator of Refereed Exhibition - Principal (Co-) Curator of Non-refereed Exhibition - Contributing Curator of International arts Festival - Contributing Curator of Refereed Exhibition - Contributing Curator of Non-Refereed Exhibition 	<p>5</p> <p>4</p> <p>4</p> <p>3</p> <p>2</p>	<p>Staff would need to submit digital documentation (jpegs and video documentation in CD, DVD or digital video) of the exhibition along with hard copies of the exhibition ephemera and catalogue, if any. Staff should also submit soft copies of curatorial essays, if any.</p> <p>Staff are requested to provide documentary evidence of the discretion involved in the selection of exhibitions exercised by the exhibition organizers in order to qualify as refereed exhibitions (such evidence could either be the name of the artistic director or selection criteria used by the organizers in selecting exhibitions). Digital documentation (rich text documents; jpegs; website links, etc) of press clippings and reviews of the performances would be desirable.</p>
<p><u>F) Choreographing, Directing or Conducting a Performance</u></p> <p>This refers to involvement in conducting an orchestral performance, choreography of a dance performance or directing a theatre performance accessed by a general public and/or specific community.</p> <ul style="list-style-type: none"> - Principal (Co-) Director/Choreographer/of Refereed Performance - Principal (Co-) Director/Choreographer/of Non-refereed Performance - Contributing Director/Choreographer/Conductor in International arts Festival - Contributing Role in Refereed Performance - Contributing Role in Non-refereed Performance 	<p>5</p> <p>4</p> <p>4</p> <p>3</p> <p>2</p>	<p>Staff would need to submit digital documentation (jpegs and video documentation in CD, DVD or digital video) of the performance along with hard copies of the performance ephemera and programme sheet, if any.</p> <p>Staff are requested to provide documentary evidence of the level of artistic discretion involved in their performances in order to qualify as refereed performances (such evidence could either be the name of the artistic director or selection criteria used by the organisers in selecting performances). Digital documentation (rich text documents; jpegs; website links, etc) of press clippings and reviews of the performances would be desirable.</p>

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Activity	Credit Pts	Submission Guidelines
<p><u>G) Artistic Direction of Performances and Performing Arts Programmes</u></p>		
<p>This refers to significant artistic direction exercised in the conceptualisation, selection and actual production of performances and performing arts programmes. This includes artistic direction of arts festivals, performances, film programmes and public arts events.,</p>		<p>Staff would need to submit digital documentation (jpegs and video documentation in CD, DVD or digital video of the performance along with hard copies of the performance ephemera and programme sheet, if any.</p>
<p>- Artistic (Co-) Director of Refereed Event</p>	5	
<p>- Artistic (Co-) Director of Non-refereed Event</p>	4	<p>Staff are requested to provide documentary evidence of the artistic discretion involved in their performances in order to qualify as refereed performances (such evidence could be the selection criteria used by the organizers in selecting performance programmes). Digital documentation (rich text documents ; jpegs; website links, etc) of press</p>
<p>- Contributing to Artistic Direction of International arts Festival</p>	4	<p>clippings and reviews of performances would be desirable.</p>
<p>- Assistant Artistic Director (or of similar capacity) for Refereed Event</p>	3	
<p>- Assistant Artistic Director (or of similar capacity) for Non-refereed event</p>	2	
<p><u>H) Research and Development of New Insights, Products and Services</u></p>		
<p>This refers to the research into and development of new insights, products and services through the use of existing knowledge or the generation of new knowledge.</p>		
<p>- Principal Researcher of Refereed Research Project with Substantial Outcomes (eg new products, service, publishable findings)</p>	5	<p>Appropriate documentation of all completed works and evidence of substantial outcomes must be provided to the Office of Research for appropriate evaluation and crediting. Completed works should be documented as digital images (at least two points of view of each work as jpegs required) and for time-based works, it is recommended that these be documented in CD, DVD or digital video. Research materials</p>
<p>- Principal Researcher of Non-refereed Research Project with Substantial Outcomes (eg new products, service, publishable findings)</p>	4	<p>and processes could be submitted as hard copy portfolios with appropriate images and materials. Documentary evidence of industry collaborations should be provided with review reports from the industry partners. Collaborative research projects with the external</p>
<p>- Researcher in Collaborative Development with Industry showing evidence of significant progress</p>	4	<p>research institutions should be documented with relevant correspondence and progress reports, if any.</p>
<p>- Researcher/Collaborator of Interdisciplinary Group Project with Substantial Outcomes</p>	3	
<p>- Collaborator of Refereed Research Project with Substantial Outcomes</p>	3	
<p>- Collaborator of Non-refereed Research Project with Substantial Outcomes</p>	2	
<p>- Substantial Body of Research/Processes showing evidence of significant Progress</p>	2	

Research and Creative Practice Index

Activity	Credit Pts	Submission Guidelines
<p><u>D) Presentation of Conference Papers, Seminars and Lectures</u></p> <p>This involves the formal presentation (usually, a verbal presentation complemented by visuals and sounds) of a body of knowledge to a professional and/or general audience (outside of one's regular teaching duties) individually or in a group.</p> <ul style="list-style-type: none"> - Key-note Speaker at Refereed Conference/Symposia - Key-note Speaker at Non-refereed Conference/Symposia - Invited Speaker at Refereed Conference/Symposia - Invited Speaker at Non-refereed Conference/Symposia - Panel Speaker at Refereed Conference/Symposia - Panel Speaker at Non-refereed Conference/Symposia - Public Lecture to Professional Audience - Public Lecture to General Audience - Public Lecture to Professional Audience - Public Lecture to General Audience 	<p>5</p> <p>4</p> <p>4</p> <p>3</p> <p>3</p> <p>2</p> <p>2</p> <p>1</p>	<p>Staff must provide digital documentation of the presentation (Word Document) as well as photo-documentation of their presentations where available. The hard copies of the publicity materials of the conference, symposia, panel or public lecture must also be sent to the Office of Research. Staff need to present evidence of a clear peer and/or editorial review prior to acceptance of the presentations in order to qualify for refereed status.</p>
<p><u>J) Leading Professional Workshops in Areas of One's Own Expertise</u></p> <p>This refers to the conduct of workshops (of short durations) involving the systematic dissemination of specialized knowledge in order to facilitate professional educational outcomes (in clear contradistinction to regular, syllabus-based and timetabled teaching in educational institutions).</p> <ul style="list-style-type: none"> - Workshop Leader for Professional Audience - Workshop Leader for General Audience 	<p>3</p> <p>2</p>	<p>Staff are expected to provide a digital documentation of an outline of the workshop (Word document) and hard copies of any other publicity materials made to advertise the programme. Letters of invitation from professional bodies should usually accompany workshops done for a professional audience.</p>

New Campus Provision³³

LASALLE will move to its new home, in the heart of the city, in January 2007. Located in the Rochor area bounded by Prinsep Street and Albert Street, the New City Campus will sit on a one hectare piece of land, which is part of the area designated as the arts, Culture, Learning and Entertainment hub of Singapore by the Urban Redevelopment Authority. As student numbers were steadily increasing and, more arts and design programmes were being offered, it became necessary to look at the upgrading of the College's physical infrastructure. In early 2001, the government made a decision to relocate the College and move it to the city. The College saw an opportunity for an architectural design that would match the status of LASALLE becoming a world-class arts university. This provided the impetus for the New City Campus project. An international competition was called and by October 2001, 68 submissions were received from around the world. Four were short-listed by an international panel of judges and the winner RSP Architects, Planners and Engineers was announced in February 2002. The design was recently selected to represent Singapore at the Architecture International Biennale, Venice, Italy in September 2004, and is one of the exciting new buildings displayed at the Singapore City Gallery representing the increasingly dynamic architecture of the country.

Key facilities:

- Three Theatre spaces
- The largest contemporary art gallery in Singapore
- 35,000 sq metres of gross floor space
- Five lecture theatres
- Asia's first theatre production workshops

Key features:

- Accessibility to disabled users
- Energy efficient building design
- Wireless IT networking
- Integrated learning environment
- Integrated security/timetabling systems

The notion of interaction between an Art institution and a City was the guiding design-principle. Within the city, the institution is seen in the urban context as a city

³³ See ppt. below

block, forming a focal point along the whole of Albert Street. Carving has been used as a design strategy to create in-roads from the surrounding area into the campus, the effect being to replicate the small alleyways used by the inhabitants of the area ostensibly as short cuts. Using the analogy of the Grand Canyon, where natural geological processes create crevices and valleys, the internal spaces are sculpted metaphorically by volcano lava flowing through, to create six organically shaped buildings. The release of creative energies from the college is likened to lava spilling out from a volcano, with the dissipation of activities forming programmatic lava permeating through the city over time.

From an innovative ground plane that flows organically down to many of the building's public spaces and studios, six linked buildings rise five double-height storeys to an integrated roof structure spanning the entire campus. The vertical dimension of each floor is more than five metres creating voluminous internal spatial dynamics and an imposing external plane. The external facade of the six buildings has a singular wall treatment of stone cladding, while the internal elevation are faceted glass facades. Lava stone is being used for the external cladding in keeping with the volcanic metaphor underpinning the design concept. Carving is used again to resolve the glass facade, tilting the surfaces at various angles to create a prismatic effect. This design will allow the six blocks to relate to each other dynamically. With the transparent glass facade, the daily activities and internal workings of the university will be a showcase of the dynamic energies of the institution to all who visit.

What also unifies the six buildings is the Atrium acting as a focal point for human traffic, streaming in and out between the blocks. The Atrium is divided into a lower City Court, which is accessible to the public and, an elevated and more private Campus Court. The lower City Court allows a seamless flow of human traffic from the streets of the surrounding area into and through Consultant Hugh Dutton, an international facade specialist who worked on the glass Pyramid at the Louvre in Paris, has been appointed to advise on the structural forming of the glass facade.

The six buildings will be linked by Events Bridges, which can also be used for more unusual performance settings on the campus. The entrance points here are located to reflect the positions of the original pedestrians alleys. Making the Lower City Court open to the public will encourage them to walk through, have a drink at the café, visit the gallery or attend a lunchtime performance. The Campus Court, on a slightly

elevated plane, will be lushly landscaped, creating a more private space for students, staff and visitors leading to a 626 room student residence.

A completely wireless campus with IP based mobile phones for all staff acting as extensions when they are on campus in a largely office free environment. Academic staff will not have an office: they will be equipped with a laptop and be able to occupy a workspace or a social space or a meeting space, as their activities demand. A more dynamic and interactive way of working is required.

Theatre Spaces

The main theatre, with a seating capacity of 500, caters for major public performances of drama, musical and dance. It will have a flexible fore-stage with an orchestra pit to accommodate up to 35 musicians, full scenery flying facilities, the latest lighting and sound equipment, dressing rooms for up to 400 artists and fully equipped workshops for scenery, props and costume construction. A fly-tower has been planned from the main theatre, projecting 15 metres through its ceiling into the first storey. Partially clad in glass, this projected column situated between the Campus Court and the entrance drop off point, will allow public viewing of the inner workings of the fly-tower.

An Ensemble Theatre, designed for drama and multi-media presentations, the ensemble theatre will have a flexible *in-the-round* seating for 250 people. The theatre, following the *black box* concept, will have full facilities for lighting and audio-visual presentations.

Creative Cube: a venue for experimental performances and events of all kinds, the creative cube will have a full wrap-round cyclorama, flexible seating system, lighting and sound facilities.

The atrium will be covered with a faceted fabric roof, sealing the six blocks seamlessly and covering the City and Campus Court. The faceted fabric roof, producing a filtered light effect, emphasises the two alleyways by changes in the transparency of the material. Fabric has been selected to optimise climatic control.

Conclusion

So, we have considered the context, conditions, rational for a *University of the Arts*. We have given some thought to how such an institution could be governed; how it could operate; and how it should position itself in a global matrix of universities. We have looked carefully at what it means to be creative: individually and as an institution.

We have identified the characteristics for success as an enterprising, innovative and flexible institution: one that has clearly identified itself as providing high quality creativity and research in a unique learning environment that is structured and credible. And finally, we place all of this in unrivalled facilities at a cost of SGD\$210M with a projected SGD\$55M turnover by 2010. But, in itself, that may not be enough to secure success. The management of change is well documented; but change of this magnitude brings particular stresses and strains to an institution; and these must not be ignored. Undoubtedly, we have been successful, to date, in re-inventing the institution whilst still running it; we have been teaching courses whilst replacing them; and we have been introducing new policies and procedures at an alarming rate. Inevitably, there have been casualties: some accidental and some as part of a change process. If there is one factor that has enabled change at such an exponential rate it is probably this. In a nation state with almost no unemployment and employment legislation that favours the employer, the Chinese concept of the *iron rice bowl*, or a job for life...a source of food that cannot be broken, probably applies to government employees, but certainly not the private sector. Arguably, the United Kingdom and Australian universities would be in severe difficulty to accept this level of flexibility; the unions certainly would not. Taking the argument further, Australian universities seem particularly bound by tenure and local bargaining agreements that mean, in practice, that it is incredibly difficult to deal effectively with incompetence; or more generally, with academic lethargy. By contrast, change has been possible in this case due to foreign contracts being three-year renewable and, in the locals a tremendous loyalty and work ethic that prides itself in institutional success: a rare thing to find in the western democracies where Thatcher-Reagan economics have created a more solipsistic individual.

But there is one factor that could mar this success and sink this initiative: Politics. *I define Freedom as being in a place where I no longer fear God, the Devil and Lee Kuan Yew* (Lim, 2005).

The politics of Singapore are complex, more complex than they may seem, at first, to an outsider. And this study did not set out to unravel that complexity. However, faced on the one hand, with tone set by Premiere Lee Kuan Yew in the 1960s, when he publicly humiliated, with some justification, foreign academics, particular British expatriots, for leaving their home country to peddle an outmoded concept of *Academic Freedom* and then import ideas to Singapore that were not particularly welcome (Lee, 1966); and on the other hand, with unprecedented financial support, it seemed logical

to make the case for a *University of the Arts* forty years later. To do, as it were, the best thing for Singapore. We should recall that, in the United Kingdom, throughout the 1970s the *Workers Revolutionary Party* and the *International Socialists* had all but taken over a number of British Institutions and turned them into political pawns: *Rose Bruford College* and what became *Thames Valley University* are notable examples.³⁴ So it is small wonder, that we are viewed with scepticism when we present sweeping vision statements and outrageously ambitious plans. The *Barings Bank* fiasco in 1995, starring Nick Leeson, added fuel to the flames of post-colonial fires and brought the herald of a whole symphony of failures in corporate governance in global companies that appeared to be as reliable and steadfast as a three hundred-year old bank. Interestingly, there are no copies of his book, *Rogue Trader*, on the Singapore book shelves; nor are there any copies of the film of the book, to be found in the shops (BBC News February 23rd 2005). Some voices have added further combustible material to the already inflammatory sensitivities on this matter by criticising the Economic Development Board for allowing foreign competition to enter the Singapore market before the domestic institutions are robust enough to compete with them. They have argued that this is nothing less than the re-colonisation of Singapore by cultural imperialists. Notwithstanding this, the Singapore government is capable of responding to this by capturing an alternative vision and turning it into reality in a very short time.

This is a time of great change, with art, education and creativity at the centre of the maelstrom. But nobody had calculated or engineered for the fact that it would all happen so quickly at LASALLE under a leadership with vision and determination. The perception had been, that it would take ten years to achieve what we have achieved in two. It has been said by some, that we must not push too hard or too fast. It is well known in Singapore, although unspoken by most, that foreigners who make trouble, may find their *Employment Pass* revoked. At the other extreme, the founding President of LASALLE, Brother Joseph McNally, a missionary and sculptor of great worth, is an iconic figure in Singapore, having lived and worked to build Singapore into the successful nation state it is today. From 1947 until his death in 2002 he worked tirelessly to make possible the *University of the Arts*: to carve, not engineer, but sculpt the foundations of a Creative Nation. Along the way, he taught thousands of bright young boys, the inspirational value of art and the transformational power of education. Some of those young boys went on to Harvard, Yale, Oxford and Cambridge and came

³⁴ Both of which, are now politically balanced and successful institutions.

home to Singapore to become the Ministers and Cabinet of the government today. So, the final component of our endeavour, the political dimension, although not assured, is at least listening and willing to help fulfil a dream: The Singapore *University of the Arts*.

It may be that the Founder's greatest gift is converting a dream to reality by inspiring others with the ability to keep the dream real and alive. In that case, the best thing for him or her may be to leave the organization once that dream is realized, when the dream evolves an organization that others should take forward. However, no great leader leaves without ensuring their organization survives their leaving: a sound transition plan, mutually developed with Board and staff, ensures the organization is passed on to capable hands (McNamara, 1999). Hopefully, the Founder stays and goes on to see the organization become a stable and well-respected organization; an organization with a resilient and far-sighted leader who embraces change and, most importantly, knows how to manage it.

The present and future situation is characterized by a strong and rapid shift from societies based on industry and labour to societies constructed on the bases of knowledge. This international rise of ideas societies has serious implications for labour markets and it also raises important questions about the future role of universities. Traditional university cultures will have to deal with new concepts and forms of lifelong learning in a society of knowledge formation. They will have to become open spaces for new categories of students: students with ideas, new forms of open, creative and individualized teaching and learning processes in new open institutional arrangements. The clear necessity for a knowledge or ideas society to be based on creativity poses crucial questions for the nature of culture and the basis of the economy. The transformation of what was little more than a distant colonial outpost and a collection of small fishing villages forty years ago into Asia's arts and Education hub, with one of the world's most competitive economies, accomplished in just three decades, could not have been done without some direction from the top. In this respect, Singapore's achievements are unsurpassed (FitzPatrick, 2003).

Singapore's emergence as a leading industrialized nation during the 1960s and 1970s had a lot to do with the government providing direction. Ministers and civil servants formulated policies, and goals were set and usually achieved. But the concern among Singapore's political leaders is that this has instilled in its citizens a conformist instinct (FitzPatrick, 2003) that is outmoded. This is why they are trying to transform

Singapore from being just a productive society into a creative and risk based society. In other words, after years of telling their citizens what they can and cannot do, they now want them to do their own thing and to be different. According to Senior Minister Goh Chok Tong, *we must get away from the idea that it is only the people at the top who should be thinking and the job of everyone else is to do as they are told.* According to David Lim Tik En, former Minister of State for Defence, *we must develop the capacity to tolerate failure. We must also teach our young people that failure is an opportunity to learn rather than an opportunity lost* (FitzPatrick, 2003). Interesting perhaps, that David Lim retired from government that same year to *spend more time with his family.*

The preceding chapters have illustrated, I hope, the main issues associated with creating such an entity within the Singapore context; and the following PowerPoint presentation should illustrate where it is at the end of the Case Study period, but the application of this knowledge and experience to other nations is best left to others. Here in Singapore, we are building one of the world's great City States to become the creative hub of Asia. In so doing, we are attempting to achieve in decades what other great City States took centuries to accomplish and in the trying we may fail; but in the failure, there is still triumph. What is clear is that an institution has been radically changed. So much so, that it cannot be said to be the same institution; it has, in effect, been re-founded. The *University of the Arts* will need that stability and respect as the dream is further realized; but, change is inevitable and irreversible, A truly *Creative University* is one in which change is all pervasive: a university that is not organic; not developing; not changing, is a dead university. A *University of the Arts* cannot be but creative in all that it does; it exists for that sole purpose. Not just for the creation of creativity; not for the creation of artists; nor, for the artists themselves; but for those whom are not artists, to find a way of recognising art and artists, particularly living, emerging, breathing artists, unlike the dead ones commonly found in Museums? All artists experiment; all artists try to solve problems, create new knowledge and new ways of seeing or perceiving the world; all artists fail more often than they succeed. To be an artist, or any other kind of creative practitioner, is to research, to engage in the, process of research with an open mind, although not without a focus, so we do not know exactly what we will find, but must be prepared to take risks, sweeping wide areas and burrowing deep into the unconscious. To be an artist is to learn. To fail is to learn. To fail is to descend into chaos.

The universe is chaotic. It is filled with uncertainty and it can be difficult to predict exactly what is going to happen at any given time; be it the present or a few seconds from now. This is the nature of chaos and chaos theory and it is highly relevant to the field of teaching. Learning is an uncertain endeavour; so, too, the creation of a learning environment. Artist's studios, or rehearsal rooms, are unpredictable spaces filled with possibilities. Chaos theory is:

A chaotic system is defined as one that shows sensitivity to initial conditions. That is, any uncertainty in the initial state of the given system, no matter how small, will lead to rapidly growing errors in any effort to predict the future behaviour...In other words, the system is chaotic. Its behaviour can be predicted only if the initial conditions are known to an infinite degree of accuracy, which is impossible.

It is easy to see from this description that all creativity is subject to the uncertainty of Chaos; and all systems, including the administration of a university are fundamentally chaotic. We believe that everything is ordered and under control, but in reality it is not; it cannot be, there are simply too many variables.

Lampert describes several good examples of the first kind of chaos in education:

When I consider the conflicts that arise in the classroom for my perspective as a teacher, I do not see a choice between abstract social goals...What I see are tensions between individual students, or personal confrontations between myself and a particular group of boys or girls. When I think about rewarding Dennis's excellent, though boisterous, contributions to problem-solving discussions, while at the same time encouraging reticent Sandra to take an equal part in class activities, I cannot see my goals as a neat dichotomy and my job as making clear choices. My aims for any one particular student are tangled with my aims for each of the others in the class, and, more importantly, I am responsible for choosing a course of action in circumstances where choice leads to further conflict (Lampert, 1985).

How does thinking about chaos theory help in the context of a university? Well, uncertainty and chaos should be awaited with acceptance and calmness, as part of a matrix of creativity. Chaos may cause uncertainty but it also creates the opportunities that create change. Universities need to prepare for chaos and accept uncertainty as a natural condition.

Such an institution can embrace failure as one of the most important pedagogic tools. We should demand the right to fail because the point of failure defines the point of achievement. As Samuel Beckett once, interjected in an interview, *Dare to fail, like nobody else has done.*

For Singaporeans, *failure* is a stranger from a foreign land. It might visit occasionally, but there is no room for it to reside permanently. All the signs are, that Singapore may be on the brink of a new era, where education and art are right at the top of the agenda and people, from wherever they come, are valued contributors to society. Conversely, Singapore may, simply, be in the process of engineering a *creativity Bomb*, by amassing enough raw materials to form a critical mass and trigger an immutable explosion of intellectual property and cultural capital, transforming itself into an idea based economy. With this, they may hope to harness that power to fuel the next wave of economic expansion. But will they really be able to control it? Perhaps the impetus for a *University of the Arts* is an attempt to do just that, by legitimising it? As the *Senior Mentor* to the Prime Minister once said in a speech about the relationship between universities and Society:

But do not poison my young. I do not want my bright people believing that they are citizens of the world and we, having educated them at an enormous expense; they then go out believing that they belong to a world fraternity (Lee, 1966)!

creativity has a habit of surviving even the most extreme attempts to control it, with a history of resistance to political interference and a capacity to instigate social change. Or, to use a more culturally specific metaphor: once the sleeping tiger has been disturbed, it will not rest until it has had its dinner.

Figure 37 Visual Presentation of Case Study

U^{ARTS}®

University of the Arts Singapore

The University of the Arts

President Professor Robert Ely FRSA



“No man is an Island”

William Shakespeare As You Like It.

Vision Statement

In enabling Art, Design and Performance through education, research, publication, performance and exhibition of the highest quality from Diploma to PhD operating nationally and internationally as a University of the Arts whilst contributing to the cultural wealth of Singapore as the leading regional provider of Creativity.



Academic Structure - 2004 -



Faculty of
Fine Arts

Faculty of
eLearning

Faculty of
Design

Faculty of
**Performing
Arts**

Faculty of
**Integrated
Arts**

Academic Provision 2005

Faculty of Design

Master of Arts

Visual Communication	Interior Design	Product Innovation	Fashion	Jewellery
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4

BA(Hons)

Advertising Design	Graphic Design	Interior Design	Product Design	Fashion Design	Fashion Management	Jewellery

3

2

1

Foundation

Foundation

0

Academic Provision 2005

Faculty of Fine Arts

Master of Arts	Painting	Sculpture	Printmaking	Public Art	Ceramics	Art Education	4
BA(Hons)	Painting	Sculpture	Printmaking				3
							2
							1
Foundation	Foundation						0

Academic Provision 2005

Faculty of Integrated Studies

Master of Arts	Arts Administration	Art Therapy	Arts & Cultural Management	Curatorial Studies	4
BA(Hons)	Arts Administration				3
					2
					1
Foundation	Foundation				0

Academic Provision 2005

Faculty of Media Arts

Master of Arts

Animation Art	Interactive Art	Video Art
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4

BA(Hons)

Animation Art	Interactive Art	Video Art	Film

3

2

1

Foundation

Foundation			
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0

Academic Provision 2005

Faculty of Performing Arts - Performance Programmes

Master of Arts	Directing				4
BA(Hons)	Acting*	Musical Theatre*	Dance*	Theatre Arts	3
					2
					1
Foundation	Foundation				0

* Not Available for Study Abroad Programme

Academic Provision 2005

Faculty of Performing Arts - Performance Programmes

BA(Hons)

Jazz	Popular Music	Southeast Asian Music	Western Classical Music	Music Technology

Foundation

Foundation

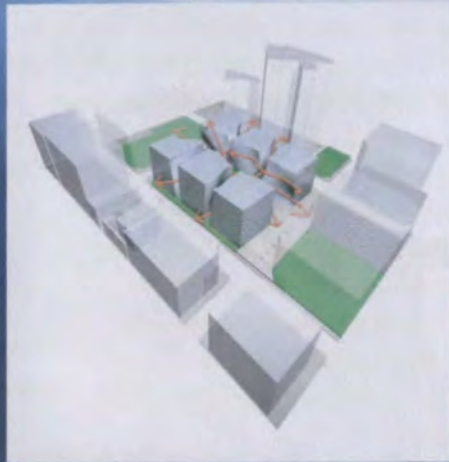
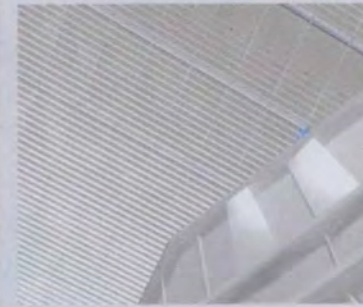
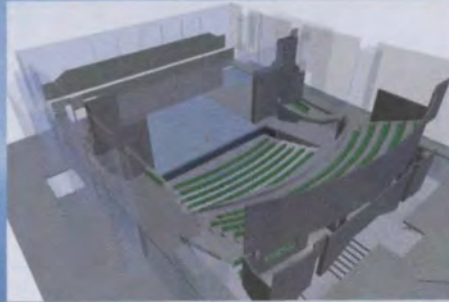
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"Yesterday is but a dream, tomorrow but a vision"

William Shakespeare As You Like It.

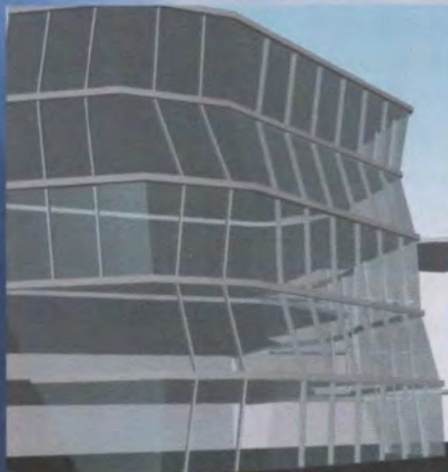
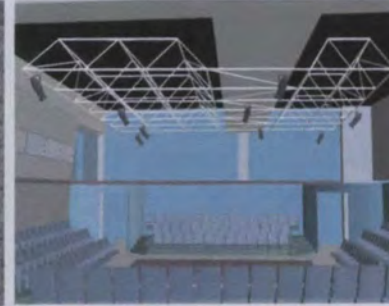


Key Facilities



- Five Performance Spaces
- Largest Art Gallery in Singapore
- Largest Theatre Workshops in ASIA
- 36,000sqm of Teaching Studios
- Five Lecture Theatres
- Shaw Library/Linked to NLB

Key Features

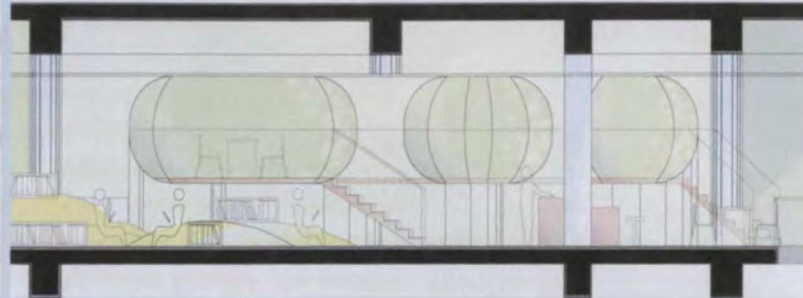


- Integrated learning environment
- Integrated security/timetabling
- Wireless IT networking
- Open campus
- Accessible for disabled users
- Energy efficient building design



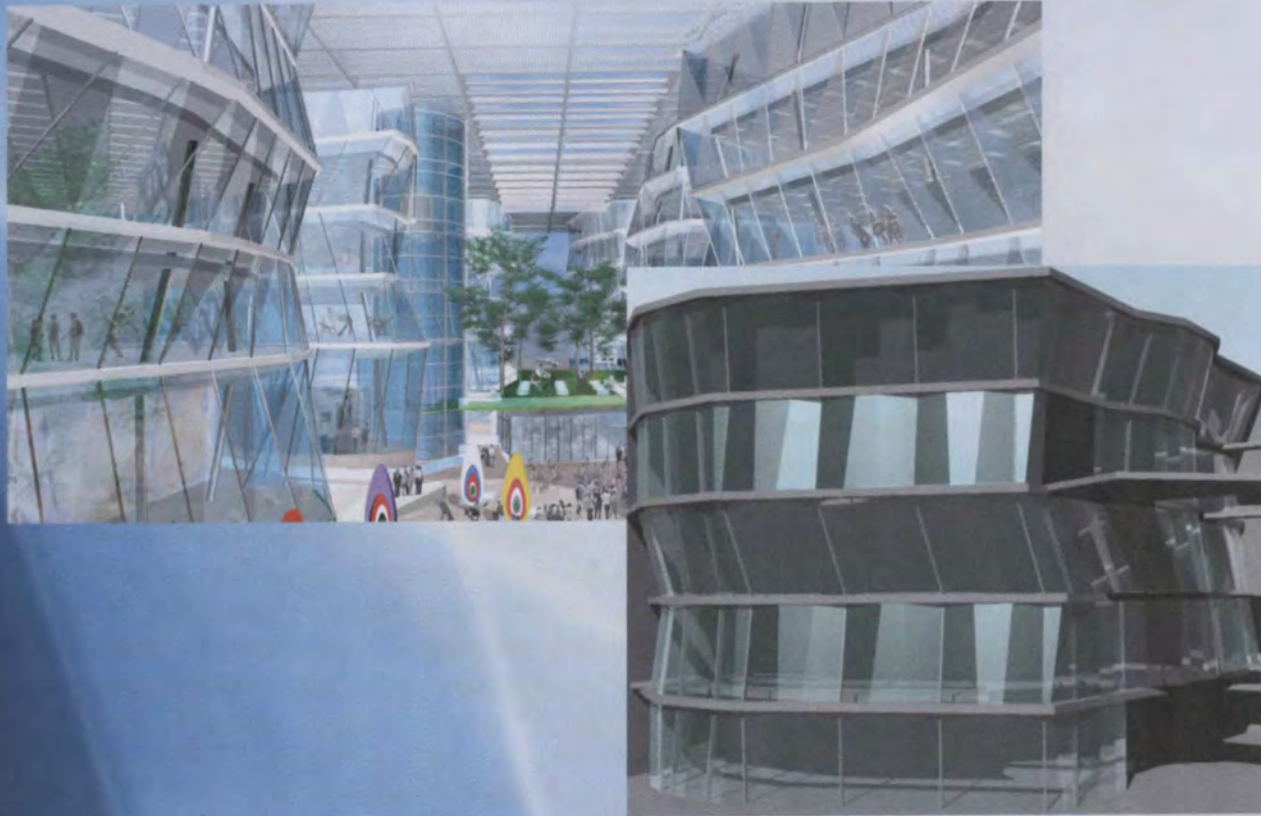


Timeline

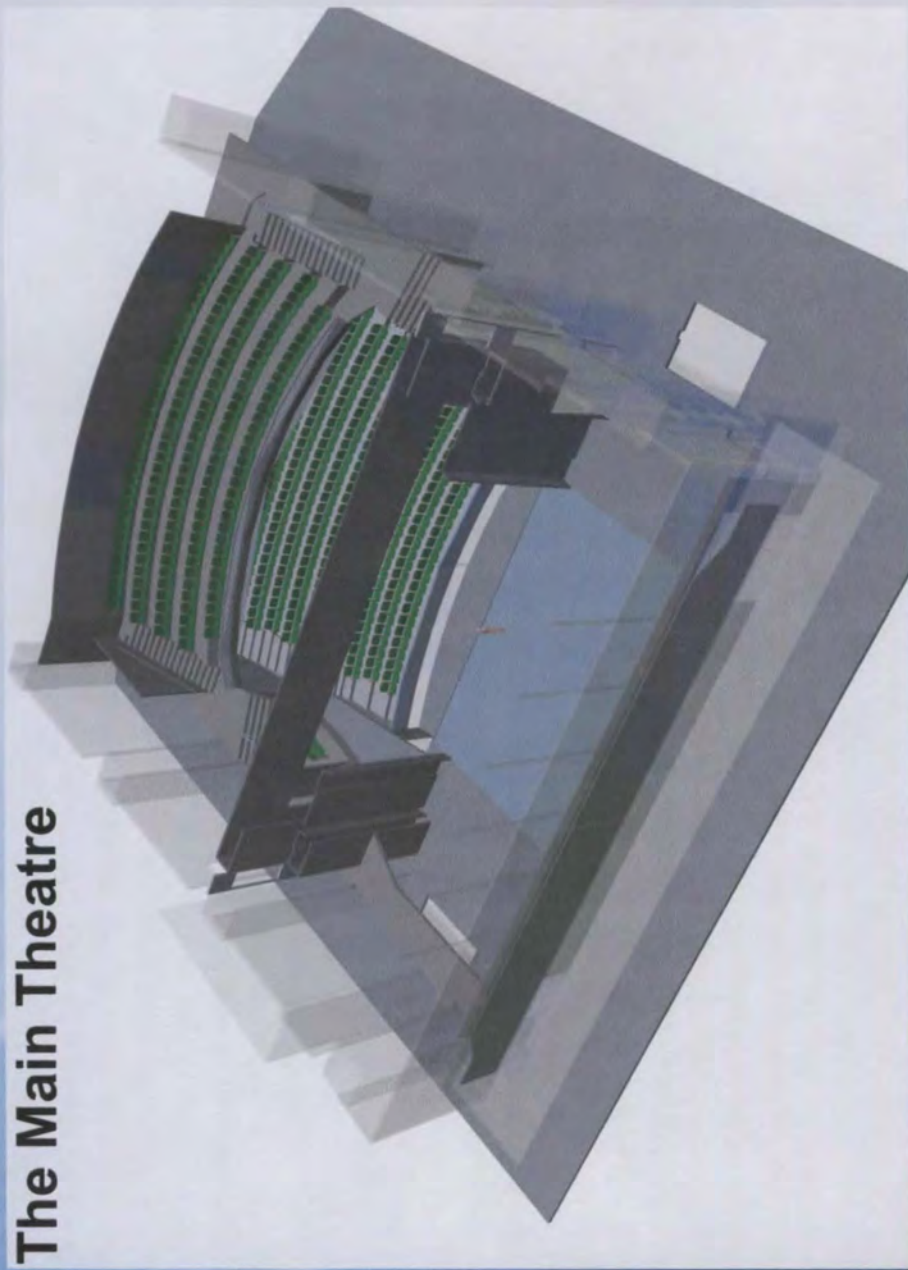


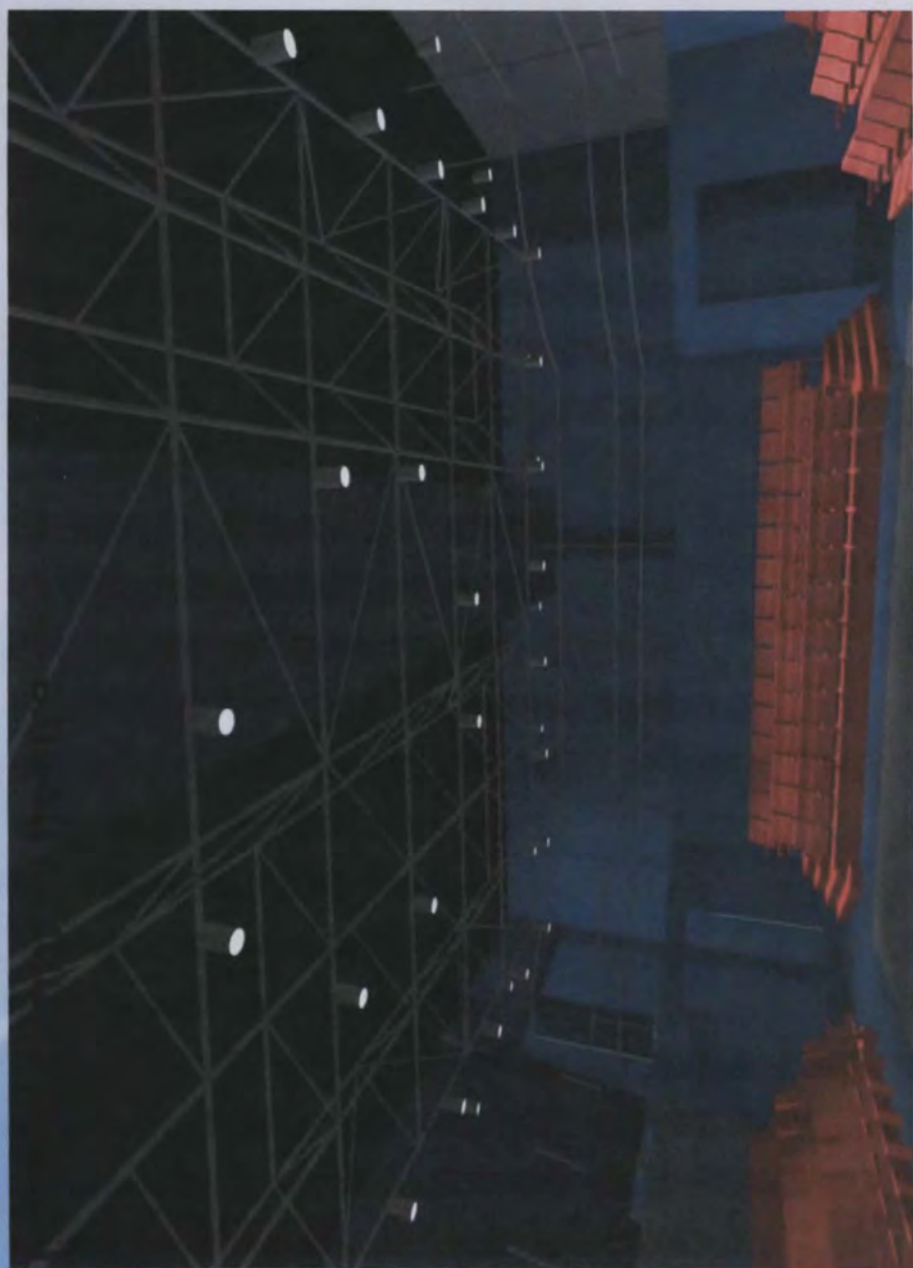
- Land Transfer \$25M March 2004
- Site handover 16th July 2004
- Groundbreaking August 2004
- Completion late 2006
- Full Operation by January 2007

The Atrium



The Main Theatre





The Creative Cube



...of the building's design and construction. The building's design and construction is a complex process that involves many different stakeholders and disciplines. The building's design and construction is a complex process that involves many different stakeholders and disciplines. The building's design and construction is a complex process that involves many different stakeholders and disciplines.



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