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School of Education

In Partial Fulfilment of the Requirements for the Degree of
DOCTORATE IN EDUCATION

The Rationale for Visual Arts Education in Singapore: Analysis of Policies and Opinions

One volume

by
Kok Chung Oi

2011

The copyright of this thesis rests with the author or the university to which it was submitted. No quotation from it, or information derived from it may be published without the prior written consent of the author or university, and any information derived from it should be acknowledged.

This thesis is dedicated to Lord Jesus Christ, my husband, Kuan Keng Lam and my daughter, Candace Kuan Wen Xian.

It is also dedicated to the memory of my father, Kok Kim Wah and my mother, Wong Soh Mui.

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Abstract

This thesis focuses on the rationale for visual arts education in the context of Singapore. It does so by examining key policy documents and interviewing key stakeholders.

In the mid 1960s, Singapore was separated from the Federal of Malaya, leaving the country in uncertainty because of the lack of natural resources. Also the withdrawal of the British colony had left the Singapore economy in turmoil. The only pragmatic solution for the government was to resort to human capital to develop the economy, which mainly centred on promoting science, engineering, commerce and technology learning. Mathematics and science were given the highest priority as these subjects offered skills that were desirable for the economy.

In the 1990s, the government realised that for the Singapore economy to continue to grow steadily, foreign talent would play a crucial role. One way to attract these talents was to develop Singapore into a vibrant arts and cultural scene. The government began to pay attention to arts education as it was felt that the arts could offer skills for potential cultural manpower to contribute in the cultural industry for the purpose of enticing talents to work, live and contribute to the Singapore economy.

There has therefore been a shift in attitudes to the arts. The conflicting interests motivated me to seek to establish the rationale for visual arts education in Singapore. The research was carried out using two research methods: documentary analysis to examine key documents pertaining to the Ministry of Education (MOE) arts syllabuses and Ministry of Information, Communications and the Arts (MICA) reports and qualitative interviews to seek the views of the art teachers, arts scholars/academics and policy makers.

The research findings show that the rationale for visual arts education is related to three broad areas: (i) the development of personal developmental skills (ii) the development of ‘extended logic’, ‘self-confidence’ and ‘art history’ (iii) the contribution to the cultural and creative economy. These three areas at first appear to be in conflict but are in fact **inter-connected.** The thesis makes recommendations for the coherent presentation of arts policy in Singapore.

Chapter 1: Introduction

1.0 Aim

The aim of my research is to understand the rationale for visual arts education for schools in Singapore, and in particular whether the official policy accords with the perceptions of art teachers and other stake-holders. The official policy refers to the Ministry of Education Arts Syllabuses (MOE) for primary and secondary schools, which focus mainly on painting and drawing, as well as the Singapore Renaissance City Reports[1]. The overview of this chapter is to draw attention to the reasons for me to embark on my research study and these reasons are largely based on my personal experiences as a secondary school student, a graduate student, art educator and art history teacher. Subsequently, there will be a brief discussion of the broach approach to conducting this research study.

1.1 Arts and Disappointment

My parents were infuriated when I shared with them that I had the intention to turn down an offer that was given to me to embark on a three years diploma programme at Singapore Polytechnic after I had completed my G.C.E. "O" Level examination in 1981. This was because my main interest was to study fine arts and my aspiration was to be an artist. My parents vehemently objected to my intention because they felt that learning arts would not enable me to secure a prospective career due to the limited prospect within the artistic industry in Singapore. For my parents, they believed that it was not worthwhile to learn arts. I finally gave in to my parents' wishes because I did not want to hurt their feelings but I still could not understand why my parents thought that learning art was basically worthless. Nevertheless, I never gave up my aspiration to be an artist. Later, I returned to arts school after spending thirteen years in the workforce and my parents finally gave their blessings to me after realising that I have never given up my passion to be an artist all this while.

[1] Singapore Renaissance City Reports (RCP) consists of RCP 1, RCP 2 and RCP 3, Arts Development Plan Report and a report on 'A New Agenda for a Creative and Connected Nation: Investing in Singapore's Cultural Capital'. All these reports shall be categorised as MICA reports.

1.2 Arts and Singapore History

I received my Bachelor Degree in Fine Arts in 2000 from Royal Melbourne Institute of Technology (RMIT), Australia. Thereafter, I went on to pursue a Masters degree in art education at The School of the Art Institute of Chicago (SAIC) from 2001 to 2003. While I was working on my Master's thesis that focused on art education, I began to understand the reasons for my parents to object to my intention to learn art after examining some of the historical events and arts reports on Singapore.

The historical events reflect how Singapore has undergone a transition from a nation that once belonged to the Federal of Malaya to an independent state. After separation from Malaysia in 1965, Singapore was extremely vulnerable because the country did not have any natural resources as compared to neighbouring countries such as Malaysia or Indonesia. Also Singapore did not have a workforce that could form a strong basis for economic development. Therefore, there was an urgency to build the economy of Singapore (Neo and Chen, 2008: 86). As Neo and Chen[2] (2008: 87) said:

> Singapore's survival as a nation was predicated on economic survival. The circumstances of its independence created two underlying strategic imperatives that remain until this day; economic development and domestic stability. Singapore the nation-state is, for all intents and purposes, Singapore the economy; economic considerations have been dominant in almost all aspects of policy making.

This means that in order for Singapore to survive, it was necessary to revive its economy through the implementation of an industrialisation process, which was to invite foreign investors to invest in the country. Therefore, it was crucial for Singapore to prepare a capable workforce to cater for the needs of these potential investors. Consequently, the Singapore government had to review its education system that was used as a platform to educate and equip students with the appropriate skills and knowledge to be ready for the workforce. As Neo and Chen (2008: 97) said:

[2] Professor Neo Boon Siong and Professor Geraldine Chen are the authors of the book, "Dynamic Governance". Professor Neo is from Lee Kuan Yew School of Public Policy, National University of Singapore whereas Professor Geraldine Chen is from Nanyang Business School, Nanyang Technological University, Singapore.

> ... the heart of Singapore's push for economic growth was the education, training and upgrading of the skills of her people. Right from the beginning, Singapore's education philosophy was functional and content driven, with the focus on technical and vocational education to ensure a well-trained pool of labour.

Due to the above reasons, subjects such as mathematics and science were core subjects in the school curriculum and took precedence over arts subject. Since Singapore was spearheading towards a technical and a commercial industry, it seemed sensible for students to study mathematics and science apart from learning English language and other minor subjects in order for them to be readily available for the workforce but arts was not valued in the same way. Arts as a subject was marginalised in school and it was given less emphasis because arts was regarded as a subject that could not contribute significantly to the economy as compared to mathematics and science subjects. This also meant that for those who studied arts, they would have fewer job prospects in their careers since the job market has a demand in technical and commercial skills as compared to arts. This was also the main reason for my parents to discourage me from studying arts as they felt that the success of my career was largely dependent on technical skills instead of arts. Arts continued to remain within the school curriculum though it was regarded as less important as compared to mathematics and science subjects.

In the process of building a young independent nationhood, Singapore believed that the only way to succeed and survive under such harsh condition in regards to the lack of natural resources, was to build a powerful technocratic society so as to bolster the economy of Singapore. This rationale has also formed a basis to promote Singapore nationalism. In other words, Singapore has a strong desire to succeed economically as a young independent nation despite its inherent shortfall in terms of natural resources and a capable workforce. Such desire has also impacted the way people defined the meaning of education and viewed its underlying purpose. For them, education was considered an asset to equip the future generation to build a successful nationhood, which inevitably enhanced the prosperity of the country. Singapore would no longer live under the threats of a lack of natural resources and an incompetent workforce.

Arts continued to be part of the school curriculum even though the government, many people and my parents strongly believed that mathematics and science were more crucial subjects because they were able to contribute significantly to the Singapore economy. However, in recent years, during the late 1990s and early 2000s there has been a renewed interest in the arts. It is my intention in this thesis to explore the reasons for the revival of interest in the arts. It became clear that the government started to see the arts as a contributing factor to the economy too.

1.3 Arts and Singapore Renaissance City Report 1

While I was pursuing my graduate programme in SAIC in 2001, I continued to create artworks as well as to keep abreast with the news pertaining to the Singapore arts scene. During then, many of the Singapore websites were already displaying the Singapore Renaissance City Report I (RCP 1), which stated that Mr Lee Yock Suan, Minister for Information and the Arts (MITA) had announced the RCP 1 to the Singapore Parliament in the 9 of March 2000. MITA was subsequently renamed as Ministry of Information, Communications and the Arts (MICA). Two main objectives are reflected in the RCP 1 report. The first objective is to establish Singapore as a desirable country for prospective foreign investors and talents to live and work in Singapore. This is to be achieved by developing Singapore to be a leading city in the Asian renaissance of the 21st century. The second objective is to build a sense of belonging among the citizens of Singapore by celebrating Singapore historical events in terms of film, theatre, dance, music, literature or the visual arts. (http://app.mica.gov.sg/Portals/0/2_FinalRen.pdf: 1).

The RCP 1: 5 states:

> Apart from the direct economic benefits that accrue to arts and cultural activities, creative and artistic endeavours will also play a decisive role in the future economy. To ensure sustained growth in the long run, Singapore must forge an environment that is conducive to innovations, new discoveries and the creation of new knowledge. Workers will gravitate towards and thrive in places that are vibrant and stimulating. Building up a cultural and creative buzz will thus help us to attract both local and foreign talents to contribute to the dynamism and growth of our economy and society.

The desire to create Singapore into a vibrant cultural hub is to attract foreign talents in order to continue to boost the Singapore economy. In addition, it was thought that an exciting ambience would also induce a favourable working environment for the workforce to become more innovative and creative. All these can be attained by establishing an arts machinery to support such arts infrastructure, for example, to have more artists to perform and exhibit in theatres and arts galleries respectively. Therefore, the RCP 1[3] has also indicated that the government has allocated enormous funding for arts education in terms of providing more money for schools to engage more arts enrichment programmes in schools.

1.4 Arts and My Trainee Art Teachers

I returned to Singapore from Chicago in 2003. I became a full-time artist and had my first solo exhibition, "Distant Call"[4] in 2004. The exhibition highlighted the story of Rickshaw Coolies in Singapore that was written by a renowned historian Professor James Francis Warren[5]. In 2005, I was employed as a full-time lecturer at Nanyang Academy of Fine Arts. I taught at the Department of Fine Arts from 2005 to 2007. Thereafter, I requested to be reassigned to teach at the Department of Education. This department is to equip trainee art teachers to acquire a comprehensive skills and knowledge in arts and design as well as all aspects concerning art history and art theory. I taught Basic Drawing, Art history, Southeast Asia History and Art theory at the Department of Education. During one of the Basic Drawing lessons, some of my students raised some questions

Student A: Ms. Kay, I feel very disappointed because I find that many parents think that art is not important. If people think that art is not important, why are we learning art and why am I here?

[3] This chapter only discusses briefly on the RCP 1. However, in my research study, I shall also examine RCP 2, RCP 3, Arts Development Plan report and a report on 'A New Agenda for a Creative and Connected Nation: Investing in Singapore's Cultural Capital' and these reports were established as a continuation from the RCP 1.

[4] "Distant Call" was my first solo exhibition at Utterly Arts, Singapore in April 2004.

[5] Professor James Francis Warren teaches Southeast Asia History at Murdoch University in Australia. He is the author of the highly acclaimed books, "Rickshaw Coolies: A history of Singapore" and "Ah Ku and Karayuki San: Prostitution in Singapore".

Student B: My art teacher doesn't really know how to teach me while I was in secondary school. Why is she an art teacher when she can't even draw and paint?

Student C: Why can't art be regarded as equally important as mathematics and science in school?

The whole class stopped drawing and looked at me for answers. I replied:

> Well, I do not have all the answers to your questions but one thing for sure, my parents have never thought that art is important. My art teachers have not taught me well in primary school. Art has been in the school curriculum since the day I started to go to school. You are here to make a difference and as a future art teacher, you are responsible to tell and show your students that art is more than drawing and painting. Alright, we have to stop this discussion and get back to your drawing....

The brief discussion ended quickly as I was not able to enlighten them. I was rather disturbed on that particular day because I felt that "History repeats itself", despite the renewed interest by policy makers in the arts. I began to ask myself, "What is the rationale for arts education?" On one hand, arts was deemed as unimportant because it could not contribute much to the Singapore economy and recently, on the other hand, the government revisited the value of arts education because they reconsidered that arts was able to boost Singapore economy. This demonstrates that the viewpoints on the value of arts vary according to differing contributing factors. Differing perspectives on the value of the arts is similarly reflected in arts history.

1.5 Arts and Art History

As an art history teacher, I observed that art history reflects different views on the purpose of arts from prehistoric age to modern age. The prehistoric age was classified under Palaeolithic period, Mesolithic period and Neolithic period. Prehistoric man or some people label them as "cave man" created pictures on the cave walls, which can be found in Lascaux and Chauvet in France (Lois, 1998: 17, Jovanoich, 1975: 25-36). However, none of the art historians has stated clearly the rationale for drawing pictures on the cave walls. According to the Bloomsbury Guide to Art (1996), it states:

> The purposes of the hunting themes shown have never been adequately explained, although a number of theories exist. Many people believe them to be part of a religious or secular ritual or that they reveal significant aspects of the society and culture of the prehistoric past.

The above elaboration corresponds to Cavallaro (2000: 1-38) who said that there were many views concerning the making of cave art. According to Cavallora, some people said that the purpose of cave art was a means for the cave man to record what they had seen and others said that the cave man used cave art as one way to communicate to their fellow cave man. These show that there are various reasons why cave men drew on the cave walls.

The end of the prehistoric age ushered in the Pre-modern age. During that period, the Greeks said that art should portray the beauty of mankind. This was also known as "Ideal" beauty. After the Pre-modern age, was the modern age. This was an important art period because it was the birth of the early modern art movement which was also known as the Renaissance period or in another word, "Rebirth". This means that the Renaissance artists no longer adhered to the classical way of creating art works, instead, they incorporated the knowledge of mathematics and science to create artworks. For example, the Renaissance artists used the method of "perspective"[6] to paint their pictures. Many arts academies were established to train talented artists and arts became a lucrative business for arts dealers and gallery owners as many wealthy arts patrons would pay hefty amount for artworks created by well-known renaissance painters.

During the 19th century, the early industrialisation age has influenced the purpose of art. Art was not regarded as a commodity, but art lessons were basically for students to learn technical drawing skills in order to prepare them to work in the product and design industry. Thus the reasons for valuing the arts have to some degree changed through time.

[6] "Perspective" is a method for artists or designers to use spatial depth in their artworks or design drawings.

1.6 Personal Motivation

My personal experiences in regards to the understanding of Singapore history, my encounter with my students at Nanyang Academy of Fine Arts, the renewed interests of arts education by the government and my observation in art history, have evidently shown that there are different viewpoints in the rationale for arts and arts education. This has constantly haunted me and it continued to bother me while I was pursuing my first year of the doctorate programme in Education at Durham University. I thought that perhaps this might be an interesting topic for my research study. It is my desire that my research study would build awareness for the potential readers to understand the rationale to have arts education in the schools. I also hope that my research findings would enable arts scholars and postgraduate researchers to search new areas in relation to arts education in order for them to further explore and break new grounds for the benefits of the arts research community in Singapore as well as to other arts interests groups from other parts of the world.

In order to achieve my objectives, I decided to examine the official polices from MOE and MICA[7] as well as to interview policy makers, arts scholars/academics, art teachers and arts experts to search for similar and dissimilar views on the rationale for visual arts education in Singapore. Consequently, an in-depth study on the research data shall be concurrently carried out with a thorough review on literature on arts education from arts scholars in order for me to develop my research findings on the rationale for visual arts education in Singapore. Visual arts education is targeted because the MOE arts syllabuses focus mainly on painting, drawing and 3-dimensional artworks.

The following research questions shall be a guide for me to examine the MOE and MICA policies and to interview art teachers, policy makers, arts experts[8] and arts scholars/academics and the research questions are as follows;

[7] Singapore Renaissance City Reports (RCP) consists of RCP 1, RCP 2 and RCP 3, Arts Development Plan Report and a report on 'A New Agenda for a Creative and Connected Nation: Investing in Singapore's Cultural Capital'. All these reports shall be categorised as MICA reports.

[8] The numbers of interviewees that are categorised under "art experts" are 5 in total, and therefore their opinions are used to cross-examine with opinions from art teachers. This research study mainly focuses on the interviews from the art teachers, policy makers and arts scholars/academics. The art experts are 2 officials from National Arts Council, 2 retired art teachers and 1 former Ministry of Education curriculum art specialist.

- What is the rationale for promoting the arts in key policy documents?
- What are art teachers', art experts', arts scholars/academics' and policy makers' (former and present) views on the purpose of art education in Singapore?
- How are they similar or different in their views?

1.7 Research Journey

The research on policies from MOE and MICA relate to Social Research. Williams (2000: 158) said:

> Social research never was exclusively sociological research and was as much linked to other substantive disciplines, in particular social policy and social administration, with a long tradition of empirical research going back to the studies of Booth and Rowntree, in the 19th century (see for example Mishra 1977, Bulmer 1978, George and Wilding 1984). The impetus to research was often a concern about social conditions, though this concern was itself rooted in particular views of what society was, or should be like. Nevertheless, what was called social administration and later social policy is not easily defined and is characterized by a number of different approaches (e.g. functionalist, pragmatic, collective etc). And specialisms (e.g. welfare, housing, criminology etc).

Williams advised that social research is suitable for researchers who are motivated to examine a certain social theme. This sort of research study can be executed by collecting the views from the people who relate to social topic, which can range from any social concern, such as housing or welfare. This corresponds to my research interest because I am interested to find out from the relevant people concerning their rationales to have visual arts education in schools. This is a theme that concerns how society responds to the understanding of visual arts education especially when Singapore society feels that mathematics and science subjects are considered very important in the school curriculum. At the same time, their views will be compared with the MOE and MICA policies to search for consistency. Empirical research is very much connected to "observation" that means to read, hear and see as research tools in a research study. Such tools are also related to qualitative and quantitative research methods. Stokrocki (1997: 34) said:

> ...qualitative methods begin with [empirical] observation of a phenomenon and its characteristics. In qualitative studies, the logic of inference is one of directly observed comparison, resulting in new insights and reclassifications...

The approach of qualitative research relates to how I am going to record information from the people whom I am going to interview. These people are present school art teachers, policy makers, art experts and arts scholars/academics. At the same time, I am also going to analyse government documents such as the MOE and MICA policies. Such undertaking falls under the heading of documentary analysis. Sanghera Balihar (2007) said:

> Documentary research involves the use of texts and documents as source materials: government publications, newspapers, certificates, census publications, novels, film and video, painting, personal photographs, diaries and innumerable other written, visual and pictorial sources in paper, electronic, or other "hard copy" form... Documentary research is the use of outside sources to support the viewpoint or argument of an academic work. The process of documentary research often involves some or all of conceptualising, using and assessing documents. The analysis of the documents in documentary research would be either quantitative or qualitative analysis (or both).

This means that I can use documentary analysis to analyse MOE and MICA documents in order for me to draw the institutions' viewpoints to be examined correspondingly with the qualitative research data based on the interviewees' responses.

In view of the above, I decided that it would be appropriate for me to embark on a Social Research based on an empirical research study using both combined methods of qualitative interview and documentary analysis.

1.8. Overview of my Research Thesis

The overall framework of my research consists of the following chapters and they are as follows;

1.8.1 Literature Review

Chapter 2 explores the key concepts of 'culture', 'national identity' and 'nationalism' that underpin the understanding of Singapore culture and nationalism in relation to Singapore 5 core values and the ideology of 'pragmatism', which consequently influenced and motivated the mainstream education cum arts education and the establishment of RCP 1 respectively. This chapter shall also explain the necessity to examine RCP 2 and 3, Arts Development Plan report and a report on 'A New Agenda for a Creative and Connected Nation: Investing in Singapore's Cultural Capital'. This chapter will not consider arts literature as this will be addressed in later chapters specifically in relation to the data.

1.8.2 Research Methodology

Chapter 3 will discuss the approach to the empirical research study to gather research data from a combination of both research methods in regards to documentary analysis and qualitative interviews.

The former research method (content analysis) is to examine the types of discourses to be found in MOE arts syllabuses and MICA reports. The latter research method (interview) is to seek more in-depth views of art teachers, policy makers and arts scholars/academics and arts experts by using semi-structure interview questions as a framework to understand the purpose of visual arts education so as to offer an in-depth understanding of the interviewees' responses to the research questions. The procedure to generate qualitative interview questions and collecting documents shall also be discussed.

Subsequently, the process of grounded theory shall be used to further examine the types of discourses in the key policies by searching the various types of common themes or common ideas that frequently appear in the documents, which is also known as 'content analysis'. All the common themes or common ideas shall be reorganised into individual main themes for the key documents as some of these common themes or common ideas share similar views. This grounded theory

process will continue till it reaches a saturation point in which no new theme or idea is found in the documents.

The interviews shall be transcribed and analysed to identify common ideas or themes. Next, all the common ideas or common themes shall be collapsed into individual main themes because some of these common themes or common ideas share similar views.

1.8.3 Presentation and Interpretation of Research Data

Chapter 4 and 6 present the interpretation and the classification of the themes that are identified from the MOE Arts Syllabuses and MICA Reports based on 'content analysis'. Chapter 5 presents the interpretation of the themes that are identified from the analysis of the transcribe from the interviews. Literature review will be discussed in these chapters because these reviews act as a general guide to derive the interpretation of the themes in order to avoid researcher's bias and assumptions.

1.8.4 Research Findings: Ground the theory

Chapter 7 discusses the relationship between the themes from the MOE, MICA documents and interviews from the policy makers, arts scholars/academics, art experts and art teachers. However, there will be a need to address further literature in order to relate to the research findings.

1.8.5 Further Discussion

Chapter 8 is to further discuss the research findings.

1.8.6 Conclusion

Chapter 9 reflects my views on my research experiences and offers my recommendations as well as a discussion on the limitations of the research processes.

Chapter 2: Literature Review

2.0 Aim

As described in the introduction, the central focus of this thesis is on the rationale for arts education, specifically visual arts in Singapore. That rationale does not exist in a vacuum but emerges from the specific Singapore cultural context where concepts of nationalism and national identity have been extremely important in its recent history. These concepts have influenced the establishment of mainstream education, arts education and the Singapore Renaissance City Report 1 (RCP 1). It is important therefore to explore these key concepts of 'culture', 'national identity' and 'nationalism', which underpin the meaning of Singapore culture, Singapore national identity and nationalism before embarking on the empirical study. The literature on arts education is also relevant to this thesis but this will be discussed in chapter four after the empirical data has been analysed. Whereas the literature on culture, nationalism and national identity provides useful background to the empirical work, the literature on arts education can be more usefully considered in relation to the analysis of data.

This chapter consists of 4 main sections. The first section explores the key concepts of 'culture', 'national identity' and 'nationalism', which relate to Singapore culture and nationalism. The second section examines the generation of Singapore culture and nationalism using the theoretical framework from the first section to correlate to Singapore history that influenced the Singapore government to shape the nation into a Singapore institutional. Reference will be made to the 5 core values leading to the ideology of 'pragmatism' that influenced the development of the mainstream education. The third section investigates 'pragmatism' that impinged on the establishment of Singapore Renaissance City Report 1, which highlights the significance of a creative economy and how this can be invigorated through arts education to equip a creative workforce. The fourth section will reflect on the distinction between the general concept of culture versus a culture that is engineered by the Singapore government in order to understand how Singapore culture chiefly gives an effect to the establishment of mainstream education, arts education and MICA reports. This will lead to the formulation of the research questions for the purpose of selecting the appropriate research methods to be discussed in chapter 3.

2.1 Culture and Nationalism

Culture is a term that can be defined in many different ways based on literature from Brown (1972), Lawton (1975), Benneth (1992), Sperber (1996), Lewis (2003), Letwin (1982) and Smith (1991). Their perspectives will be considered and will be compared with writings from Neo and Chen (2008) who provide viewpoints specifically on Singapore culture, national identity and nationalism.

2.1.1 Meaning of Culture

According to Brown (1972: 32), quoted from "Culture and School" edited by Shinn (1972):

> … culture is a body of ready-made solutions to the problems encountered by the group. It is, as someone has put it, a cushion between man and his environment … They must establish and maintain certain patterns of relationships, for in each society there will be males and females, infants, growing children, youths, adults, and the aged. They must care for the children and train them in the ways of the society so they may take their places as responsible members of the group. They must find ways to maintain the cohesion of the group and preserve consensus. In all societies the members must come to have strong sentiments about various ideas, purposes, and goals-the thing we call values.

Brown explains that culture is a set of established values that embodies certain ideas and aims to be shared as common values among the people for the purpose of cultivating a common understanding and maintaining social cohesion in the society. His argument relates to Lawton's views on his definition on culture.

Lawton (1975: 10) quoted from Williams: *Culture and Society*, which described four meanings of culture that are interrelated; 1) Culture is "a general state or habit of the mind" and this suggests that culture consists of certain thoughts, which are ideas that constantly influence one's thinking persistently. 2) Culture is the "general state of intellectual development, in society as a whole" and this means that persistent thoughts can become a regular form of thinking behavior to the society as a whole. 3) Culture is "a general body of arts" and this demonstrates how culture can have an effect on the creation of various types of art forms and architecture. 4) Culture is "a whole way of life, material, intellectual and spiritual" and in short, culture impacts on

the physical and mental realm of mankind as well as influences the development of the various kinds of art forms.

Lawton's views correspond to Letwin (1982: 333) who quoted Matthew Arnold as follows:

> Arnold's idea on culture can be traced to Herder's view that each nation is a self-sufficient totality embodied as much in its language and arts as in its religion and politics, from which it follows that to understand any aspect on a nation's life, we must understand a whole of its "culture".

This means that in order to understand the demographic of a nation, it is necessary to understand the nation's language, arts, religion and politics because these manifest a common set of beliefs and values as a nation. One such example is 'high culture' or 'high art' as explained by Carroll based on Matthew Arnold's definition of high culture:

> ... he maintains that "individual perfection is impossible so long as the rest of mankind are not perfected along with us" (vol. 5, p. 215)... A cultural elite depends on the energy generated by a nationally diffused enthusiasm for the life of the mind. Arnold invokes this principle of social energy to account for such peculiarly favored cultural epochs as Periclean Athens, Renaissance Italy, and Elizabethan England. When "high culture" pervades a large body of the community, "individual genius gets its proper nutriment, and is animated to put forth its best powers" (vol. 2, p. 316). Athens in particular offers an example of a community in which high culture is the culture of a whole people. It offers the spectacle of "the middle and lower classes in the highest development of their humanity that these classes have yet reached.

Carroll explains that Arnold said that the meaning of high culture or high art reflects a form of art that people should embrace in order to be socially accepted in the society. In other words, high art reflects a set of art values that have been set as a standard for people to acknowledge as art. This is in contrast to the meaning of culture when understood as a common norm or standard for people to follow so as to be accepted in the community.

While Brown, Lawton, Letwin and Caroll stress that culture is a set of values, which emphasize certain types of thoughts or ideas to be internalized and influence the way people think, this can become a valuable state's instrument to meet political objectives based on Bennett's (1992) explanation.

According to Bennett (1992: 26):

> …Culture is figured forth as both the object and the instrument of government: It object or target insofar as the term refers to the morals, manners, and ways of life of subordinate social strata...

Bennett explains that culture 'can be' or 'is often' used as a political instrument to mould the society to conform to certain values, which are stipulated by the government. The conformance of values does not remain stagnant in the society at a specific timeframe as argued by Sperber (1996: 1):

> Through a material process like the one just evoked, an idea, born in the brain of one individual, may have, in the brains of other individuals, descendants that resemble it. Ideas can be transmitted, and, by being transmitted from one person to another, they may even propagate. Some ideas-religious beliefs, cooking recipes, or scientific hypotheses, for instance-propagate so effectively that, in different versions, they may end up durably invading whole populations. Culture is made up, first and foremost, of such contagious ideas. It is made up also of all the productions (writing, artworks, tools, etc.) the presence of which in the shared environment of a human group permits the propagation of ideas.

Sperber illustrates that culture can be transmitted not only from one person to another but to the entire population too. Culture can also be passed down from generation to generation and this is found predominantly in instances such as religious beliefs or cooking recipes and such phenomenon is reflected in the anthropological standpoint in accordance with Lewis (2003).

According to Lewis (2003: 3-4):

> In fact the real roots of culture-for all of us-are much older than that. The supposed emergence of early humans in Africa more than five million years ago gets pushed back each decade by the astonishing revelations of scientists and archaeologists. We know a lot about the social behavior of the men and women of two million years ago, and the traits and characteristics that have been passed on to us genetically constitute a pattern of inheritance separate from our subsequent cultural evolution. These genetically inherited characteristics are not national or regional, nor are they taught by any authority. They are universal traits that every nationality or cultural groups share in common.

Lewis explains that human beings share common traits that are genetically passed down from generation to generation.

2.1.2 Summary on the Meaning of Culture

Although there has been a tradition in the past of using the term culture to refer to high art, the more widespread, contemporary view of culture embodies kind of thoughts and ideas to be adopted as norms and practices among the people in the society. As such it can become a useful instrumental platform for government to develop a certain culture for the society to conform to certain values in order to possess a common identity that is also known as national identity. This can be achieved when the government carries out a process to allow the society to internalize such common values and such a process is often referred to as nationalism. In other words, national identity relates to nationalism, which Smith (1991) explains as will be addressed in the following section.

2.1.3 Meaning of National Identity and Nationalism

The government can advocate common values by promoting a national identity as Smith (1991: 9) said:

> National identity involves some sense of political community, however tenuous. A political community in turn implies at least some common institutions and a single code of rights and duties for all the members of the community. It also suggests a definite social space, a fairly well demarcated and bounded territory, with which the members identify and to which they feel they belong. This was very much what the philosophers

> have in mind when they defined a nation as a community of people obeying the same laws and institutions within a given territory.

Smith explains that national identity demonstrates a social phenomenon in regards to how the society adheres to a certain sets of regulations that are regulated by the government to give a sense of belonging to a nation. To many commentators, this appears to be an ideal situation. However, for the government to enforce a common set of values to a nation is far more challenging because the definition of a nation is rather complex as Smith (1991: 15) explained:

> …the nation are complex constructs composed of a number of interrelated components-ethnic, cultural, territorial, economic and legal-political, They signify bonds of solidarity among members of communities united by shared memories, myths and traditions that may or may not find expression in states of their own but are entirely different from the purely legal and bureaucratic ties of the state.

This means that the nation has differing meanings and contexts that are as follows; a nation can be non-homogenous and this means that the country does not contain one specific kind of people who practise the same type of custom, or speak one kind of language or believe in the same kind of values. A nation can be homogenous but in each family unit, each family member may not share similar beliefs and values and this may probably be due to the generation gap between the grandparents, parents and children and a nation can consist of different ethnic groups because of the people who have migrated from different parts of the world. Therefore, a nation may consist of different types of ethnic groups with different types of beliefs and practices in their lives.

These are some of the examples to show that a nation can be rather complex. However, there may be other reasons that cause the nation to be complicated and the above instances do not generalize all the problems concerning the demographic of a nation.

Problems caused by the complexity of a nation can be resolved to some degree by implementing certain forms of ideas for the people to understand and accept as their values in their lives. This is where the understanding of culture as explained by

Brown (1972), Lawton (1975), Sperber (1996) and Lewis (2003) applies in the manner of establishing a set of common values for the nation to follow in order to promote a national identity to be achieved through an induction of a set of national ideology, Smith (1991: 11). Nationalism plays an important role for most nations. Nationalism is a process to enable the nation to internalize a set of common values that are in part contributed by the government. The internalization process is primarily to instruct a certain set of values that gives a sense of belonging to the nation, as suggested by Smith (1991: 11):

> In other words, nations must have a measure of common culture and a civic ideology, a set of common understandings and aspirations, sentiments and ideas that bind the population together in the homeland.

2.1.4 Summary on the Meaning of National Identity and Nationalism

National identity is a set of common values largely generated by the government for the society to follow for the purpose of harnessing social cohesion and fostering a sense of belonging among the people in the nation and this is attained through a political induction program in terms of nationalism.

The induction program is carried out by political institution that acts as a government representative to develop and implement policies to the nation as highlighted by Neo and Chen (2008)[9] because they pointed out that culture enables the transmission of traditional values from the older generation to the younger generation. This issue reinforces Smith's point (1991) on the complexity of a nation that fosters plurality due to globalization in terms of migration of people from different ethnic backgrounds to reside in a nation. Such scenario may be seen as unfavourable to the political standpoint and as such, political institutions often seek to enforce a national identity to diffuse differing values from different ethnicities. This can also mean that national identity poses a tension with traditional values in one way, which Neo and Chen (2008) shall illustrate in the following section.

[9] Professor Neo Boon Siong and Professor Geraldine Chen are authors of the book entitled, "Dynamic Governance". Both of them are leading Singaporean scholars who wrote the definition of culture and how it relates to Singapore culture. This is an important source for me to justify my views on how Singapore culture influences the establishment of mainstream education, arts education and Singapore Renaissance City Reports.

2.1.5 Nationalism and Political Institution

Neo and Chen (2008: 24) said that culture denotes certain group beliefs and values that are shared or held in common, so it can be thought of as the accumulated shared learning of a given community, based on a history of shared experience. Neo and Chen (2008: 146) quoted Schein (1992) that the culture of a group can be defined as:

> A pattern of shared basic assumptions that the group learned as it solved its problems of external adaptation and integration that has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to these problems.

This reflects heritage or traditional values, which the older group members who share past experiences with younger group members to enable them to learn positive ways to succeed in lives and to learn not to repeat mistakes from the past. This helps to maintain a cohesive culture once the group members understand their past history, which is further reinforced by Neo and Chen (2008: 146) who elaborated that culture "is a product of past successes", and this equates to past experiences. Neo and Chen (2008: 147) quoted Earley and Ang (2003: 129-137) and further stressed that the groups' past experiences formed their perceptions and beliefs that are eventually transmitted to group members.

Neo and Chen's (2008) definition of culture is consistent with that provided by Brown (1972), Sperber (1996) and Lewis (2003) as reflected in the earlier literature review because these scholars explained that though culture is to share common values among the people in the society, culture is not static and instead culture can be transmitted from generation to generation. Their comments are similar to viewpoints from Neo and Chen (2008) who argued that culture refers to group values that transfer down from the older generation to younger generation in order to facilitate them to learn from the older generation's past experiences. These traditional values may pose a tension to political values and therefore, it motivates the government to promote a national identity through nationalism, a process to be driven by political institutions.

According to Neo and Chen (2008: 58):

> … Institution is a complex whole that guides and sustains individual identity… Institutions form individuals by making possible or impossible certain ways of behaving and relating to others. They shape character by assigning responsibility, demanding accountability, and providing the standards in terms of which each person recognizes the excellence of his or her achievements.

This means that political institutions help to condition people to conform to values ascertained by government to build a common culture in the nation. The government empowers the political institution to educate people through a socialization process by internalizing certain beliefs and values to build a common citizenship among the people in the nation. Smith (1991: 16) said:

> National identities also fulfill more intimate, internal functions for individuals in communities. The most obvious is the socialization of the members as “nationals” and “citizens”.
>
> The nation is also called upon to provide a social bond between individuals and classes by providing repertoires of shared values, symbols and traditions.

The socialization process is to enable people to share common values in order to develop solidarity within the society. Neo and Chen (2008: 59-60) said:

> Institutions may be formally constituted rules, laws and constitutions or informal constraints such as social norms, conventions and self-imposed codes of behavior that dictate how interactions take place among people and organizations. Informal constraints are socially transmitted information that forms the heritage and culture, and they arise to coordinate the repeated interactions among people. Informal constraints are extensions, elaborations, and modifications of formal rules, socially sanctioned norms of behavior and internally enforced standards of conduct.

Political institutions are to ensure that political interests, such as the enforcement of common values in terms of law, conduct, moral values, heritage and culture, are taught to the people. Neo and Chen (2008: 59-60) also said that institutions are also

being referred to as government agencies that are also known as an institutional milieu in the public management system. Neo and Chen (2008: 58-60) stressed that institutions' role is to implement public policies and to help to reinforce national interests. This exerts national identity and promotes nationalism in the country. Smith (1991: 16-17)) said that this can be achieved:

> … through compulsory, standardized, public mass education systems, through which state authorities hope to inculcate national devotion and a distinctive, homogeneous culture, an activity that most regimes pursue with considerable energy under the influence of nationalist ideals of cultural authenticity and unity.

Smith (1991: 16-17) also said that the role of national identity and nationalism is to foster a social cohesion between individuals and classes by giving repertoires of shared values and shared representations so that people are reminded of their common heritage and cultural kinship and feel strengthened by acquiring a sense of common identity and belonging. Smith (1991: 16-17) also emphasized that it is significant to have a sense of identity so as to provide an effective avenue to define and locate individual selves in the world, through the understanding of a collective personality and its distinctive culture. It is through a shared culture that enables individuals to know who they are in the contemporary world.

Though culture is commonly understood as a set of common values to be adopted by people in the society, culture can be naturally transferred from generation to generation or within communities based on the appreciation of heritages and traditional values, which are positive to people's lives because it offers people a sense of belonging and builds awareness in their cultural roots. These positive values may not be 'positively' acceptable to the political viewpoint because there is tension between traditional values and political values. This may inspire a government to re-educate people to a new common set of values whereby national identity and nationalism play a useful role to promote these new values for nationhood and nation building. On the hind side, it subtly shows that nationalism can gradually corrode heritage or tradition values.

2.1.6 Summary on Nationalism and Political Institution

The intent to introduce a literature review from Singapore scholars is to allow the reader to see the consistency between the western and eastern canon on the definition of culture that reflects how the society is to conform to certain values to cultivate a common understanding among the people so as to foster social solidarity and to give a sense of belonging to the people. This in turn, offers them a national identity, which is to be achieved through a process known as nationalism to be carried out by political institutions, which is typical in Singapore, a country that encountered tremendous challenges after the country separated from the Federal of Malaya. The tremendous challenges are a reflection of Singapore history. Its history reflects the major setbacks that had almost caused Singapore to fail as a state. However, such shortfalls did not hinder Singapore from succeeding as one of the fastest growing economies in the world and its success is seen by many commentators as largely due to the way Singapore culture, nationalism and political institutions are emplaced in the nation by the government.

2.2 Singapore Culture and Singapore Nationalism

Singapore culture and nationalism are largely influenced by Singapore history, which reflects the complexity of a nation that was once ruled by the British and Japanese.

2.2.1 Singapore History: British Administration and Singapore government[10]

In the early 1900s, the British administered Singapore mainly in terms of trade and industry. Singapore was invaded and occupied by the Japanese from 1942 to 1945. The British returned on September 5, 1945 and drove the Japanese away. During the Japanese occupation, they destroyed Singapore's trading system, which resulted in a scarcity of food, money, and poor living conditions. Many people lived in poverty. In April 1946, the British excluded Singapore from the Malayan Union. One of the reasons was Singapore had mainly a Chinese population. In 1948, political parties were established to assist Singapore's Union with Malaysia, as Singapore was poor and had no natural resources (Frost and Balasingamchow, 2009).

[10] Frost, R.W. and Balasingamchow, Y. M. (2009) *Singapore: a biography,* Singapore: Editions Ditier Millet and National Museum of Singapore.

In 1954, Singapore's People Action Party (PAP) was established, and Lee Kuan Yew became secretary-general of PAP. The British intended to gradually make Singapore an independent republic. In 1959, Singapore was granted self-government. On May 30, PAP won 43 out of 51 seats during the general election for Singapore's parliament. Lee Kuan Yew was elected as Singapore's first Prime Minister. On May 27, 1961, Malaysia's Prime Minister, Tunku Abdul Raman offered to unite Singapore, peninsular Malaysia, and all of Borneo (Sarawak, Sabah and Brunei). On May 15, 1965, the United Malay's National Organization, or UMNO, Malaysia's dominating party, agreed to separate Singapore from Malaysia because it wanted special privileges for Malays. Singapore gained independence on August 9, 1965. Lee Kuan Yew warned that Singapore would not survive without natural resources, a fear that did not come to a reality (Frost and Balasingamchow, 2009).

In the late 1960s, the government introduced a massive restructuring of the economy. As the British decided to withdraw from Singapore, the economy faced more challenges, as at least fifty million pounds, close to 20 percent of Singapore's economy was heavily dependent upon the British military presence. In addition, many people were not literate. Hence, the nation lacked trained professionals such as engineers, architects, accountants, doctors, technicians, and managers. This was also the time where the Singapore government had to seriously pay attention to revive Singapore economy through the establishment of public institutions such as the Ministry of Education (MOE) to oversee the development and implementation of mainstream education in order to equip students with the relevant and appropriate knowledge and skills to contribute to the economy as well as to promote a common culture and nationalism for nation building (Frost and Balasingamchow, 2009).

2.2.2 Singapore Culture and Nation: 5 Core Values

The Singapore education system was revamped to cultivate more technicians and skilled workers for factories. Manufacturing soon became a significant sector of Singapore's economy. The development of infrastructure projects-roads, highways, industrial estates, homes-provided employment and generated income. Lee[11] (1998: 124) quoted Lee Kuan Yew[12]

[11] Lee Geok Boi is one of the famous Singaporean writers and an expert in writing Singaporean history.

In 1968, Lee Kuan Yew stated:

> Before you discuss your future, remember how we got here-the past. You have a role to play in transforming a dependent, underdeveloped community into an independent industrial society. It depends on how successfully we can mobilize internal and international capital and expertise get people to learn the skills and crafts, and acquire the managerial marketing know-how. Only then can we produce goods and services effectively and competitively for international customers.

Lee Kuan Yew's views were rational based on the reasons offered by Neo and Chen (2008: 150-151) who said:

> Its historical experience shaped its deep sense of vulnerability, and its dependency on developments in the global economic and security environment. Its lack of natural resources focused the leadership's mind on its people as the only strategic resource for the country, and the need to accumulate financial resources from economic growth in order to build a buffer for survival during lean years.

Neo and Chen explained that in 1965, it was rather impossible for Singapore, a tiny state to survive due to lack of natural resources and limited land space. Singapore was geographically located near two large neighbouring countries, which look upon Singapore with suspicion and hostility because Singapore's economy largely depended on British military forces based in Singapore. Singapore is a non-homogenous country with immigrants mainly Chinese, Malays and Indians and they have survived a tumultuous period of racial and religious conflict, with little sense of nationhood. The Singapore government concluded that in order for Singapore to survive, it was necessary for the nation to be tough, disciplined, organized and move faster than other countries.

Neo and Chen (2008: 149,150,151) said that firstly, it is the belief that a strong economy is bedrock to all other policies and that continuous economic growth is the number one priority. Secondly, it is the belief that state is central to Singapore's long-term stability. Thirdly, it is the belief that policy makers must acquire good foresight

[12] Lee Kuan Yew was the Singapore first Prime Minister from 1959 to 1990. He is presently appointed as Minister Mentor in Singapore.

so as to prepare Singapore against vulnerability in lieu of the lack of natural resources and small population. These become the important determinants for Singapore's institutions to develop and implement policies in Singapore. Therefore, Singapore's institutional culture is based on five core values. They are; firstly: honesty and integrity, secondly: people as the main resource, thirdly: results orientation and fourthly: self reliance and fifthly: domestic stability. The above core values and beliefs shaped the nation of Singapore.

2.2.3 Summary

Two key factors in Singapore history shape and establish Singapore culture and institutional policies respectively. The first factor is the shortfall of natural resources and a weak economy and the second factor is Singapore is a non-homogenous society. The second factor echoes similarly in the earlier literature review by Smith (1991: 15) who explained the complexity of a nation in lieu of differing beliefs and values from different ethnicities and this becomes a justification for the government to instill common values (Smith,1991: 16) in order to achieve political goals as well as to give a sense of belonging to the people, which has also been reinforced by Tamney[13] (1995: 88) who said "More broadly, a nation refers to people who assume they belong to a group with a shared unique history and culture." Tamney's views are also consistent to Brown's (1972: 32) view as shown in the earlier literature review.

The above key factors have been regularized as principle considerations in administering Singapore by the government and such a phenomenon is similarly discussed in the earlier literature review in regards to Lawton (1975: 10) who quoted Williams in his emphasis on the "general state and habit of the mind" and "general state and intelligent development to the society". The key factors were also used by the government to establish Singapore culture in terms of the 5 core values and this reflects a consistency of what Benneth (1992: 26) has said from the earlier literature review on her definition of culture is that culture is used as a political tool to regulate "…the domain of morals, codes of conducts, etc." As these key factors have been emplaced and enforced since 1960s till today, it demonstrates that such ideas are transmitted from generation to generation, which is consistent to what Sperber

[13] Dr. Joseph B. Tamney, Professor of Sociology, College of Sciences and Humanities, Department of Sociology, Ball State University, Munice, Indiana, USA.

(1996: 1) has explained in his definition of culture based on the earlier literature review.

2.2.4 Singapore Culture and 5 Core Values: Pragmatism

Closer examination of the Singapore institutional culture based on the 5 core values reveals that these values epitomize the ideology of 'pragmatism' which Hill and Lian[14] (1995: 37) explained:

> … to create an identity based on "ideology of pragmatism", an ideology so successful, suggests Chua, that it has penetrated the political consciousness of the population and provided the parameters for their common-sense knowledge (1983; 1985). More than this, the ideology has been so fully articulated that it is seen even by social scientists as the only rational choice and therefore as "non-ideological" ideological (Chan and Evers, 1978: 122; Chua, 1985). And the end goal for which pragmatism supplies the means can be encapsulated in the word "survival"; indeed, the survival motif has taken on the status of an evolutional fiat.

'Pragmatism' is a term that describes an approach to success which is driven by practical considerations. This relates to Singapore government's belief that Singapore survival depends on a strong economy through a robust workforce which is equipped with relevant and appropriate knowledge and skills to feed into the industrialized economy in terms of technology, engineering and commerce in order to support the needs of the foreign investors. This rationale is derived from the fact that Singapore has no natural resources and an existing strong economy is to rely on existing citizens in Singapore and therefore, it is only sensible and practical thing for the Government to consider looking into the strength of human capital as a resource to build the economy. This is further rationalized by Hill and Lian (1995: 19) and they said:

> … the shock of expulsion from the Malaysian Federation in 1965, followed in July 1967 by the announced withdrawal of British military forces from Singapore and Malaysia, required by the PAP not only to formulate a new economic strategy of **self-reliance**, but also to articulate for its citizens the difficult circumstances in which it found itself as part of a nation building exercise. This has been variously characterized as the "ideology" of

[14] Michael Hill is Visiting Professor at Department of Sociology in National University of Singapore. Lian Kwen Fee is Associate Professor at Department of Sociology in National University of Singapore.

> survival" (Chan, 1971a), an "ideology of pragmatism (Chan and Evers, 1973) and a "garrison mentality" (Brown, 1994). By the PAP leaders themselves it was seen as building a "**rugged society**.").

The separation of Singapore from the Federal of Malaya and the withdrawal of the British military forces left Singapore in a vacuum and vulnerable and these events have impacted the government to place nation building in regards to developing a new economy as the main political agenda in Singapore by relying on the strength of a resilient and firm society as contributors to the workforce to stimulate the economy.

A strong economy enhances the livelihoods of the people as Tamney (1995: 18) quoted former Prime Minister, Lee Kuan Yew who said "A human being has first to satisfy his physical needs like food, water, clothing. If, every household has a regular income, food and shelter, this would enhance the **stability** of Singapore."

2.2.5 Summary

Three key words, "**rugged society**" and "**self-reliance**" from Hill and Lian's quotation and '**stability**' from Tamney's quotation, which are related to Singapore 'pragmatism', display the Singapore institutional culture and 5 core values. Self-reliance is the 4th core value; stability is the 5th core value. A "rugged society" refers to the manpower to contribute to the Singapore economy that reflects the 2nd core value in people as the main resource. A "rugged society" displays people with resilience, firmness and determination that personifies the 1st core value in honesty and integrity and 3rd core value in results orientation. Singapore institutional culture in relation to the 5 core values relates to the ideology of 'pragmatism'.

Being pragmatic is to place economy as the main consideration in nation building. In other words, to build a new and strong economy relies on a workforce that aligns to Singapore political interests as well as to be equipped with the applicable knowledge and skills. This is to be driven by political institution or the public education institution in order to teach the ideology of 'pragmatism', a necessary process to achieve Singapore nationalism.

2.2.6 Singapore Culture, Nationalism and Education: "Pragmatism"

Smith (1991: 16) said that "mass education" is an effective institution to achieve political goals and this is reflected similarly in comments from Hill and Lian (1995: 11) who said:

> In other words, nations must have a measure of common culture and a civic ideology, a set of common understandings and aspirations, sentiments and ideas, that bind the population together in their homeland. The task of ensuring a common public, mass culture has been handed over to the agencies of popular socialization, notably the public system of education and the mass media.

Hill and Lian stressed that education is a good platform to educate the people to take on common culture and this takes reference from the Singapore 5 core values and 'pragmatism', which is a reflection of Singapore culture for the purpose of cultivating the spirit of solidarity and cohesiveness among the people in Singapore.

Economy is the most important aspect for the survival of Singapore, under the "Pragmatic" standpoint. A good economy cannot go without a strong labour workforce, and as such it is required to undergo some appropriate and relevant training whereby education becomes relevant.

Education is seen as a public institution to promote a cohesive community for the sake of fostering a common interest for Singapore to survive (Hill and Lian: 1995: 11 quoted Gopinathan: 1976: 73). This corresponds to the earlier discussion from Neo and Chen (2008: 58, 59, 60) who mentioned that institutions are referred to as government agencies that are also known as an institutional milieu in the public management system.

In 1966, the Singapore government revamped the education content so that schools could produce students that are fully equipped to contribute to Singapore economy. Hill and Lian (1995: 81) continued to say that education was for responsible citizenship, which included one's contribution to economic development and the interests of the community, however defined. Education has never been seen to waver from this single-minded objective since. This further reinforced what Neo and

Chen (2008: 106) said that "The education system was also harnessed to effect social change and integration."

According to Mauzy and Milne[15] (2002: 103):

> Government subsidize public education for a number of reasons: to promote literacy so that the people can understand and obey the law and act as responsible citizens; to nurture the dominant political culture; to develop human capital, a capable workforce, and a division of labor; and to socialize young people to certain ideas and values by managing (along with families and the mass media) the creation and dissemination of knowledge in a society.

In other words, the goals of Singapore education are mainly to internalize the Singapore 5 core values in relation to the pragmatic standpoint and to prepare a strong workforce and this shall be achieved through a formal education programme.

Mr. Goh Keng Swee, the former PAP's first economic guru saw the primary significance of developing Singapore into an industrialized nation in the early 1960s (Mauzy and Milne, 2002: 37). An industrialized society essentially requires a productive workforce as reiterated by Tan and Ng (2005:12) who said:

> Driven by pragmatism, education in Singapore is the vehicle to produce a competent, adaptive and productive workforce (Yip, 1997). The explicit objective of an ADE (Ability-Driven Education) is to prepare students to meet the challenges of a knowledge economy and to enhance the economic competitiveness of Singapore (Chen, 2000; Hawazi, 2004; Teo, 1999, 2002) (see also chapter 1). A knowledge intensive activities that contribute to the accelerated pace of technical and scientific advancement, as well as rapid obsolescence of knowledge (Powell & Snellman, 2004, p. 215). Such an economy stresses the value of intellectual capital (Shapiro & Varian, 1999) where knowledge is constantly created and exploited in a dynamically changing future. Attributes such as the ability to innovate (Bell, 1973) and learn continuously (Drucker, 1993; Nonaka & Takeuchi, 1995; Prusak, 1997) are highly prized. New industries in information and computer technology, and biotechnology play a key role in developing and dispersing knowledge (Powell & Snellman, 2004).

[15] Diane K. Mauzy is Professor of Political Science at University of British Columbia, Vancouver, and Candada. R.S.Milne is Professor Emeritus of Political Science at University of British Columbia, Vancouver, Canada and a Fellow at the Royal Society of Canada.

Based on “Pragmatism”, education must be a system that enables students to learn practical subjects so that they are relevantly equipped to the workforce and therefore, under the premise of education, it must consider subjects such as science, mathematics, engineering and technology. This demonstrates an ideal Singaporean to contribute in the workforce.

Tan[16] (2007: 23) commented about an ideal Singaporean

> Up to the late 1970s, the ideal Singaporean was some who was able to cope with the demands of rapid industrialization, an individual who was rugged, diligent, and self-reliant. This ideal was probably inspired by comparisons with western rationality, science, industry, and progress. The Singapore citizen needed to be proficient in English and transformed from “lazy native” into modern capitalist worker who was rationally, industrially, and economically oriented.

The above comments reflect the Singapore 5 core values. Firstly, he said that an ideal Singaporean is a versatile person who is able to meet the demands of rapid industrialization that shows one who is results orientated. Hence, it displays the 3rd core values in terms of “results orientation”. A Singaporean must also be diligent, which reflects the 1st core value in terms of “honesty and integrity”. A Singaporean must be self-reliant, which such a characteristic is found in the 4th core of “self-reliance”. As education is to equip students to be readily in the workforce, this highlights the value of “People as the main resource” in the 2nd core value. Once the country has a strong economy, it gives “domestic stability”, which is the 5th core value.

Tan’s (2007: 23) comments correspond to what Mauzy and Milne (2002: 103) have remarked that the purpose of Singapore education is to teach students to be obedient, a responsible citizen and to be useful to the workforce.

[16]Kenneth Paul Tan is Assistant Professor at Lee Kuan Yew School of Policy, National University of Singapore.

2.2.7 Summary

Singapore education is driven by a "pragmatic" standpoint in relation to the Singapore 5 core values, a Singapore culture. The thirst for a good economy has propelled the government to develop and implement education that educates students to have knowledge that is applicable to the economy.

To put it simply, Singapore education is to cultivate people to conform to Singapore culture, in terms of the 5 core values and ideology on "pragmatism", and this is akin to comments by Neo and Chen (2008: 58, 59, 60) who mentioned that the role of an institution is to implement public policies and that the institution helps to reinforce national interests, which are identified as acceptable common interests for the people in the country. Thus, education plays the role of an institution because it educates students to be adequately equipped for the workforce, which is the main national interest in Singapore that relates back to "pragmatism" and the 5 core values.

The above review shows that the subject of art has nowhere been mentioned and this leaves me with a question as to why arts education still exists in the school curriculum because it does not appear to contribute to the government agenda of building a strong Singapore economy. However, the government began to turn their attention to arts education which co-relates with the development of Singapore as a Renaissance City.

2.3 "Pragmatism" and Singapore Renaissance City Report

2.3.1 Debate on Arts

In 1988, the Advisory Council on Culture and the Arts proposed a programme that was to develop Singapore into a gracious, cultured and well-informed society, which would be able to appreciate multi-cultural heritage, a reflection of Singapore heritage. (Committee on Visual Arts, 1988: Preface 1), (Hill and Lian, 1995: 236). The Committee on Visual Arts was aware that the Singapore government had invested largely on economic and infrastructure growth leaving culture and the arts as the least priority. Cultural events were mainly spearheaded by private interest groups and individuals.

In the 1980s, there was a marked increase in economic growth, resulting in improved living conditions and people were looking into the finer aspects of things in life. People were looking at the government and its agencies to review culture and arts. Specifically, visual arts are a possible option to explore cultural traditions and contemporary experiences so as to contribute to the social surrounding. Visual art is also a form of visual media to transmit messages that encourage social integration among ethnicities. However, arts can also be a proposition to be considered in terms of economical standpoint, for example, artworks that are sold in prestigious auction houses. This has reflected an overlay of "pragmatism" in the pursuit of cultural rebirth that Hill and Lian (1995: 237) have mentioned.

2.3.2 Singapore Renaissance City Reports

In 1990, cultural activities and artistic events flourished under the auspices of three main ethnic communities and an international festival of the arts at mid-year. Plans were underway to develop a cultural zone primarily for the performing arts that were to be sited at some of the Singapore historical locations. Towards, the end of 1990, the Ministry of Information and the Arts was established. The Ministry of Information and the Arts was a ministry to be responsible for developing culture to be integrated in Singapore (Hill and Lian, 1995: 237 quoted from Lau, 1991: 58).

In 1991, National Arts Council was established. Its role was to develop Singapore as a global city for the arts. During the national policy symposium, Hill and Lian (1995: 237) quoted Lau (1991: 58) who noted that the increased interest in the arts was often based on the popularity of western cultural productions and the decline in many of the traditional ethnic performing arts. Attention was given to the emphasis on traditional values, which are considered as an important component to promote harmonious living in Singapore. One contributor in the national policy symposium said that the concentration on economic wealth has driven Singapore to be materialistic and to show a lack of interest in culture. One contributor in the national policy symposium said that art should be measured as a creative, "down-up" process rather than as a product of government sponsorship.

In March 2000, Mr. Lee Yock Suan, Minister for information and the Arts produced a report; Renaissance City Report 1 (RCP 1), in consultation with members of the cultural community. The report focused on the vision of Singapore as a world-class

city to be supported by a vibrant cultural scene, and it outlines the strategies that are required to take Singapore there.

The report consists of two pertinent points. The first point is to establish Singapore as a global arts city in order to position Singapore as a key city in the Asian Renaissance of the 21st century and a cultural centre in the globalised world. This is to display that Singapore is one of the top cities in the world to live, work and play and also a conducive environment for creativity and knowledge based industries and talent. The second point is to provide cultural ballast in the nation-building efforts. This is to strengthen Singaporeans' sense of national identity and belonging. Therefore, there is a need to cultivate people to appreciate Singapore heritage and also to strengthen the Singapore Heartbeats by sharing Singapore stories in the form of film, theatre, dance, music, literature or the visual arts (RCP 1: 4).

The above points have shown that the decision to have arts in Singapore is driven by "pragmatism". The reason is because arts have been used as an option to develop Singapore into a vibrant city, which is to attract foreign talents to live and work in Singapore so as to boost Singapore economy. This objective is in line with the government who believes that a strong economy is an important asset to counteract the lack of natural resources. The ideology of "pragmatism" has shown that it has been a considering key factor when the government proposed policies and for this instance, the Renaissance City Reports have reflected many areas that have shown to have pragmatic viewpoints.

Mr. Lee Yock Suan's report expressed the view that knowledge workers would be attracted to places that are vibrant and stimulating. This becomes an important reason to build a cultural and creative buzz that attracts both local and foreign talents to contribute to the dynamism and growth of Singapore economy (RCP 1: 5). The vision of a Renaissance Singapore is to portray that the country is creative, vibrant and imbued with a keen sense of aesthetics. As such, it can enhance Singapore as a competitive place in the global economy. It is envisaged that the Renaissance Singaporean possesses an adventurous spirit, an inquiring and creative mind and strong passion for life. It was thought that culture and the arts should animate the city and the society should consist of active citizens who build upon the Asian heritage so

as to strengthen the Singapore Heartbeat through the expression of Singapore stories in culture and the arts.

The Renaissance Report consists of a 1989 brief that highlighted strongly that culture and art are contributors to Singapore tourist and entertainment sectors. Culture and arts enhance social living as well as economy (RCP 1: 13).

The Renaissance Report also states that Singapore should benchmark with cities such as London and New York City. This is to attract foreign talents to Singapore. Singapore must present itself as a vibrant city that is motivating enough for residents to enjoy a good quality of life. Singapore also aims to be a hub for business, financial services, electronic commerce, travel, tourism, telecommunications, information, education and innovation. This will cause the foreign talents to have a desire to live in Singapore city (RCP 1: 24).

The Renaissance Report stated the economic impact on the arts. In the name of economic growth through the ideology of "pragmatism", the report stated that the arts and cultural activities can have substantial flow-on economic benefits. There would be considerable returns from the arts such as books, merchandise, videos, film rights and CD-ROMs. Arts tourism could also multiply the economy. The report stated that a research was conducted in Australia and America that for every dollar spent on the theatre box office, an additional average of some $1.70 is spent on the local economy through, for example, travel, hotels and restaurants (RCP 1: 30).

In June 1997, the Singapore Tourism Board commissioned a study on the impact of the arts and entertainment industry on Singapore's economy. The study was undertaken by the Applied Research Corporation of National Technological University and it was concluded in 1998. The study estimated that by 2002, the multiplier effect of the arts and entertainment industry will be 2.89. This means that for every $1 spent directly on the arts, another average $1.80 of income generated elsewhere is a related industry (RCP 1: 30).

2.3.3 "Pragmatism" and Singapore Creative Economy

In order for Singapore to remain competitive, Singapore must be "innovative" enough to create new ideas and make things. The Renaissance Report stated that the future will center on knowledge age. Therefore, Singapore success depends on its ability to

absorb, process and synthesise knowledge through constant value innovation. For this reason, creativity will be central for Singapore economy because it is a critical component that enables Singapore to remain competitive. It is important for Singapore to be able to generate creative ideas so that they can be marketed to the world. This means that originality and entrepreneurship will be increasingly prized (RCP 1: 31).

The above coincides with the Creative Industries Development Strategy: Propelling Singapore's Creative Economy (Creative Industries Working Group 2002) (Lee[17], 2007: 46). The report was established during the time when Singapore's economy was underperforming.

The report identified that "creative industries" will act as an economic booster in Singapore. The concept of the creative industries derived from United Kingdom in 1998 as strategized by former British Prime Minister Tony Blair's economic revitalization strategy, and it has since been adopted by many developed countries in Europe as well as Australia (Lee, 2007: 47 quoted from Flew 2005: 116-117). This has attracted and motivated Singapore government to follow what UK has done by developing Singapore into a "creative cluster". This is a network that consists of the arts and cultural sector, the design sector, and the generic media industry in order to spearhead Singapore into a new innovative economy by encouraging risk-taking and entrepreneurship in Singapore (Lee, 2007: 47 quoted Lee and Lim, 2004: 150).

The creative industries will prosper Singapore economically as well as to help Singapore to stage a "new Asia creative hub" of the twenty-first century (Lee, 2007: 47 quoted from Creative Industries Working Group, 2000: v). Lee went on to say that the creative industry is mainly "…industrializing creativity and innovation for economic gains" Lee (2007: 47) quoted Kenneth Paul Tan (2003: 40) who said that it is to "sex up" Singapore so that it would "produce a fertile, stimulating, innovative and risk-taking climate conducive to success in the new global, knowledge-driven and entrepreneurial economy vital for staying competitive" (Lee, 2007: 47 quoted from Tan, 2003: 406).

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It is apparent that the surge for creativity is a scaffold for Singapore economy. This reflects Singapore nationalism, identity and culture in terms of "pragmatism". It also corresponds to Lee (2007: 53) who quoted Creative Industries Taskforce (1998: 5) who said that Singapore's own creative industries is classified under industries that acquire their root 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 coheres with Lee Kuan Yew who said that "Hence, the creative and innovative Singaporean must be one who "participates" in enhancing the economic competitiveness of Singapore by industrializing his or her artistic and creative talents." (Lee, 2007: 53 quoted from Lee Kuan Yew dual volume memoirs).

2.3.4 "Pragmatism" and Art Education in Singapore

The inspiration of establishing Singapore as a cultural hub and Singapore creative industry in line with "pragmatism" has motivated Singapore government to enhance arts education programmes. In the Renaissance Report 1: 5-6, it was stated that it is crucial to expose students to the arts as an aesthetic experience as well as to broaden their understanding and appreciation of the creative possibilities in our world.

It recommended that the current Arts Education Programme (AEP) should be expanded with additional funding of another $400,000 per annum. It is also important to expand the role of the Arts Education Council to oversee the implementation of arts education at the junior college, secondary and primary school levels. It is also the right time to increase scholarship funding by $300,000 per annum to send local and foreign talents for training. The expansion of arts education programme was further reinforced in the 1989 report made by the advisory council on the arts and council that it was recommended to improve in Singapore education system.

In 1993, the Arts Education Programme (AEP) was launched in Singapore primary and secondary schools and junior colleges. The aim of the AEP was to promote an appreciation of the arts among students. In 1998, the AEP reached out to more than 200,000 students (about half of the student population) with programmes ranging from music, dance, and drama to animation films (RCP 1: 19).

From 1999, both arts institution, LaSalle-SIA and Nanyang Academy of Fine Arts were given polytechnic-level subsidies as well as extra funding to improve their facilities and teaching staff. A new institute of the Arts would be set up at the National University of Singapore to develop and conduct degree-level programmes in the performing arts by 2001 (RCP 1: 21). This was to enlarge the numbers of artistically talented individuals who will pursue the arts as a viable career option (RCP 1: 28).

In May 1996, Deputy Prime Minister Brigadier General Lee Hsien Loong said "Creativity cannot be confined to a small elite group of Singaporeans… In today's rapidly changing world, the whole workforce needs problem-solving skills, so that every worker can continuously add value through his efforts." In June 1997, Prime Minister Goh Chok Tong pronounced that "a nation's wealth in the 21st century will depend on the capacity of its people to learn. Their imagination, their ability to seek out new technologies and ideas and to apply them in everything they do will be the key source of economic growth." This reflects on the pragmatism of creativity economy (RCP 1: 32).

2.4 Personal Reflection

The literature review has shown two common points concerning the meaning of culture. They are; firstly, culture describes people who adopt common values to promote common understanding within the community in order to enhance social unity. Such common values can be traditional values or heritage. Secondly, such values are transferrable from one people to another and one generation to another generation. These are overarching points to demonstrate the natural flow or organic nature of culture.

On the other hand, such nature can also be 'disturbed' in the manner of re-engineering the natural force to fit into a non-natural setting in relation to the political setting. This means that as much as culture resorts to common understanding as a focal point, this is often used by political leaders to establish common political values to impregnate into a non-homogenous society, which carries different ethnic values that are not akin to political values. In other words, it 'false feed' the values that are

not naturally transmitted as in traditional values or heritage within the community. Such a scenario personifies Singapore institutional culture and 5 core values to relate to the ideology of 'pragmatism' for the purpose of nationhood and nation building based on Singapore historical events in view of the separation from the Federal of Malaya, withdrawal of the British military forces, the lack of natural resources, the lack of a stable economy and a non-homogenous society.

Singapore culture has also gradually eroded traditional values and heritage among the ethnic groups and this was brought to the government attention in 1988 by the Advisory Council on Culture and the Arts as discussed in the literature review on Singapore Renaissance City Report 1. It has also caused a great concern by the public and arts scholars that as much as Singapore has succeeded in building a successful economy, the traditional values or heritage are slowly declining and the future generation would have lost their heritages completely. Another concern is that, the lack of cultural ballast does not reflect the distinctive Singaporean heritage, which causes the environment to be monotonous as Singapore is much influenced by western influences in the arts industry such as Hollywood movies and western form of contemporary arts. These elements would not be an attraction for foreign talents and investors to reside and work in Singapore to stimulate Singapore creative economy. All these reasons have inspired the government to revisit arts education programmes by disbursing huge funds to equip a cultural manpower to create local arts based on Singapore heritage and traditional values for the purpose of invigorating a Singapore creative economy. Simply put, the reinstatement of traditional values and heritage is to support Singapore economy, a vital and mandatory consideration in all Singapore institutional polices to align with the Singapore institutional culture and its 5 core values in relation to the ideology of 'pragmatism'.

It has shown that in all policies, whether it is education or arts policy, "pragmatic" standpoint is the key factor to develop these policies. As a visual artist and art educator, my concern is that arts education within the mainstream education does not seem to be regarded to have the same value as mathematics and science though it is still implemented in schools. My purpose for reflecting a review on education

system in Singapore is to enable me to know whether the education institution takes any interests in arts as much as MICA has suggested in the RCP 1.

There are a few matters that are to be considered. Firstly, arts education has not appeared to be as important as mathematics and science subjects in schools because mathematics and science are regarded as important knowledge for students to acquire in the light of contributing to Singapore economy. Secondly, when Singapore becomes prosperous, the government feels that it is timely to review arts education as a useful resource to attract foreign talents to live and work in Singapore so as to enhance Singapore economy based on MICA's Renaissance City Report 1. Thirdly, as MICA begins to pay attention to arts education in Singapore, MOE does not appear as enthusiastic as MICA in terms of reviewing arts education in Singapore. These three matters have caused my concern. MICA and MOE could come together to build a consensus to review the entire arts education in schools since both MICA and MOE are institutions that represent Singapore government. Therefore, both of these institutions should also have been driven by a common political agenda under the banner of Singapore 5 core values and the ideology of "pragmatism".

In view of the above, I ask myself the following questions; do both MICA and MOE come together to strategically plan for a better arts education system based on the virtue that one of our Singapore core value is to use people as our main resource? If that is true, should this not be applied to arts education in Singapore whereby the Education ministry should develop and implement arts programme that helps students to learn art skills to be able to contribute to Singapore economy. On the other hand, what is the rationale of arts all this while? And how can MOE revisit arts education objectives in order to align with Singapore interests to develop the country into a creative and vibrant city? All these questions are a framework for me to consider when I make my way to be a researcher and examine in-depth arts education by analyzing the MOE arts syllabuses from 1959 to 2009 and other MICA reports, which are Renaissance City Report 2, 3, Arts Development Plan report and A New Agenda for a Creative and Connected Nation: Investing in Singapore's Cultural Capital apart from the Renaissance City Report 1 that has already been discussed in this literature review.

Chapter 3: Research Methodology

3.0 Aim

The literature review states the importance of examining the MOE arts syllabuses and MICA reports as well as interviewing policy makers, art teachers, art experts and arts scholars/academics to search for similar and dissimilar views on the rationale for visual arts education in Singapore, which is the aim of this research study. At the same time, this will enable me to understand whether the key documents are developed to be aligned to the Singapore institutional culture, 5 core values and 'pragmatism' that are to be used as principle factors for the establishment of Singapore public policies by public institutions

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In view of the above, this chapter consists of six sections that discuss the design of the research methods for this research study. The first section reflects my personal motivation to embark on this research study. The second section discusses the formulation of the research questions in relation to the first section. The third section discusses the design of the research approach pertaining to social science in relation to epistemology/phenomenology. This involved documentary analysis and qualitative interview as the empirical methods. The fourth section explains the procedure to design qualitative interview questions and to assess MOE and MICA key documents. The fifth section illustrates the procedural steps to be undertaken to analyse empirical data based on 'grounded' theory, which enables a researcher to extract and identify common themes or common ideas. 'Content analysis' was applied to the documents by referring to the frequency of these common themes that appear in the key documents, whereas, "Open coding" was applied to identify common themes or common ideas by analysing the transcriptions of the qualitative interview. The final stage is to cross examine the individual main themes from the qualitative interview and key documents along with the research questions to develop the overall storyline based on the relationship of the individual main themes from the qualitative interview and key documents, which is known as 'theoretical integration'. Here, additional literature review[18] will be provided to discuss in this section. The fifth

[18] This refers to the three "classified" reports. The first report is: "Singapore as a Renaissance City: Search for a Vision (1998) (Part 1)". The second report is: "Singapore as a Renaissance City Policy Pathways(1998) (Part 2)". The third report is: "The Next Wave of Creative Energy: Report of the Committee on National Arts Education (1996)". The first two reports were established by Institute of Policy Studies (IPS) and the third report was established by National Arts Council (NAC).

section discusses the code of conduct to undertake the research study. The sixth section is to reflect on the design approach to this research study.

3.1 Choice of Research Area

3.1.1 Notion of Singapore Arts Education

My research study focuses on examining the rationale for visual arts education in Singapore. The study is motivated by the fact that for a long time arts education has been regarded as a less important subject and arts education has played a minor role in the school curriculum in Singapore. More recently however, as discussed in chapter two, there has been a renewed interest in promoting the arts.

3.1.2 Singapore Arts Education and "Pragmatism"

Education has been long drawn from the principle of developing and implementing subjects which can offer knowledge to the students who will be readily available to the workforce, whose role is to build a strong Singapore economy. This sort of belief relates to Singapore culture pertaining to the 5 core values and the ideology of "pragmatism". On the other hand, Ministry of Information, Communications and the Arts (MICA), which prepared the Renaissance City Report I (RCP I) has reflected that the Singapore government has considerable interests to use arts as a source to invigorate the arts scene in order to develop Singapore into an arts vibrant city so as to attract foreigners to live and work in Singapore. With that in mind, MICA has disbursed large amount of money to spruce up the arts education programmes in schools.

3.1.3 Research Area

In view of the above, my interests are to seek to determine the purpose of visual arts education[19] through the examination of official documents from MOE and MICA. This would enable me to find out whether visual arts education has also been developed based on the "pragmatic" standpoint within the Singapore culture. At the same time, I would like to listen to opinions from the policy makers, art teachers and anybody who is an expert in arts education in order for me to know whether their viewpoints are similar to what have been reflected in the official documents from MOE and MICA. I

[19] Visual arts education is specifically stated as the MOE arts syllabuses are based on visual arts education.

would also like to know whether visual arts education has been regarded as valuable as mathematics and science and whether the objectives of art education are primarily been regarded as a commodity under the standpoint of “pragmatism”. In short, my choice of research area is primarily to understand the rationale for visual arts education in school in relation to Singapore culture concerning the ideology of “pragmatism”.

3.2 Formulation of Research Question

3.2.1 Research Question and Intuitive Cognition Epistemology

Many scholars have written about the significance for the researcher to derive research questions before a research study can be undertaken. However, in my case, I was motivated to generate my research questions based on my personal experiences as a student, a visual artist and art educator. This illustrates a similar viewpoint from Bryman (2007: 6) who quoted Glaser and Strauss (1967) that the formulation of research questions become clearer in the midst of the investigation or are formulated in the most general way at the outset and both of these possibilities are linked to some version of grounded theory. It means that research questions may not be derived from nowhere and there would be some motivating factors to inspire researcher to formulate research questions, which is similar to how I have formulated my research questions partly from my personal experiences.

Some scholars say that the above analogy has also been defined as intuitive cognition, a form of knowledge that can be classified under social epistemology. Kermit (1971: 17) said:

> The general argument for intuitive cognition can be simply summarized as follows: we sometimes judge evidently concerning an object and sometimes do not, even though the object is the same; therefore, there must be a difference in kind between the awarenesses underlying these two sorts of judgment. That is, since the difference between evident and non-evident judgments is not accounted for by a difference in objects, it must be accounted for by a difference in awarenesses.

The suggestion here is that intuitive knowledge is valid within the sphere of epistemology. Kermit’s explanation also helps me to clarify and justify that the

meaning of knowledge does not purely rely on evidence from hard science but evidence can also be gathered from our personal assessment. Kermit's explanation is similar to my personal experiences pertaining to the differing views I learned from my parents, my students and the knowledge I received from art history. These are important sources that assist me to develop my personal awareness concerning the objectives of arts education in school and at the same time, to help me to evaluate that this information is worthwhile for me to look into. Kermit (1971: 20) continued to say that:

> It is generally agreed that, although there may be others as well, there are at least three requirements for knowledge. First, what is known must be believed; second, what is known must in fact be the case; and third, one who is said to know must be justified in believing what is said to be known. Of these, the first two, belief and truth, received a good deal of attention in scholastic theories of knowledge, while the third, justification, was really very little explored. It is, however, a distinctive feature of Nicholas' thought that this third requirement is at the center of all his discussions of knowledge, and it is this fact that largely accounts for his striking similarity to modern epistemologists.

It is exactly the third kind of requirement that motivates me to search for the truth by learning from other arts experts in arts education and examining key documents in order to compare both of these viewpoints with what I have 'intuitively' thought or learned in regards to the perception of the purpose for arts education in school based on the differing views that I gathered from my personal experiences as a student, a visual artist and an art educator.

As discussed in the introduction, my parents were unhappy to know that I had almost taken the path of training to be an artist because they felt that there was very little prospect for me to be an artist in lieu of a very limited jobs to be available within a narrow artistic industry in Singapore. This reason was largely dependent on the Singapore government who advocated that the primary goal of Singapore was to develop Singapore economy due to our historical aspects that spurred us to that direction. Therefore, learning technical subjects were highly valued as compared to arts. However, in the recent years, the government has revisited the significance of arts education because the government feels that it is able to cultivate a creative

workforce to enhance Singapore cultural ambience in order to attract more foreign talents to live and work in Singapore so as to boost the economy. These reflect a "pragmatic" standpoint in a typical Singapore culture in relation to Singapore 5 core values.

All my personal events are also my evidence that prompted me to ask why? What is the rationale for visual arts education in schools? My intuitive knowledge has therefore motivated me to formulate my research question to find out the rationale for visual arts education in schools, which has also led me to examine the theory of epistemology and its research methods, which underpin the design of my research study.

3.2.2 Research Question and Research Benefits

Research questions are crucial in my research because they act like a reference point and a compass to direct the researcher to an effective and organized research process to gather research data for analysis. Research questions guide me to connect the literature review to the types of research data to be gathered (Bryman, 2007: 5). Research process reflects the types of research tactics to be undertaken in a research study, which Bryman (2007: 6) quoted Blaikie (2000: 58) emphasis in original:

> ... formulating research question is the most critical and perhaps, the most difficult part of a research design...Establishing research questions makes it possible to select research strategies and methods with confidence. In other words, a research project is built on the foundation of research questions.

Bryman's suggested that it is essential to formulate research questions in order to direct the researcher to derive appropriate research methods and this is reinforced by Bryman (2007: 6) who quoted Creswell (2003: 105), Flick (1998: 47), Mason (2002: 27-30):

> [Y]ou will start to make strategic choices about which methods and sources are the most appropriate for answering your research questions. It is useful to engage directly with questions about how and why particular methods and sources might yield data, which will help you to answer your questions...

In other words, research study cannot happen unless a research question exists because they enable researchers to develop appropriate research methods, to determine the size of the sample in a population in a research design and to find out how data are to be examined (Onwuegbuzie and Leech, 2006: 478 quoted Creswell, 2005, and Johnson and Christensen, 2004).

3.3 Research Methods

3.3.1 Social Science Debate

In section 3.2.1, it states one of my objectives is to seek opinions from arts experts in visual arts education concerning the rationale for visual arts education in Singapore. In other words, to observe how human beings respond to the research question that relates to Singapore as a society. Such a research approach is found in the objective of social science as Scott (1990: 2) said:

> ... they are inferred from the behavioural and other observational evidence through which they manifested. It is important therefore to examine the types of evidence available to the social scientist as source material for data construction. This can be best approached by considering two contrasting relationships between the observer and the observed.

In short, the study of social science is for researcher as an observer to observe how human beings respond to their environment. However, Bryman (2001: 11) said that questions have been raised to argue whether the study of social science is equivalent to the study of natural science in terms of the principles, procedures and ethos to derive knowledge within the research standpoint. I argue that both studies have some similarities in nature using Bryman (2001: 12) as my reference point. He said:

> positivism is an epistemological position that advocates the application of the methods of the natural sciences to the study of social reality and beyond…

Based on the theory of positivism within the field of epistemology, the study of natural science is to study how society reacts to their environment in reality and this is consistent to the study of social science because it demands a researcher to observe how human beings respond to their surroundings as well. Therefore, this research study is a social science research and it emulates natural science research in as much as the research study seeks to understand how Singapore society responds to the rationale for visual arts education in a systematic way. However it is not identical to natural science because it embraces a perspective from phenomenology.

3.3.2 Epistemology: Phenomenology

The study of social science applies to the philosophy of phenomenology as Bryman (2001: 14) said that social science researcher is required to understand the rationale for human beings to behave in certain manner at certain situations within their surroundings but this is deemed to be a contrasting position to positivism. However, Bryman (2001: 14) quoted Alfred Schutz who argued:

> The world of nature as explored by natural scientist does not "mean" anything to molecules, atoms, and electrons. But the observational field of the social scientist-social reality-has a specific meaning and relevance structure of the beings living, acting, and thinking within it. By a series of common-sense constructs they have pre-selected and pre-interpreted this world which they experience as his reality of their daily lives. It is these thought objects of theirs which determine their behaviour by motivating it. The thought objects constructed by the social scientist, in order to grasp this social reality, have to be found upon the thought objects constructed by the common-sense thinking of men [and women], living their daily life within their the social world.

As much as natural scientists study how natural science elements such as molecules, atoms and electrons react to the natural environment, Schutz argued that the study of such nature is also consistent to the works of social scientist for the fact that the term, "react" and "natural environment" are also applied to social science research that is to observe how human beings "respond" to their "natural surroundings". This is further explained by Bryman (2001: 15) who quoted Bogan and Taylor (1975: 13-14):

> The phenomenologist views human behaviour...as a product of how people interpret their world...In order to grasp the meanings of person behaviour, the phenomenologist attempts to see things from that person's point of view.

Simply put, the study of social science that applies the philosophy of phenomenology is to search how human beings construct their own realities in relation to their surroundings and this is applicable to this research study because it seeks to find out how Singaporeans respond to the rationale for visual arts education based on their professional experiences. Phenomenology also relates to empirical research, which is to observe how human behavior responds to their natural surroundings.

3.3.3 Empirical Research: Qualitative Interview and Documentary Analysis

Empirical research is to seek evidence that concerns the types of factors that influence the way human beings think and react to their surroundings. Empirical research is for researcher to collect data by observation and the approach allows researcher to be able to repeat the observation mode in order to verify or refute the finding (Calfee: 2003). For novice researchers, it is advisable to consider at least two methodologies in order to collect a wide variety of data and this point is relevant and consistent to my intent to interview policy makers, arts scholars/academics, art teachers, art experts and examine MOE and MICA key documents to search for the rationale for visual arts education in Singapore.

Interviewing is a qualitative research approach that is also an empirical observation, which Stokrocki (1997: 34) said:

> ... qualitative methods begin in [empirical] observation of a phenomenon and its characteristics. In qualitative studies, the logic of inference is one of directly observed comparison, resulting in new insights and reclassifications, rather than strict numerical comparison and extends our particular understandings, rather than generalizing about them (Glaser & Strauss, 1967). Lincoln and Guba (1985) and Stake (1988) refer to qualitative research as naturalistic inquiry, which is a careful study of human activity in its natural and complex state. Finally, qualitative inquiry broadens our field of knowledge or refutes our accepted beliefs through comparisons with other cases. Qualitative types of research depend on personal, social, and idiosyncratic meanings that are values for themselves.

Qualitative interviews for this research study will allow me to observe how arts experts conceptualise the rationale of arts education in Singapore based on their professional experiences. Such information is useful to compare with other instances that focus on the same research study and in this case, examining the MOE and MICA key documents.

While qualitative interview is to seek how human beings relate to their own world, this is similarly found in studying documents, which is to seek how writers relate to their own world (Scott, 1990: 5) too. As such, the study of MOE and MICA key documents takes reference from the research approach of documentary analysis to retrieve contents from the documents. As Hodson (1999: 9) said:

> Researchers should consider the analysis of documentary accounts if their primary research goals are the testing of particular hypotheses and theory verification and development. Documentary accounts provide rich descriptions of social behaviours and surrounding contexts that allow a wealth of hypotheses and theories to be tested.

Hodson's remarks substantiate the reason for me to incorporate documentary analysis because of the interest to find out whether the policy makers' or art teachers' comments on the rationale for arts education in Singapore, are consistent with what have been written in the official documents.

In view of the above, the research study shall use empirical research based on a combined method of both qualitative interview and documentary analysis to seek for the rationale for visual arts education in Singapore.

3.4 Research Design and Data Collection Technique

This section discusses the various steps to be taken to design interview questions and to assess MOE arts syllabuses and MICA reports.

3.4.1 Design of Qualitative Interview

The design of qualitative interview must reflect research rigour in terms of reliability and validity, formulation of interview questions and sampling size for interview as

Bryman (2001: 272), quoted Lincoln and Guba (1985) and Lincoln (1994) who proposed that "two primary criteria for assessing a qualitative study: trustworthiness and authenticity".

Trustworthiness consists of four criteria; *credibility, transferability, dependability* and *confirmability*. *Credibility* refers to respondent validation in terms of having different groups of interviewees instead of depending on a limited pool for the purpose of validating their viewpoints. This information can be used to examine viewpoints from other studies, which reflects *transferability* (Bryman: 2001 quoted Geetz: 1973a). All these information in regards to the list of selected interviewees, interview transcripts, fieldwork notes and data analysis formulation must be kept in an orderly fashion and this process is *dependability* (Bryman, 2001: 273). Lastly, researcher must be neutral so as not to allow his or her emotion to influence the research study (Bryman, 2001: 274), which is *confirmability*. Authenticity refers to whether the study has fairly represented different viewpoints among members of the social world (Bryman, 2001: 274).

As qualitative interview is one of the research methods in this empirical research study on the rationale for visual arts education in Singapore, qualitative interview is a flexible research process as described by Bryman (2001: 314):

> ...the interview process is flexible. Also, the emphasis must be on how the interviewee frames and understands issues and events-that is, what the interviewee views as important in explaining and understanding events, patterns and forms of behaviour... and 'allowed room to pursue topics of particular interest...

In other words, qualitative interview allows interviewees to express their thoughts without much restriction and as such, the researcher is able to gather different kinds of subjective comments in the qualitative interview.

Bryman's illustration shows a similarity to the nature of my research question on "What is the rationale for visual arts education in Singapore?" and therefore, it is recommended to use semi-structured interview questions to optimise the nature of qualitative interview because semi-structure interview questions are open questions,

which are less restrictive and thus allows interviewees to express their opinions (Flick, 2006: 156). The semi-structure interview questions are reflected in Annex R.

The list of questions also acts as an interview guide to prevent me from straying away from the research goal, which attains the criteria of *confirmability* in terms of trustworthiness. Bryman (2001: 317) recommended recording the interview because it helps me to minimise missing out some points, to conduct repeated investigation of the interviewees' responses and to examine their responses thoroughly, which enables me to organise my data systematically. This fulfils the criteria for *dependability* in terms of trustworthiness as well.

The nature of qualitative interview is flexible, subjective and less restricted, which also means that it enables researcher to gather rich data to generate theory. Hence theoretical sampling is recommended to derive sampling size in order to complement qualitative interview for the research study. Flick (2006: 125):

> Theoretical sampling is the process of data collection for generating theory whereby the analyst jointly collects, codes and analyses his data and decides what data to collect next and where to find them, in order to develop his theory as it emerges. This process of data collection is controlled by the emerging theory.

Theoretical sampling also allows researcher to generate theory by conducting further studies in order to develop emerging theory. Therefore, the sampling size for my research study consists of 9 art teachers[20], 3 former policy makers[21] from MOE and MICA, 5 arts scholars/academics and 5 art experts[22] who are 4 different groups of

[20] MOE has categorised the schools into government and government-aided primary school, government and government-aided secondary school, autonomous secondary school, Independent secondary school, special aided secondary school, integrated programme secondary school, special aided school and specialised school. Therefore, 1 art teacher will be selected from each category to determine the overall population and representation.

[21] The selection of policy makers from Ministry of Education can be referred to the "Fifty Years of Singapore Education" book. The book has listed down the policy makers: permanent secretaries from 1959 to 2009. Most of the permanent secretaries remain in their roles for 3 or 10 years at MOE, this information implies that they have to be categorised into sub-groups based on their duration in MOE. The MICA policy makers shall be selected based on the current timeline as the RCP reports are implemented since early 2000s.

[22] As mentioned in chapter 1, the 5 art experts refer to 2 retired art teachers, 2 officials from National Arts Council and 1 former Ministry of Education curriculum art specialist. However, this research study mainly focuses on opinions from art teachers, former policy makers and arts scholars/academics and

professionals in the field of arts education. This reflects that it is a reasonable sampling size that allows me to compare and validate their viewpoints, which fulfils the criteria for *credibility* in terms of trustworthiness. The sampling size also shows that it is fairly represented, thus satisfying the criteria for authenticity. The criteria for *transferability* is achieved through the comparison of viewpoints between qualitative interview and key documents

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3.4.2 Techniques to access Documents

The procedures to access documentary sources must reflect *authenticity*, *credibility*, *representative* and *literal cum interpretative understanding*.

According to Scott (1990: 19-20), *authenticity* refers to soundness and authorship and it is necessary for researcher to know if he/she received an original document or a document that is duplicated from the original document or the document is duplicated from a duplicated original document. It is also essential to know the author and the publisher who produced the document.

According to Scott (1990: 20-21), *credibility* refers to sincerity and accuracy and he said:

> One of the most important considerations in assessing sincerity is the material interest that the author has in the contents of the document, the extent to which he or she seeks some practical advantage which might involve deceiving his or her readers. Many official documents are based on a political interest in presenting one view rather than other, in transforming propaganda into apparently sincere 'information' or in justifying a particular choice of action.

This means that researcher needs to find out whether the author is giving a true account of what has been written. However Scott cautioned that it is very typical for official documents to record information that is purely a reflection of what government wants from their people.

According to Scott (1990: 25), two aspects on the question of *representatives* are 'survival' and 'availability'. Scott said:

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their opinions are to be cross-examined with opinions from the 5 art experts to seek further insights for the rationale for visual arts education in Singapore.

> In order to survive, documents must be 'deposited'. This may be through publication in a form which is itself capable of survival, or by way of storage in a public or private archive or deposited in a place in which they are likely to survive, some (e.g. official papers) are destroyed in an incinerator or shredder...

This means that researcher must find out if the documents are available for research study because at times, documents may be discarded.

According to Scott (1990: 28, 30), two aspects in terms of *literal* and *interpretive* understanding have to be considered for deciphering the document. Scott said:

> The ultimate purpose of examining documents, the point to which all the preceding issues have been leading, to arrive at an understanding of the meaning and significance of what the documents contains. This problem of meaning arises at two levels, the literal and the interpretative. The problem of literal understanding is summarised by Langlois and Seignobos as follows: 'Let us suppose we have before us'.
>
> In short, the literal meanings of the words in a document give only its 'face value' meaning; they are the raw materials from which its real significance must be reconstructed. Interpretative understanding is the end-product of a hermeneutic process in which the researcher relates the literal meanings to the contexts in which they produced in order to assess the meaning of the text as a whole.

This means that the researcher must be able to read and understand what has been written in the document and to contextualize the meanings of the documents based on a specific timeline that reflects the rationale for the writers to organize their thoughts in that particular manner.

The above discussion shows the measures for me to ensure that the documents I have collected are based on original sources from the Ministry of Education (MOE) and Ministry of Information, Communications and the Arts (MICA).

With regards to the *authenticity* of the MOE art syllabuses, they were duplicated from the original copies that have been found in the National Institute of Education (NIE), which is under the ambit of MOE. NIE is a teachers' training institution in Singapore. As the MOE arts syllabuses that were ranged from 1959 to 2009, documents that

were published before the 1990s, were archived and stored in the archive reference section at NIE. The list of MOE arts syllabuses is reflected in Annex S. These documents were retrieved by the NIE librarian who lent them to me for the purpose of duplicating the original copies for my research study. Those documents that were published after 1990s were found at the 'Lending Section.' All of these documents were published by Ministry of Education and this has been indicated clearly at the back of the documents. Three original copies of RCP reports were given to me by MICA official from the department that prepares and handles the RCP reports.

With regards to the *credibility* of the documents, I have also verified through email with one of the MOE officials who is the Head, Data Administration Division at MOE. She verified that the MOE art syllabuses are developed by the Curriculum Planning and Development Division, which are considered as official documents and they represent the MOE standpoint concerning the requirements to be used for developing and implementing art lessons in schools. The Deputy-Director General of Education is the final approving officer to approve these documents before they are published and released to the public. The MOE arts syllabuses are developed by curriculum planning officers who are experienced art teachers with qualifications in art and teaching and these officers should have a good degree, preferably with Honours, in Art; at least 5 years of teaching experiences. He or she must also have a good written and oral communication skills and the ability to work in a team. The MICA RCP reports are published by MICA, the Arts Heritage and Development Division between 2000 an 2008.

With regards to the *representative*, the MOE and MICA documents are written and published by the government officials and no part of any of the document has shown any sign of falsification.

With regards to the *literal* and *interpretative meaning*, the MOE and MICA documents were prepared by government officials and they were originally written and published in English Language as English Language is Singapore Official Working Language. The documents were organised in a clear and precise manner and they were not difficult to read and understand.

The qualitative interview adopted semi-structure interview questions to interview 9 art teachers, 3 former policy makers from MOE and MICA and 5 arts scholars/academics. Their comments were transcribed and examined using the method of “open coding” whereas the MOE and MICA key documents were analysed based on “content analysis”, which both methods shall be discussed in the following section.

3.5 Grounded Theory: Presentation and Analysis of Contents from Qualitative Interview and MOE/MICA Key Documents

This section discusses the presentation and analysis of empirical data that are derived from the qualitative interview, MOE arts syllabuses and MICA reports through a process known as “grounded theory”. According to Barlett and Payne (1997: 185), grounded theory method is a process to develop different types of categories in the qualitative research data. In this case, the transcribed data from the qualitative interview and collected documents were examined and codified in terms of various kinds of categorisations. Researcher not only gathers research data but examines at the same time in grounded theory. This means that in the process of examining the research data, theory is also emerging simultaneously and this situation helps researcher to further collect research data in qualitative research process. Four key aspects in regards to “content analysis”, “abstract definition”, “theoretical sampling” and “theoretical integration” shall also be discussed as these aspects form part of “grounded theory”.

3.5.1 Analysis; Open coding and Meaningful unit: Qualitative Interview

Interviewees’ verbal responses are required to be converted to “text” for the purpose of research analysis, which is also known as transcription. Because this is my first time to embark on grounded theory and I am a relatively inexperienced researcher, I have decided to transcribe all the data as recommended by Barlett and Payne (1997: 184). Once the interview has been transcribed, the next stage is to analyze the contents of the interview, which is also known as “Open coding”.

The initial stage is to read the transcribe line by line for the purpose of breaking down the data into various segments or portions into an idea, an event, a name or something, which are known as meaningful unit. In other words, “an idea” is a

meaningful unit. Each meaningful unit represents a phenomenon, which usually comprises a concept (Barlett and Payne, 1997: 185). Each meaningful unit also means each common theme. In the event that a few of the meaningful units reflect to have similar concepts that relate to the same kind of phenomenon, then, they will be categorised and labelled into the same group of concepts (Barlett and Payne, 1997: 186).

The breaking down of the data into each meaningful unit must be executed along with the theoretical knowledge from the researcher in order to derive each meaningful unit appropriately. This is also known as “theory sensitivity” (Barlett and Payne, 1997: 186 quoted Strauss and Corbin, 1990: 76). This means that the researcher must have a comprehensive knowledge of theory as a source for researcher to have the insights and to understand the way phenomenon occurred in order to break down the data into each concept.

However, Barlett and Payne (1997: 186) highlighted that theoretical sensitivity is usually influenced by researcher personal and professional experiences as well as the technical knowledge to the literature and this may cause researcher to be bias towards his or her own assumptions and researcher.

In order to minimise bias, it is crucial to discuss and present literature reviews that relate to the research study and extract those pertinent points or ideas that share the same phenomenon. These pertinent points or ideas shall be used as a source of reference for me to break down the data to be interpreted into each meaningful unit from the transcriptions of the qualitative interview. In this way, it will demonstrate that I have not derived a concept from my own presumptions because the discussion and presentation of the literature reviews act as reference sources to help me to interpret and label each concept accordingly.

3.5.2 “Content Analysis”: MOE Arts Syllabuses and MICA Reports

Similarly to the way qualitative interview data are transcribed, analysed and categorised into various concepts, documents can be examined and broken into various categories based on a method that is known as content analysis. Hodson (1999: 5) said “Content analysis is a widespread technique in the social science (see Weber: 1990, for an overview). The heart of content analysis is the coding of

material from existing sources." Hodson's remarks are similar to the method of open coding in transcribe of qualitative interview (Scott, 1990: 31).

Content Analysis is a process to search for specific items within a text, which appears in the same context for a number of times (Scott, 1990: 32). This means that the initial stage to analyse the MOE and MICA documents is to read them carefully in order to search for a word, an idea, a theme, an event or a name that occurred in the text for a number of time and this is also known as coding of the text (Hodson, 1999: 6). However, I must bear in mind that there must be sufficient evidence to support the rationale for identifying each themes that appeared in the text, which can be mediated by referring to literature reviews to identify themes that appear frequently in the review and such themes shall be used as a source for me to interpret and label the themes that are found in the MOE and MICA documents (Scott, 1999: 32).

3.5.3 Saturation of Categories

Barlett and Payne (1997: 190) quoted Glaser and Strauss (1967) and Strauss (1987) that there will be a time when there is not any new category to be identified after examining all the texts in the documents and the transcripts of the interview and there is not anything new to be learned. This is the time when the coding process has reached its saturation point and it is also known as theoretical saturation. This is also the time when researcher will be able to organise all the categories that relate to specific idea or theme.

3.5.4 Abstracts Definitions: Qualitative Interview and MOE/MICA Documents

As there is not any new theme to be found in the transcribes of the qualitative interview, MOE and MICA documents because it is reached its saturation point, I shall formulate an abstract definition of each of the categories in regards to their properties, dimensions and subcategories by undergoing an in-depth examination of all the themes from qualitative interview and MOE and MICA documents to have an even clearer understanding of the nature of the phenomenon that is being examined for the purpose of searching for common themes that shared a similar disposition (Barlett and Payne, 1997: 190-191 quoted Turner, 1982). Subsequently, such common themes shall be reorganised and classified into individual main themes.

3.5.5 Theoretical Integration

This is the stage to "ground the theory". This is achieved by displaying all diagrams that reflect the individual main themes of the qualitative interviews and key documents, which I shall examine carefully to study the relationship between all the individual themes from the qualitative interviews and documents to search for a story line of my research study. If there are instances that do not fit in the theory, researcher needs to find out the reasons and search for extra intervening conditions that explain the differences.

3.6 Code of Conduct

Part of my research study is to examine key documents from MOE and MICA. These means that such documents are generated from government bodies and these documents may not be accessed easily due to political sensitivity. In order to access governmental documents, research has to abide by certain code of conduct. Crow, Wiles, Heath & Charles (2006: 83) said:

> Gaining informed consent from people being researched has come to be regarded as a central element of the ethical conduct of research and practice in this area is changing rapidly (quoted Tinker & Coomber: 2004).

This means that it is essential for researcher to submit explicit information of the research study in order for potential participants to decide whether they would like to participate in the research study. This is known as "Informed Consent", (Crow, Wiles, Heath & Charles, 2006: 83).

Submission of unambiguous information concerning a research study is an effective way to provide a clear direction for participants to understand clearly what researcher is attempting to do. In this way, both researcher and participants would have established an equal partnership, (Crow, Wiles, Heath & Charles, 2006: 85). Also, researcher is also building a trust with participants who will become more confident in the research participation. The preparation of the "Informed Consent" will inevitably compel researcher to clarify their research intent in order to receive the appropriate information.

The nature of the government bodies are very much entrenched with prudence in regards to releasing information to the public. This means that such agencies would most likely want to verify the authenticity of the requestor. This can be achieved by submitting a letter from Durham University to state the name of the postgraduate researcher, the course of study and the aim of the research and the letter must also state clearly the address, contact number, email address and name of the thesis supervisor(s) and it is to be signed by the thesis supervisor and not the office administrator. In addition, a letter to state the intent of my request (for example, the rationale to secure the old arts syllabuses dated in 1950, 1960 and 1970s) and how it links to my research study in order to certify my status as a postgraduate researcher and this letter is to be submitted together with my curriculum vitae so as to enhance the profile of me as postgraduate researcher. All these shall represent a letter of "Informed consent"

The above particulars are prepared for the requirements of "Informed Consent". These particulars will be given to the government agencies such as MOE, MICA and other potential participants.

3.7 Personal Reflection

Throughout the preparation of the Design for the Research Methods, I have learned how social science research emulates the research rigour in natural science. As such, it is necessary for me to bear in mind the importance to choose research approaches that reflect research rigour in a research study. This understanding has led me to adopt empirical study that encompasses the combination of qualitative interview and documentary analysis. This approach enables me to conduct a research study that examines the responses of human behaviour in their particular ways based on their social surroundings. Such analogy associates to my research interests as I am interested to find out how people respond based on their own personal experiences concerning the rationale to have arts education in schools in view of the fact that arts education has often regarded as less important as mathematics and science and yet arts education continues to be carried out as a learning subject in schools.

On the other hand, the Singapore government has recently felt that arts education is useful enough to develop artistic people to invigorate the arts scene in Singapore in relation to the establishment of the Renaissance City Reports. All these differing views have caught my attention and motivated me to conduct a research study on the aspects in regards to the rationale for visual arts education in Singapore.

Because of the amount of data would be gathered from multiple sources, this situation warrants me as a new researcher to take precautionary measures to ensure that the collected data reflects as sound evidence in terms of reliability and validity for both qualitative interviews and documentary analysis.

Consequently, all the data shall be examined using 'Grounded Theory' methods to find out the various categories in terms of individual idea, and theme and all these categories are test and retested while theory emerges in order for me to validate the theory before it is to be finalised or 'grounded' as the research study comes to an end.

I foresee that the entire research process is daunting and overwhelming but with the encouragement from Glaser and Strauss who both said:

> Not everyone can be equally skilled at discovering theory, but neither do they need to be a genius to generate useful theory, (quote from Barlett and Payne, 1997: 194).

Therefore, I hope that my research study is able to offer insights and benefit those who have interests in arts education in Singapore as well as to other parts of the world.

Chapter 4: Content Analysis on MOE Arts Syllabuses

4.0 Aim

The aim of this research study is to seek the rationale for visual arts education in Singapore. This research study is based on empirical research, which consists of two research methods. The first research method is documentary analysis for the purpose of examining MOE arts syllabuses and MICA reports. The second research method is qualitative research to interview art teachers, former policy makers and arts scholars/academics.

This chapter focuses on the documentary analysis of MOE arts syllabuses, which broadly relate to the rationale for visual arts education in Singapore. The purpose of documentary analysis is to search for common ideas or common themes that frequently appear in documents through a process known as “content analysis” (Scott, 1990: 30).

The common ideas or common themes were derived based on how I interpreted the contents of the MOE arts syllabuses. For that reason, the initial stage for me was to read the MOE arts syllabuses and take down key points that related to visual arts education broadly. Next, I selected literature on visual arts education that related to the key points from the MOE arts syllabuses. Subsequently, I used the key points from the literature review to interpret the common ideas or common themes of the MOE arts syllabuses. This process not only enabled me to interpret the common ideas or common themes, it also helped me to avoid personal presumptions and bias.

The following literature review discusses three areas of arts education. These areas are general views on arts education, primary school arts education and secondary school arts education.

4.1 General Views on Visual Arts

This section discusses the general views on arts education based on works from Barrett (1983), Mcadoo (1993), Meeson (1995) and Eisner (1998).

Barett (1983: 281-282) identified conceptual element, operational element and synthetic element as the 3 main areas for the purpose and learning outcome of art education. Conceptual element refers to art ideas that students *perceived*[23] from their *sense of awareness* in regards to things they have heard, seen, smelt or touched in relation to their own surroundings. These ideas shall be transformed into their artworks, which is also known as synthetic element. This shall be achieved by using certain art *technique and skills* as referred to operational element to create their artworks.

On the other hand, Mcadoo (1993: 48) considers "the study of aesthetics to be the underlying rationale of art education and to the actual content of an arts curriculum" and he provided the following example:

> For example, starting with the enigma of why we should be so captivated by Van Gogh's painting of what is, after all, only a very ordinary chair, we may be led on to ask fundamental questions about the differences between artistic and everyday perception.

In other words, art education should allow students to understand the rationale for artists to create their artworks in a certain manner in order for students to make comparison between their perception and artists' perception. This relates to *art appreciation*.

Mcadoo's viewpoint is further explained by Meeson (1995: 86):

> To understand the work of art is to appreciate how an artist works according to the attractions and tensions of these controlling aspects of his or her art. Understanding is not solely a matter of analysis or interpretation nor of 'getting the message', it is about recognizing the key points of

[23] Words that are italicized means that these words are referred as key aspects or ideas or themes, which shall be used as reference points to interpret the common themes or ideas from the MOE arts syllabuses.

> presentation, technique and reflection around which a work of art is constructed, and noting how effectively an artist has traversed this terrain.

This means that in order to understand the rationale for artists to express in certain ways is to understand the purpose for artists to present and use certain *technique and skills* to develop their artworks and as such, students learned the various types of art forms, which become their art references to assist them to relate to artworks. This point is reinforced by Eisner (1998: 58):

> Put more directly, arts education should help students learn to use an aesthetic frame of reference. What does this mean educationally? It means that students will know what they can listen for in music and what they can look for in the visual arts. It means also that when they are asked about the works or situations they encounter they will be able to say something about them with insight, sensitivity, and intelligence.

In other words, students are able to make sense of what they see from the various types of artworks because of the knowledge they attained from *art appreciation*.

This discussion shows that *perception, sense of awareness, technique* and *skills and art appreciation are* key ideas for the rationale for art education. These key areas also demonstrate that art education should enable students to understand that creating artworks encompasses rigorous creative processes in terms of using appropriate technique and skills to materialize art ideas, which artists perceived from their surroundings. This argument is emphasized by Collingwood (1958: 29):

> In describing the power by which an artist constructs patterns in words or notes or brush-marks by the name of technique, therefore this theory is misdescribing it by assimilating it to the skill by which a craftsman constructs appropriate means to a preconceived end.

In other words, creating an artwork does not concern technique and skills only and he explained (1958: 16):

> Means and end are related in one way in the process of planning; in the opposite way in the process of execution. In planning the end is prior to the means. The end is thought out first, and afterwards the means are

> thought out. In execution the means comes first, and the end is reached through them.

This means that artists need to plan and organize their art ideas (1958: 26):

> ... the vast amount of intelligent and purposeful labour, the painful and conscientious self-discipline that has gone to the making of a man who can write a line as Pope writes it, or knock a single chip off a single stone like Michelangelo, it is no less true, and no less important, that the skill here displayed (allowing the word skill to pass for the moment unchallenged)...

Art-making involves more than concentrating on narrow skills. Arts is a creative process that requires creative rigor in terms of planning, organizing ideas, knowing the types of technique and skills to be used as well as adhering to self-discipline to create artworks.

4.2 Primary School Arts Education

This section discusses the works of Southworth (1982), Holt (1995), Gibson (2003), Hawkins (2002), Watts (2005) and Newton and Newton (2005) on the learning aspects of primary school art education, which are consistent with the general aspects of art education in terms of *perception, sense of awareness, technique and skills* and *art appreciation* as discussed earlier.

Southworth (1982: 218) quoted Eisner:

> ...the visual arts deal with an aspect of human consciousness. This suggests that consciousness is comprised of a number of aspects, that consciousness is not singular or monolithic but, rather that it is broad and made up of a variety of areas of awareness.

It is important to allow students to develop their *sense of awareness* in relation to their responses to things around them, for examples, things they see or hear.

Southworth (1982: 219) also said that the development of *sense of awareness* develops other areas:

> Curiosity, awe, wonder, analysis, discussion, recording, sharing, tactile experience, expression and so on. These are but a few of the many words suggest that looking and seeing are closely connected to with (i) observation, (ii) investigation, (iii) communication.

The development of *sense of awareness* develops *perception, observation, investigation* and *articulation of art ideas as well.*

Holt (1995: 251) describes teaching art as follows:

> One of the objectives of a primary art education must surely be to help children to work confidently within this area of the curriculum, and to achieve a growing technical competence in the use of materials and processes.

This means that teaching art is to cultivate students' *self-confidence* by developing their abilities to decide the best way to create artworks based on learning to *explore* various technique and materials to *investigate*, *record, observe* and *image* to offer them possible solutions (1995: 253).

Gibson (2003: 112) quoted Eisner:

> … the prime value of the arts in education lies...in the unique contribution it makes to the individual's experience with and understanding of the world.

Gibson's view is consistent with Southworth (1982: 219) and Holt (1995: 253) concerning the importance of developing students' *sense of awareness* by allowing them to make sense of their own surroundings and Gibson remarked that his students discovered the creative process enabled them to learn to *analyse* and *appreciate other art forms* (Gibson, 2003: 115) too.

Hawkins (2002: 218):

> Importantly the imaginative play of children is clarified rather than overwritten or denied by an understanding of the social construction of identity within visual texts. The child imagining both appropriates and re-articulates the ideologies of representation 'given' by his social interaction and the world.

It is important to allow students to *imagine* in their creative processes because Hawkin feels that this is how they make sense of their own world.

Watts (2005: 250):

> The arts teach children that problems can have more than one solution and that questions can have more than one answer… The arts celebrate diversity…The arts celebrate multiple conceptions of virtue. They teach that there are many ways to see and interpret the world and that people can look through more than one window.

Watts explains that learning art allows students to learn to see that there are many ways to *solve a problem* in terms of searching the best solution to create artworks.

Newton and Newton (2005: 316):

> Art is both a process and a product...The production of art, it is argued, should be increasingly thoughtful in order to inform decisions that solve problems or achieve 'ambition'. In other words, it includes an appraisal of the final product. … In this connection, Cox describes the metacognitive dimensions of art education that involve critical thinking. She points out that critical enquiry does not develop unaided and needs to be taught. Both producing and viewing art can, and arguably should, be underpinned by conscious thought that supplies explanations, grasps reasons and enables conversation and discussion.

Newton and Newton argued that the creative process allows students to learn to *think critically* in order to help them to *solve problems*. This is achieved by learning to

enquire and *investigate* the various possibilities to find suitable methods to create artworks.

In summary, the primary school art education enables students to develop their sense of awareness and self-confidence, to learn to perceive, observe, investigate, analyse, imagine, solve problems, think, technique and skills and art appreciation.

4.3 Secondary School Arts Education

This section discusses the works of Aguirre (2004: 259), Lam and Kember (2004: 295), Parker (2005: 190 and 194) and Downing (2005: 274) on the learning aspects of secondary school art education. They are consistent with the general view of art education in terms of *perception, sense of awareness, technique and skill* and *art appreciation* as discussed earlier.

Aguirre (2004: 259):

> To conceive art as an experience allows one to overcome the traditional dichotomy between artistic processes and aesthetic processes, where the former is understood to be the action of producing a work of art and the latter the action of contemplating it or perceiving it aesthetically. The aesthetic experience unites the artist and the spectator since it converts the artist as an interpreter of the experiences which surround him and the spectator as the recreator of the experience of the artist.

Aguirre argued that *creative processes* and *art appreciation* should not be taught separately and she further explained (2004: 261):

> To interpret is to redescribe others so as to rediscover ourselves. Aesthetic comprehension, thus understood, as well as providing knowledge of others, stimulates one's own sensibility, enriches the imagination and makes sense of our personal experiences. In short, what it does is to give us an identity.

This means that creative processes should enable students to *reinterpret* the meanings of the actual artworks of the artist through self-*imagination* in order to reflect their personal *identity* in their artworks.

On the other hand, Lam and Kember interviewed some of the secondary school art teachers and here are some of the responses (2004: 294-295):

> I think the most important role of art education is to develop in students the unique function that lies in the subject that we term aesthetic education. It is basic to the subject, and the development of this ability can help the students like or appreciate arts-visual arts-helps broader their horizon, and to stimulate their thinking more.

The respondent indicated that aesthetic experience through *art appreciation* is important in art education.

> It focused art teaching on developing the thinking and judgement of students. Art is used as a means but not an end in art education. The expectation is to help students become thinking persons in society.

The respondent indicated that art helps to develop students' *critical thinking* and *assessment* skills.

> To integrate well into society and develop positive attitudes towards their own living, by achieving emotional release or personal expression through engagement in art activities.

The respondent indicated that through art activities, students learn to express their emotional thoughts and develop a positive experience with the society through art. This means that art is a form of *therapy*.

> The nature of art knowledge is governed by some rules, i.e. the skill and content knowledge of the subject. There are different forms of art and each of them requires particular skills and techniques to be formed.

The respondent indicated that it is important to learn *technique* and *skills* as a form of art knowledge.

Parker (2005: 190 and 194):

> The National Advisory committee on Creative and Cultural Education further substantiate the point but refer in this context to imaginative activity. The outcome of imaginative activity can only be called creative if it is of value in relation to the task in hand. Value here is a judgement of some property of the outcome related to the purpose.
> Whilst freedom to take risks and experiment is an essential aspect of creativity, so is the development of skills, knowledge and understanding.
>
> ... the creative process: preparation and incubation. In preparation, students are set the project and offered initial structure in terms of layout and organisation to support the development of ideas; in incubation, ideas evolve and, within the boundaries of the initial focus, decisions are made that allow the individual to explore personal viewpoints.

Learning *technique* and *skills* are important but learning to develop their ideas through *imagination, exploration, experimentation* are equally important in their creative processes as well.

Downing (2005: 274):

> The most commonly cited category of effects was art form knowledge and skills. This included the development of skills and techniques as well as increased awareness of artist and genres and art appreciation.
>
> Knowledge in the social and cultural domain primarily the increased understanding of social, environmental and citizenship issues through the study of issue-based art images.

Developing students' *technique* and *skills* is to learn to understand different art styles, which also enable students to appreciate *social and cultural awareness* from these art styles through *art appreciation*. Downing also said:

> ... focusing on the heightened awareness of the relevance of art to pupil' own lives and the subsequent effect this has on their motivation and enthusiasm for studying and creating artwork.

It is also important to realise students' potential and cultivate their *self-esteem* through art. Downing (2005: 275) went on to say:

> Creativity and thinking skills, particularly the development of pupil' lateral thinking skills.
>
> Communication and expressive skills, primarily increased visual communication skills through the study of art for meaning.

Learning art also develops students' communication and thinking skills too.

4.4 Summary: Literature Review and Common Ideas and Themes

The rationale for primary school arts education shows the similar learning aspects from the general aspects of arts education in terms of developing *perception, sense of awareness, technique and skills and art appreciation.* However, certain aspects further develop other learning areas, for examples, *sense of awareness develops perception, observation, investigation and articulation of art ideas and* the development *of technique and skill develop exploration, investigation, recording, observation and imagination. Critical thinking* and *problem solving are also skills that are developed through creative processes*.

The rationale for secondary school arts education shows the similar learning aspects from the general aspects of arts education in terms of developing *technique and skill*, *art appreciation, critical thinking, communication, self-esteem.* Similarly to the primary school arts education, certain aspects further develop other learning areas, for example, the development of *art appreciation* develops *imagination, self-identity, technique and skills*, *reinterpretation* skills and *social and cultural awareness*. The following diagrams show the breakdown of common ideas or themes, which are identified from the literature review.

Primary school arts education	
Common ideas or themes	**Sub-ideas or sub-themes**
Sense of awareness	Perception, observation, investigation, communication
Technique and skill	
Critical thinking	
Problem-solving	
Art appreciation	

Secondary school arts education	
Common ideas or themes	**Sub-ideas or sub-themes**
Art appreciation	Imagination, self-identity, technique and skill, reinterpretation , social and cultural awareness
Critical thinking	
Communication	
Self-esteem	
Art therapy	

4.5 Content Analysis: Interpretation of themes

Through the process of content analysis, certain quotations that reflect certain ideas or themes were identified from the MOE primary and secondary school visual arts syllabuses, which are tabulated and shown in Annex A and Annex E respectively.

Annex B, Annex C, Annex F and Annex G display a list of common themes with numerical numbers from the highest to the lowest numerical order that show the number of times these common themes have appeared in the MOE primary and secondary school arts syllabuses according to the year of these arts syllabuses. Because the MOE arts syllabuses consist of "aim of the art and crafts syllabus" and

"aim of the art lessons" for both primary school and secondary school arts syllabuses, this clarifies the rationale to organise the themes in a similar fashion as in MOE arts syllabuses

.

After examining the detailed analysis described in Annex B, Annex C, Annex F and Annex G, many of these themes were repeated between the art lesson plans and art and crafts syllabuses and therefore, these themes were collapsed into a single table as shown in Annex D for the primary school arts syllabuses and Annex H for the secondary school arts syllabuses.

Annex D and Annex H show that some of their common themes display contrasting numbers, for example in Annex D, the theme on sense of awareness has a total of 88 counts as compared to the same theme in Annex H that has a total of 23 counts. This is because the primary school education comprises 6 years of primary school education and on top of that, at a certain juncture, the MOE instituted monolingual stream, normal primary stream and implemented revised primary school arts syllabuses, which contributed to a larger count in most themes. On the other hand, the secondary school arts syllabuses focus mainly more on secondary 1 and 2 because arts education is an optional subject in secondary 3 and 4 and therefore, this caused a lower count in most of the themes in the secondary school arts syllabuses.

This section shall discuss how these common ideas or themes are interpreted with reference to the themes found in the literature review bearing in mind the following points; firstly, only selected quotations will be drawn out for discussion because similar views are shown in many quotations in each theme. Secondly, the terms that are used in the identified themes in the literature review, for example, the term "sense of awareness", shall be similarly used for common themes in the MOE arts syllabuses and thirdly, some common themes are found in the MOE arts syllabuses but these themes are not found in the literature review.

As I have explained in the earlier section in this chapter, the literature review shows me key points on visual arts education. These key points enabled me to interpret the common ideas or themes from MOE arts syllabuses. However, these key points also relate to other common ideas or themes that are found in the MOE arts syllabuses

and as such, you will be able to see many common ideas or themes that are not found in the literature review.

4.5.1 Interpretation of Themes: Primary School Visual Arts Syllabuses

The theme, "sense of awareness" identified in the literature review is reflected in the following quotations (2002: 6-7):

> The aims of the syllabus are achieved through the framework of seeing, making and appreciating. The framework ensures that pupils are provided with opportunities to observe their environment, generate ideas, create artworks and value the role of art in society.
> Seeing: have a lively curiosity about things, have an increased sensory awareness of nature, objects and artworks around them, gather simple visual information and organize visual information.

In other words, students are encouraged to observe from their surroundings in order to develop their *sense of awareness*[24], which enables them to generate art ideas to create their artworks. Through their observation, students also learn to *plan*, *organise* and *record* information and this cultivates students to be *resourceful*, which emulates *research* characteristics.

At the same time, students develop their *perception* skill as indicated in quotation (1992: 80):

> To develop pupil's perceptual awareness through exposure to various local artists' work.

One way to develop sense of awareness is through *art appreciation* as quoted (2009: 4, 11):

> Appreciating: In appreciating art, our students acquire skills and use appropriate art vocabulary to discuss and interpret artworks. They understand why and how artworks are made and value art in their lives and society. This heightens students' aesthetics and cultural awareness and raises the value of art among our students.

[24] Words that are italicised means that they are the common ideas or themes.

> Art discussion engages students in the processes of observing, thinking and talking about their visual environment and artworks, through art discussion, students learn to describe, analyze, interpret and evaluate visuals in different forms.
>
> Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks. This heightens students' sensory awareness, arouses curiosity and encourages imagination and generation of ideas.

Art appreciation enables students to understand the various types of art terms that explain the different kinds of art forms, styles and artists' beliefs and values, which reflect cultural distinctiveness in the artworks, thus allowing students to develop their *cultural awareness*. Art appreciation engages students to *communicate* by *interpreting* what they have *observed, thought, imagined*, *analysed, self-criticism* from seeing the artworks.

As art ideas are generated from their sense of awareness, these ideas are further developed into artworks as quoted (2009: 4, 5):

> Expressing: In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation.
>
> Expressing: share ideas and experiences in artworks and through art making, explore and experiment different ways to use art materials and media.

In other words, students shall *explore* and *experiment* with different types of media to *innovate* new ideas to communicate their art ideas into actual artworks and such process is also known as *visual communication*.

The exploratory and experimentation process also encourages students to *improvise* ways to create artwork as quoted (1983: 41):

> Encourage children to improvise and work experimentally with the different materials and techniques.

In the process of searching for ways to create artworks, students learn to become inventive as quoted (1993: 89):

> To encourage pupils to be inventive, imaginative and resourceful in the use of materials provided.

The *inventive* process leads students to play with ideas as quoted (1986: 5):

> The pupils at these levels would require positive, continuing and sequential experience of the basic processes of perceiving, organizing, responding, manipulating and evaluating.

This means that students learn to *manipulate* ideas from exploring and experimenting different types of media.

The process also allows students to experience success and setback as quoted (1983: 6):

> Allow children to experiment with and explore materials, to experience for themselves the joys, frustrations, problem solving processes, successes and failures of experimentation.

This challenges students to continue to find suitable solutions to create their artworks, thus developing their *problem-solving* skill.

This leads them to *decide* the best method to make their artworks as quoted (1983: 16 and 17):

> To develop imagination and creativity through research, selective decision-making.

Once the students have decided the best way to make an artwork, this is where *concept* would be formalized as the quotation (1986: 15) indicates:

> To formulate an understanding of the concept and purpose of design.

This means that students should be able to see how their art ideas are formed and turned into actual artworks. At the end of the entire creative process, it developed *character building* as quoted (1983: 16 and 17) "To nurture personality development in children."

The entire creative process displays students' *personal/creative experience* as quoted (1971: 1) and it also shows that the creative process offers a *conducive art learning environment* as quoted (1971: 1):

> It is the responsibility of the teacher to surround the child with the atmosphere and environment which will provide him the richest possible experience; an environment which will arouse the child's interests and curiosity, stir his imagination and stimulate his fantasy and incite him into creative activity.

The creative process also provides positive learning experience as quoted (2002: 8):

> Appreciating: enjoy and enquire positive attitude towards art activities, develop confidence in articulating about their own and others' artworks...

Such positive learning experience cultivates their motivation in the form of *psychological enhancement*.

The creative process develops their *psychomotor* skill and enables students to learn to be *precise* and *spontaneous as* quoted (1992: 25), (1992: 114) and (1971: 2):

> To develop dexterity and manipulative skills.
>
> To teach pupils to be systematic and meticulous in the execution of an assignment.
>
> To develop confidence through lively and spontaneous drawing and painting.

Teamwork and *integrative art learning* were themes that were identified from the MOE arts syllabuses, which were straightforward and they have clearly stated that the arts curriculum should develop group projects to encourage team spirit as well as connecting art with other subjects.

4.5.2 Interpretation of Themes: Secondary School Arts Syllabuses

The quotation (2009: 4) states:

> Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks. This heightens students' sensory awareness, arouses curiosity and encourages imagination and generation of ideas.

Through *observation* of their surroundings*,* students develop their *sense of awareness,* which motivates them to *think*, *enquire* and *image* in order to generate art ideas.

Developing their sense of awareness, helps students to make sense of their surroundings as quoted (2009: 2):

> Being visual literate, our students are able to observe, understand and make meaning of what they see.

This means that students learn to *perceive* art ideas by observing their surroundings that develops their *visual literacy*.

Art appreciation is one form of developing students' *sense of awareness* as quoted (1993: 3):

> To develop greater interest in, understanding and appreciation of various art forms.

Art appreciation also provides opportunities to build art *awareness* in their lives. Art appreciation also develops other skills as reflected in quotation (2009: 4):

> In appreciating art, our students acquire skills and use appropriate art vocabulary to discuss and interpret artworks. They understand why and how artworks are made and value art in their lives and society. This heightens students' aesthetics and cultural awareness and raises the value of art among our students.

Students also learn to *communicate* by *interpreting* the various art terms that explain the different types of art forms and styles of the artworks that depict culture, which promotes *cultural awareness* to them.

Art appreciation engages student to conduct general *research* and *write* or *communicate* their research findings in terms of art styles and form as quoted (1983: 28):

> Encourage pupils to do simple research of their own (group project) to describe (verbal/written) and to compare art styles/form.

The research cultivates them to be *resourceful* through gathering of information as quoted (1993: 55):

> Encourage pupils to make collections of items in picture form which they consider are pleasing and aesthetically interesting.

Students will develop their art ideas as quoted (2009: 4), (2009: 19), (2009: 17-18)), (2000: 2-3):

> In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation.
>
> Analysis-investigation of the components of the artwork and their interrelations.
> Document the creative process and chart sources of learning, thoughts and related areas of interest or study.
>
> Encourage creativity, experimentation and innovation through the inventive use of materials, techniques and technologies.

They learn to *explore*, *experiment, analyse, invent and organise their developmental results in order to* search for new ways to *innovate* their art ideas, which are to be *communicated visually*.

The exploration and experimentation processes allow them to *manipulate* different types of media as quoted (2009: 17-18):

> Artmaking engages students to express their thoughts and feelings in various forms. They study different ideas, organize information, solve problems and decide what and how best to express through their artwork. They explore a range of media and develop competency and confidence in manipulating various media for expression.

Through the manipulation process, it offers them different ways to find a *suitable solution* to create their artworks, thus cultivating *self-confidence*.

The arts education also implements the development of *thinking* skills as this is part of *national education* as quoted (2009: 7):

> The following are guiding principles in planning the IP: MOE Initiatives-incorporate National Education, thinking skills and information technology.

The entire creative process offers *personal/creative experience* as quoted (1983: 3):

> To provide an opportunity for creative and artistic expression.

As the students learn to develop multiple skills through the creative process, it shows that students are stimulated and motivated to learn because of a *conducive art learning environment* as quoted (1961: 3):

> Stimulate and encourage children in their work and provide experiences in art and craft lessons which will develop individual abilities to the full.

Students also learn to develop their *character* through the creative process as quoted (2000: 1):

> Besides skill development and knowledge acquisition, the process of artmaking also contributes to the development of good values and attitudes that would put our pupils in good stead in an increasingly competitive world.

The theme on *Integrative art learning* states that the arts curriculum should develop group projects to encourage team spirit as well as connecting art with other subjects.

4.6 Personal Reflection

Through content analysis in the primary school and secondary arts syllabuses, the theme on sense of awareness is an overarching theme that leads to the theme of art appreciation and developmental themes.

The theme of art appreciation is one of the common example that enables students to generate art ideas by learning to observe, plan, organize, record, be resourceful, be visually literate, perceive, communicate, write, enquire, understand culture, interpret, think, imagine, analyse, self-criticism and research.

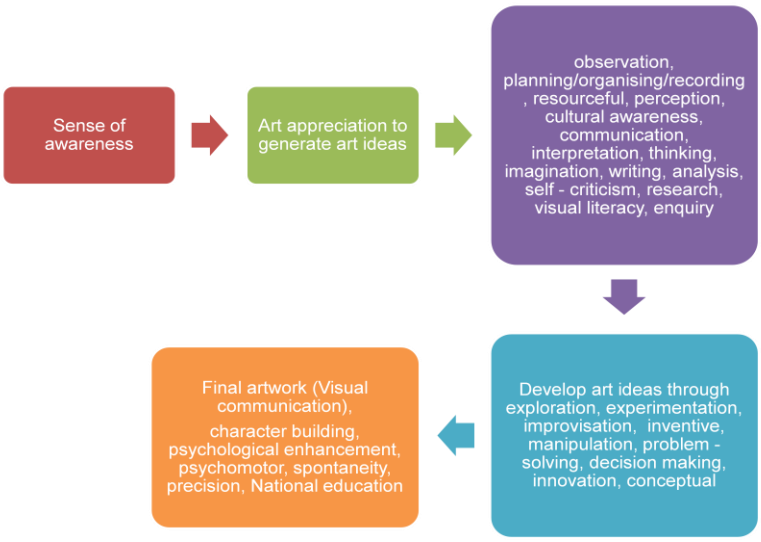
Subsequently students' art ideas are to be further developed in order to convert these ideas into actual artwork. This is where students learn to develop their art ideas by learning to explore, experiment, improvise, imagine, invent, manipulate, innovate, problem-solving from different types of media, technique and skills in order to conceptualise to create their artworks.

The final artwork reflects how students communicate art ideas visually. The creative process has also developed self-confidence, spontaneity and precision in the execution of their artworks. The creative process also portrays a conducive art learning environment for students.

The diagram that I have generated below shows the creative process based on the common themes, which are collapsed from the primary and secondary school arts syllabuses. These common themes are collapsed because these themes are similarly found in the primary and secondary school arts syllabuses. The diagram offers insights of the rationale for visual arts education in Singapore as well as to demonstrate the creative process too.

Some of the quotations have several common themes and this shows that a creative process requires various types of skills and many of these themes are interconnected, for example, in order to generate more ideas to create an artwork, it is necessary to explore and experiment. This displays that exploration and experiment work hand in hand and one cannot go without the other.

Creative Process: Personal /creative experience and Conducive art learning environment



The diagram shows that the themes cannot be separated because they are to be connected to show the creative process. The MOE arts syllabuses do not use the term, “technique and skills”, because the entire creative process is in fact a reflection of technical competency. This reinforces the points from the literature review that technique and skills do not refer simply to operating arts equipments such as learning to paint with a paint brush, instead technique and skills means the ability to explore or experiment or manipulate art ideas during the developmental stage in the creative process. This reinforces Collingwood’s (1958) argument that acquiring technical skills is not about the ability to operate creative tools such as a brush, instead technical skills in the creative process concerns developmental creative stages, hard work and discipline. The diagram also shows that the theme on art appreciation further develops other skills. This is similar to the literature review that shows that theme such as art appreciation also develops other skills too.

The entire creative process also shows that all the common themes are related to the development of personal skills for students. The diagram also shows a co-relationship with Annex D and H as the themes, “Art appreciation” and “Sense of awareness” contain a higher count than the rest of the themes. These themes correspond to the flow of the creative process because they are also shown to be the first two themes to begin in the creative process.

Chapter 5: Analysis of Qualitative Interviews

5.0 Aim

Chapter 5 presents the analysis of the transcriptions of the interviewees and the identification of the common ideas or themes from the transcriptions of the interviewees. This is reflected in Annex I. These will eventually be compared with the results of the analysis of documents in the previous chapter. Each quotation is indicated with alpha numerical value that represents the occupational profile of the interviewees. The key is given in Annex J-5.

Annex J shows an overall table that indicates all the common ideas and themes with reference from Annex I. The yellow highlight indicates the identified common ideas or themes from the respondents.

On closer examination of Annex I, many of the common ideas or themes display similar views and consequently these ideas or themes are collapsed into individual main themes as reflected in Annex K.

The objective of this chapter is to show how the common themes or ideas were identified and collapsed into **thirteen** individual main themes. They are; “Art develops personal developmental skills”, “Art is unimportant”, “Art is utilitarian”, “Art is positive”, “Art requires support”, “Art requires knowledge and skills”, “Art is for special students”, “Art and policy making”, “Art and external politics”, “Art becomes counter-productive” and “Art is not exact”, “Art helps to develop social cohesion” and “Art is to seek relationship”.

The theme, “Art develops personal developmental skills” is related to the literature review. Though some of the other themes appear to diverge from the research study on the rationale for visual arts education in Singapore, I feel that these themes are important as they would be able to offer some insights to explain certain phenomenon on the purpose of visual arts education in Singapore. Therefore, I have decided to review them in Chapter 6.

Only certain quotations will be drawn out for discussion because many of the quotations share similar views in each common idea or theme.

5.1 Identification of Common Ideas or Themes

5.1.1 Art develops Personal Developmental Skills

This section shows the common ideas or themes, related to the theme of personal developmental skills, which include such aspects as expression, awareness, creativity.

An art teacher, respondent Q19 (2009: I-31) said:

> Basically, teamwork and give them chances to *express* themselves.

The quotation shows the theme on art is to develop *personal expression*[25] skill.

An art teacher, respondent Q5 (2009: I-81, 82, 83) said:

> For us, basically, you look at something, what do you see there? *Do you see what's there or do you see in some way, preconceived*…*When we look at things, things begin to connect our opinions what and what and so on.* Therefore, what happened is that, we have already classified what we are looking at is actually seeing what your mind is telling you to see rather than what you think, so what is the most important thing we felt in art education is that begin to train people to *see* what they are looking at into again and enjoy what they are seeing, rather than taking things for granted.

The quotation shows the belief that the purpose of *art is to develop sense of awareness, perceptual* and *observation* skills*.* The respondent points out that these skills can be trained and thus shows some insights into how the teaching of art might be conceived.

An art teacher, respondent Q21 (2009: I-23, 51) said:

> Because I think it is more for the holistic development, to be *creative* and to infuse lots of *thinking*.

[25] Italicised words refer to common ideas or themes, which are also reflected in Annex I.

This quotation shows the purpose of art *is to develop creativity* and *thinking* skills, which are related to holistic development suggesting that these skills are seen as being closely integrated.

An art teacher, respondent Q10 (2009: I-54, 55) said:

> ...even in art. When it comes to secondary school, they are asked to *explore, innovate* and create*.*

Many of the respondents emphasized creativity but here the concept is linked specifically with *exploring* and *innovating* or having new ideas.

An art teacher, respondent Q19 (2009: I-79) said:

> I think art in general; give a student a chance to *experiment* their idea.

The notion of experimentation can be linked with the reference to exploration in the previous candidate's reply. Both responses are placing more emphasis on process but there is an implication here for the purpose of art.

An art teacher, respondent Q5 (2009: I-60) said:

> To me art is not about drawing, drawing is a useful tool, a foundation you need to develop, like ah... find out. In today's context, that is not primary anymore. We are talking about *conceptualizing*.

This quotation highlights the more cognitive aspects of art in the reference to *'conceptualizing'*.

An art teacher, respondent Q7 (2009: I-63, 64, 65) drew more attention to values and *self-management.*

> For me, I see art as a platform to impart values and *self-management* things like that.

> ...it is actually *self-awareness* as well, knowing what you are capable of, how else you can push yourself and what are your boundaries and how you can go beyond the boundaries and like values like *perseverance* and things like that, the same goes for physical education and music and minor subjects like this in school.

This same respondent also emphasized *self-awareness* and stressed that learning art enables one to find out how far he or she can *persevere*. The respondent feels that such value is similarly found in other subjects such as physical education and music.

An art teacher, respondent Q5 (2009: I-4) said:

> When I attended an art conference, I got students to present with us. They were very impressed the way they articulated themselves, they were *confident*. All the teachers were excited and they wanted to visit our school.

Interestingly this comment made reference to the development of skills outside the context of the classroom. Here the real-life context of a conference is seen as an ideal opportunity to develop *confidence*.

On the other hand, an arts scholar/academic, respondent Q11 (2009: I-27) said:

> .. democracy is a highly managed place **and to me an extended logic and not just a small narrow kind of logic** which are used to today so to me I see a strong link between a richer, deeper arts education, to teach people to think beyond technical ways and how that can enrich democratic practices because we become more tolerant of differences and we become less scared of difference or the unfamiliar right, the arts help us to develop a certain confidence in the unfamiliar.

Given the importance of *extended logic* that enables a person to think less mechanically, the respondent feels that such skill can be developed through arts education, which also cultivates a person to be forbearing to differences and to have the confidence to venture into unfamiliar areas. The concept of 'extended logic' (a

phrase which is not used in much of art literature) became significant in this study and will be discussed in more detail in chapter 7.

5.1.2 Art is Unimportant

This section shows the common ideas or themes, which highlight that art has been marginalised as an unimportant subject, a substitute subject for students who failed to perform well in math and science and to a certain extent, unqualified art teachers delivered art lessons in schools. All these themes show that art is viewed as unimportant.

An art teacher, respondent Q1 (2009: I-1) said:

> People see *art as unimportant*. Because it is a non core subject and not everybody can deal with art.

In his quotation *art is seen as being undervalued* because it is not a core subject, the respondent feels that not all students have the capacity to tackle the subject.

An art teacher, respondent Q7 (2009: I-67) said:

> In fact, *there are teachers in the midst who feel that art, music and physical education are not important*. I have colleagues who think that as well.

On the same notion as the earlier respondent, this respondent is aware that there are some teachers and teachers from her school, who regard art, music and physical education as *insignificant.*

An arts scholar/academic, respondent Q2 (2009: I-18) said:

> Is a kind of *a fill up gap so that they have enough subjects for the "O" level*.

At times, *art becomes a substitute subject* for some students who may not have sufficient subjects to sit for "O" level examination. The idea on substitution also applies to how teachers are fitted into time-table, as an art teacher, respondent Q7 (2009: I-68) explained that English, Math and Science teachers will first be factored into the time-table whereas art teacher will only be assigned to classes with no art teacher. At the worst scenario, the school resorts to allocating a *substitution* who is an inexperienced art teacher to carry out art lessons in class.

> Even when the time-table comes in, how they sort up the time-table for the teachers, you realize that they will try to fill up the teachers in English, Math and Science, go this class; *it has no art teacher, never mind, put an art teacher there. The core subjects will always take priority. Then, when they come to minor subject, like this at best, they try to find somebody who can teach. If I cannot find, then I will put any teacher who has free period and take the art lesson*.

An art teacher, respondent Q13, (2009: I-30) said:

> Sometimes, *those teachers are second language teachers or home economics teachers, because not enough art teachers, so they have to get all these teachers to come in to teach art.*

Because of a shortage of art teachers, other subject teachers are *substituted to teach art* in school.

An art teacher, respondent Q6 (2009: I-62) said:

> I asked those who did not do art in primary schools in primary 5 or 6 or somewhere in your primary level, how many teachers are taking art lessons to do other subjects? And *quite a number of them did not take art*.

A*rt learning is absent* in some primary schools because this respondent discovered that some of her students did not learn art in primary 5 or 6 and she wondered if art lessons have been used to teach other subjects.

An art teacher, respondent Q7 (2009: I-69) said:

> The government or the MOE has to start from somewhere. If you want to train future generation of kids that the kind of people you want, I think you have to start from the teachers, *if you do not have the correct people to teach the next generation*, it is difficult.

This respondent feels that the government or MOE has to consider the *right recruitment* of teachers to teach art, without it, it would affect children in the following generation.

A retired art teacher, respondent Q9 (2009: I-45) said:

> *I was not specialised in art* or anything or supposed to be in geography. Later, I did not know how I was drifted to art and I did not frankly speaking have any particular training in art.

This respondent confessed that she was an *untrained art teacher* and such an example qualified the earlier respondent to stress the right kind of teachers must be recruited to teach art.

A former MOE arts curriculum specialist, respondent Q3 (2009: I-52) said:

> To them art education means training children to be able and enjoy some aspects of artworks, just give them an exposure but do not go beyond that...

This respondent see the importance of teaching children to enjoy art produced by others not just create their own. In a negative sense, art should be taught superficially in terms of allowing children to *enjoy some aspects in art learning* as pointed out by this respondent.

5.1.3 Art is Utilitarian

The following themes show that art is utilitarian because it is regarded as a subject to contribute to the creative economy, or as exhibits to enhance schools' credibility in some schools.

An arts scholar/academic, respondent Q11 (2009: I-12) said:

> ...on the next stage, partly Singapore realize that it cannot compete with the region in manufacturing , Singapore has to jump ahead, for example IT and services, so the creative language comes in by the 90s that is when you start to see not just art as an commercial product and art can give an creative environment for creativity.. *so you have a city that is artistic or has arts so that people can think out of the box for economic purposes*…

The government has to consider art education as a source to contribute to the economy in order to counteract competitiveness in manufacturing in the region and therefore, this respondent feels that *art education is economically driven*.

A national arts council official, respondent Q15 (2009: I-41, 42, 74) said:

> Ok, in MICA (Ministry of Information, Communications and the Arts), creative industry is defined as Media, Design, Arts and Culture as well as some components of ICT I think. These are what we called the *industry sector and MICA is looking at driving economic development within this creative industry.*
>
> A lot of teachers do not know the renaissance report. True, because the report is for the entire *industry department*…
>
> Like I say it is a *master plan for arts education for arts development the whole entire spectrum for developing the arts, artists and arts groups in the ministry point of view*, the intermediary, arts audiences as well as the future generation, you know art education is one of the key strategy within the art ministry report as well as the advocacy and so on, so this is one of the many pillars of art development that we actually cover in RCP3.

To reinforce the earlier respondent, this respondent said that the notion of *art is about creative industry*. Because of this reason, the respondent confessed that a lot of teachers are unaware that *art is for industrial development* and *arts education for*

arts development in terms of developing art practioners as compared to developing personal developmental skills as mentioned in the first main theme.

An arts scholar/academic, respondent Q4 (2009: I-20) said:

> …how drama, music, PE (Physical education), art music and PE these non academic subjects, how they can enhance character building or more holistic education. If students lack of communication skills, they think of how drama can be used or play a role, like process drama to teach communication skills, this is some sort like *interdisciplinary or multidisciplinary approach.*

This quotation shows that *integrative art learning* is introduced by combining art with other subjects for the purpose of enhancing other learning subjects as highlighted by this respondent.

An art teacher, respondent Q10 (2009: I-24) said

> *They want to see the nice end products* so that they can give it to the cluster board meeting, to parents or showcase. They want art to be a showcase.

For this respondent, she feels that *art making is an end-product* because they are using art as exhibits in cluster board meeting or to the parents.

An art teacher, respondent Q5 (2009: I-7) said:

> To me, there is a distinction between art education and art training. Basically, in most schools, we are actually conducting the art programme *in such a way like art training in terms of more skill base, we are thinking of using them for a career in art, stuff like that*.

Here, art is utilitarian as this responded feels that art education is slanted towards art training, which is to developed skills for career purposes.

5.1.4 Art is Positive

The following themes show positivity in learning art such as offering holistic education, cognitive and team spirit development.

An art teacher, respondent Q19 (2009: I-26) said:

> …it will be *holistic* so that the education programme becomes more complete to have art programme.

This means that without art, education becomes incomplete and therefore art offers a *holistic* education in school. On the other hand, another respondent said that that the skills that are developed through art learning, enable one to use these skills for other areas and as such *art is to develop transferrable skill* as well as *art is to develop cognitive* and *team spirit.* These remarks are highlighted by an arts scholar/academic respondent Q4 (2009: I-47) and an art teacher, respondent Q5 (2009: I-58), art teacher, respondent Q19 (2009: I-77):

> …*cognitive development*, physical, team work, aesthetic education, they called these 5 forms of education, *aesthetic is one of this*, having music and art in the classroom.
>
> if *we actually train them this connection, they can do so many marvelous things*. In fact, ah. Ah, in fact, drawing is one of the powerful subjects that trigger a student's interests in everything.
>
> Basically, *teamwork* and give them chances to express themselves.

An arts scholar/academic respondent Q2 (2009: I-13, I-17) said:

> … no matter of what you do, if you are going into a school system, you must have *aesthetic values*, it is just like ethical values *must be part and parcel of any education system* regardless of economics imperative you are, regardless of what your political agenda are, unless you want to create a nation of robots...

As much as ethical values are integral in lives, aesthetic values should be treated in similar nature to ethical values and therefore, aesthetic values must be integrated in

the education system and as such, this respondent's remarks show that *art is to develop aesthetic appreciation* and *art is self-embodiment*.

An arts scholar/academic respondent Q11 (2009: I-21) said:

> ….*the art is part of our everyday life,* poor people do art is not rich then you can do art, that is a kind of debase art, art in the price tag, we are talking about art is a natural everyday life of expression the alternative reality...

This respondent highlighted that art is a natural response in our daily lives and hence he defines *art is for everybody* and to the following respondent, she feels that *art can be learned regardless of personal circumstances* as a retired art teacher (Q9, 2009: I-32) said:

> The most important criteria of learning art is not how good you are but it is your interests, no matter how lousy you are, you can still learn art.

A former policy maker from MICA, respondent Q22 (2009: I-35) said:

> Our economy will require people to contribute in the *multi-dimensional interdisciplinary manner in order to bring about the fusion of arts business and technology value,* so this in my mind would be how I would look at the transformation in the nation supported by the transformation of the education system, arts manpower is very much part of it.

This respondent feels that *art offers multidisciplinary approach* in the economy in the manner of integrating arts business and technology. This also corresponds to another respondent's remark that *art learning offers creative input* in every industry as an art teacher, respondent Q5 (2009: I-61) said:

> Right, everywhere design is an industry in itself. In fact, every industry requires *creative kind of input*. You do not have that you going to lose out; it is more on the economics than anything else.

An art teacher, respondent Q19 (2009: I-43, 78):

> Yes. I find that most of my students want art which they find that *art helps them to de-stress.*
>
> As art is an *enrichment programme*, you teach them certain things and you should allow them to enjoy the process.

A*rt is therapeutic* because it allows students to become more relaxed and the respondent also feels that *art is an enrichment programme* as it allows students to enjoy the learning process.

An art teacher, respondent Q20 (2009: I-76) said:

> *To celebrate humanities and appreciate arts.*

This respondent said that *art celebrates humanities*.

5.1.5 Art requires Support

The following themes show that art requires support, for examples, hiring more teachers, to get parents to be interested in art and not to overload art teachers with other assignments.

An art teacher, respondent Q3 (2009: I-9) said:

> *Method of teaching is... the important thing is the teachers' mentality, attitude.*

The *significance of a competent and passionate teacher* is crucial as highlighted by this respondent and this also displays the *art teaching attitude* by teachers as responded by a retired art teacher, respondent Q9 (2009: I-70):

> I always think that there are 3 type of teachers…3rd is those who can teach and share unreservedly.

A former MOE parliamentary secretary, respondent Q8 (2009: I-44) said:

> Not that it is unimportant because the ministry *cannot really at one time at one time have so many qualified art teachers*.

This respondent recognized that there is a *shortage of art teachers* because it is difficult to have too many qualified art teachers in one goal.

An art teacher, respondent Q7 (2009: I-19):

> I have a friend who said that *he could only be a good event manager in school because he has been organizing events in school, field trip, fund raising, concert, giving forms, counting forms*.

At times, *art teachers are overloaded* with other duties that do not concern art teaching.

An arts scholar/academic, respondent Q19 (2009: I-34) said:

> The point is that we have a *collective responsibility* to our children.

There must be a *collective responsibility* to children and a good example is that *parents must be interested in art* too as a former MOE arts curriculum specialist, respondent Q3 (2009: I-53) said:

> Education system alone is not enough, the parents are the people must be to lead them, *parents must be interested*.

An art teacher, respondent Q7 (2009: I-22):

> I have kids telling me, I cannot hand in, but I said that is next week, you have the whole week to do, “no my weekend is filled, I do not have time, *my mother said not to do art is not important.*

On the other hand, another respondent showed an example that *parents not interested in art*.

An art teacher, respondent Q5 (2009: I-37, 59):

> We *do not have art background people in the ministerial level*. We have people from the science background.
>
> *There is no consistency, there is no capability*. That is why, I have been pushing MOE (Ministry of Education), and the people up there the curriculum depart. They are very guarded. They are quite unwilling to open themselves.

This respondent raised the concern about the *development of art policies by non arts experts* and non-*continuity in art learning* because of lack of transparency in MOE.

5.1.6 Art requires Knowledge and Skills

The following themes highlight that to learn art, it requires knowledge and skills. Some of these views can be related to the issue of justification.

An arts scholar/academic, respondent Q20 (2009: I-25) said:

> General art education must involve *a sense of a survey of what is available, a sense of history*, generally, very generally, a sense of what constitutes good works, how are these judgment made. So, I think art history is a critical component of general art education exposure, general art education syllabus.

The *significance of art history* is to enable students to have a general sense of history to understand how good artworks are evaluated and *art-making requires knowledge and skills* in order to create artworks as a former MOE policy maker, respondent 14 (2009: I-29) said:

> But self-confidence on its own without the good base of knowledge and skill sets is not very productive, so you do need quite a good base of skills and knowledge, and then apply creativity in it in order to deliver new stuff.

These respondents see that cognitive development is an important reason for teaching art.

5.1.7 Art is for Special Students

The following themes show that art caters for special students and special art schools are established for these students. Criticism of this state of affairs indicates their belief that art education should be for all.

An arts scholar/academic, respondent Q20 (2009: I-33) said:

> You have the arts school, and you have the math and science school, specialised school, which supposedly give people a choice. But actually, it is still the *same elitist paradigm*. The average boys and girls in Singapore do not benefit from such a system.

For this respondent, *School of the Arts (SOTA) is an elite school,* which average students do not benefit from such a school. This argument reinforces another respondent who said that *art is for special students*, who are given special learning privileges as a former parliamentarian secretary from MOE, respondent Q8 (2009: I-48) said:

> Only 10%, they are given intensive care and employed overseas art teachers to teach them and you can see the results, they put up exhibition year after year and you can see they are more creative than the average students, not that the other are not good.

An art teacher, respondent Q1 (2009: I-56) said:

> I think we have battling it for a long time. It is good to set up SOTA but again *it gives the wrong impression to some people, like if you want to do art you should go to SOTA*.

This respondent was afraid that it may cause a *misconception on SOTA (School of the Arts)* that the school is meant for people who desire to pursue art.

A national arts council official, respondent Q16 (2009: I-75) said:

> We are looking *with MOE into talent development*, we are talking about children in schools, how do we influence, how do we come on board to influence talent development which currently working with MOE.

To reinforce the earlier point, this respondent said that NAC is working towards *talent development* as opposed to offering general art education in school.

5.1.8 Art and Policy Making

The following themes show how art policies are developed.

An arts scholar/academic, respondent Q2 (2009: I-57) said:

> ...we have now identified the creative industry as a growth sector, how do we then fix the education you see. *And of course, there is not much relation with and the creative industry because they did not think about it the way that we thought ah... basically, of course, MOE is also protective of its education philosophy and will not just you know quickly change*.

This respondent shared his views that basically there is *no collaboration between MOE (Ministry of Education) and MICA (Ministry of Information, Communications and the Arts)* because MOE is adamant to adhere to their own education philosophy.

A national arts council official, respondent Q15 (2009: I-73) said:

> Currently, NAC (National Arts Council) looks and works with the schools as well but we do not look at the formal curriculum much but we do give input what we are driving is the AEP arts education programme, so we have the NAC arts education programme so that that is more to promote awareness and participation in the arts among the students and youth.

The earlier respondent reinforces this respondent's point that NAC does not look into general art curriculum as it only focuses on the role of *AEP (Arts Elective Programme).*

An art teacher, respondent Q7 (2009: I-66) said:

> So, the *MOE (Ministry of Education) has a more consultancy role* in that sense. Upon request, they will visit the school in the event you require help.

The *role of MOE* is mainly act as a consultant to schools.

An art teacher, respondent Q19 (2009: I-80) said:

> …*art is not no1 and it will not be number 1 for many many years to come.*

This respondent said that it is unlikely for *art to be recognized as a core subject.*

5.1.9 Art and External Politics

The following themes show how external politics influence art in Singapore.

An arts scholar/academic, respondent Q2 (2009: I-36) said:

> ..ok if you are going to have a renaissance city idea, *here are some of the ideas, of course they have other inputs* and we are not the only ones, the

> PAP (People's Action Party, Singapore ruling party*) government often ask other good and capable sources.*

This respondent said that *Singapore seeks external references* as a resource to develop policies, for example the idea on RCP reports. Such comment coheres with the following respondent who said that the government initiated to support art because European countries benefited from art and as such these are *external influences impact on the development of art* as commented by former MOE arts curriculum specialist, respondent Q3 (2009: I-38):

> I am sure *the government will not support and because they see that art is flourishing in European countries*, they are taking more and paying more attention to support the art and now they realise it can and making money concern because the government is very pragmatic especially where survival is concerned.

5.1.10 Art becomes Counter-Productive

The following themes show how art becomes counterproductive.

An art teacher, respondent Q10 (2009: I-49) said:

> *...not so much how much students can achieve from the art lessons.* Because how much 1 hour can actually produces good work if it is not systematic. If we want to teach a student to explore and creative, I think 1 hour is insufficient. Anyway, we are given 1 hour. To teach is like 45 minutes.

Because of the limited time allocated to art lessons, the respondent finds that it becomes an issue on *counter-creativity*.

An arts scholar/academic, respondent Q2 (2009: I-50) said:

> You must in fact, encourage more and more people who believe in the arts to continue their ways, art for art sake is a fundamental necessity for any society because that is the true well spring of artistic aesthetic development, *so do not try to fancy them with how to make art to have a better sense of economics.*

This respondent said that people should not be encouraged to do art because of economical reasons as this is *counter-economic*.

5.1.11 Art is not Exact

An arts scholar/academic, respondent Q7 (2009: I-15) said:

> For example, in art, there is no right or wrong unlike mathematics. I provide the correct solution and that's it, that is the end and I go on to the next one. Art is a continuous process.

This respondent said that on *art is not exact* because it does not give absolute answers as in math and science.

5.1.12 Art helps to develop Social Cohesion

An arts scholar/academic, respondent Q4 (2009: I-39) said:

> so probably in Singapore probably our ministry still see there are talents in this subject, what if there is a policy change, luckily, the education review committee did not take away the arts subject, but they use the arts subjects for *social cohesive*, they still see value in it…

This respondent said that because *arts help to develop social cohesion* it becomes a good reason for the government to continue to support art education in school.

5.1.13 Art is to seek Relationship

An art teacher, respondent Q5 (2009: I-28) said:

> When you emphasis solely on the product of drawing skills, you are missing the point in the sense that the basis for drawing is basically the understanding of what you are looking at, comprehension of looking at, being able to be construct and reconstruct of what you are looking at. *All these are based on relationship*. Seeing the relationship point lays on the basic element and how to use this in somewhat ways to communication your idea.

This respondent said that learning *art is to seek relationship* in terms of how students response to their artworks based on how they relate to their surroundings.

5.2 Personal Reflection

The theme, “Art develops personal developmental skills” is in many ways consistent with the themes from the MOE arts syllabuses. However, the development of extended logic is a skill that is not found in the MOE arts syllabuses but such skill is in fact related to the development of personal development skills, which I shall explain in chapter 7.

The themes that are categorized under the main theme, “Art is positive”, correlates with personal developmental skills. These themes are; *holistic education* to offer one a sense of complete education, *transferrable skill*, which means that the skills developed from visual arts education enables one to use these skills for other areas, *cognitive development* is a development on thinking skill, *team spirit* that allows one to learn to collaborate with a group, *aesthetic appreciation* is a component found in art appreciation, *art learning is for everybody*, *creative input* is the development of creative skill, *multidisciplinary approach* reflects the ability to use visual arts education to enhance the performance of other learning domains, *art is therapeutic* that enables one to release anxiety, *enrichment programme* and art celebrates *humanities.*

The main theme of, “Art is to seek relationship”, correlates with the theme on *sense of awareness* because both reflect how students learn to relate to their surroundings.

The themes that are categorized under the main theme, “Art requires knowledge and skills”, is a reflection of a theme on *art appreciation that is found in the personal developmental skill.* It enables students to learn how the various art forms were generated by local and international artists. This becomes a form of knowledge that students use to generate art ideas. Art appreciation also gives students a sense of cultural awareness based on different ethnic backgrounds. This also encourages students to be more understanding and tolerant, thus fostering social cohesion, which illustrates the main theme of “Art helps to develop social cohesion”.

The main theme of “Art is not exact” correlates a theme on *imagination that is found in the personal developmental skills* because there are many ways to derive new meaning from an object that one sees.

As mentioned earlier, those main themes that appear to deviate from the research study because they do not focus directly on justification, will be discussed in the following chapter 6 because these themes offer some insights that relate to the MICA reports. These main themes are; “Art is unimportant”, “Art is utilitarian”, “Art requires support”, “Art is for special students”, “Art and policy making”, “Art and external politics” and “Art becomes counter-productive”.

Chapter 6: Content Analysis on MICA reports

6.0 Aim

Chapter 4 and Chapter 5 discussed the content analysis on MOE visual arts syllabuses and qualitative interviews drawing on literature on arts education to interpret the common ideas and themes to determine the rationale for visual arts education in Singapore, which is the aim of this research study. In a similar fashion, a literature review shall also be used as a reference point for themes in the Ministry of Information, Communications and the Arts (MICA) reports.

The overview of the MICA reports highlights the importance of developing a creative economy by attracting foreign talents and investors to live and work in Singapore in order to augment the Singapore economy. It is thought that this can be achieved by developing a cultural industry to enhance cultural ambience to attract such talents. The cultural industry refers to performances in the area of dance, drama, music and arts exhibitions to list a few instances. The reports argue that the cultural industry can create job demands and promote creative and innovating thinking that will influence the creative industry. The creative industry does not solely refer to arts and design, instead it refers to any non-related arts industries that focus on innovative ideas in their products and one such creative industry is information technology. In other words, the reports see the creative and cultural industries as mutually dependent and both of these industries invigorate the national economy. This became the key factor to select literature that shows a similar phenomenon to the MICA reports. The purpose was to derive ideas or themes to help with the content analysis in the MICA reports.

This chapter discusses the works from four different countries by Florida (2009), Li and Florida (2006), Kyoto Foreign Utilization Plan (2004), UK Creative Report (2007), California Arts Report (2004) and Fu and Xu (2009). These publications were chosen because they show that developments in Singapore are partly replicated in other countries because what they all have in common is that they value the cultural and creative industries as contributing to the national economy. Reading these publications helped me in the process of analysing the MICA reports that comprise; Renaissance City Report 1 (RCP 1), Renaissance City Report 2 (RCP 2),

Renaissance City Report 3 (RCP 3), Renaissance City Report 3: Arts Development Plan (ADP) and Report on A New Agenda for a Creative and Connected Nation: Investing in Singapore's Cultural Agenda (ANA).

6.1 General Views on Creative and Cultural Industries

The first of the general items of literature to be discussed is a conference paper in the US which argues for a new 'Creative Compact' and the citizens should be able to develop their creativity as a right.

> What is needed is a new Creative Compact-a Creative Economy analog to the great social compact of the 1930s, 40s and 50s which expanded and accelerated the Industrial Economy and led to the great golden-age of prosperity. The Creative Compact would expand participation in the Creative Economy to industrial and service workers, leverage new private and public investment in human infrastructure, restructure education around creative endeavor, bolster universities, provide mobile benefits, recast urban policy as a cornerstone of economic policy, and ensure that America remains an open and tolerant nation. At its core, the Creative Compact would ensure the right of each and every American to fully develop and utilize their creativity and fully express their values and identity. Florida (2009: 2).

U.S.A. should move towards building a *creative economy*[26] and *creative workforce*, revisiting *arts education* within the education system, reviewing public policy and encouraging *creativity* as one way to promote *cultural values* and *cultural identity*.

In Japan the Kyoto Foreign Talent Utilization Plan (2004: 1) described its plans to attract key people:

> Investigation is underway on a system to aggressively attract excellent human resources (overseas students, researchers, etc.) active in regional economics, scholastic, humanities, and other fields to Kyoto. Promotion of improvements for the smooth integration of these human resources into the community and utilizing them as a driving force behind community development will also take place. We are aiming to realize Kyoto as an international city.

[26] Italicised words refer to common ideas or themes.

The Kyoto Prefecture International Affairs Division proposed that it was important to position Kyoto as an international city by promoting Kyoto as "A place of culture, art, academics, historic structures/cultural heritages and cutting-edge technology and bountiful tourism resources". This means that Kyoto should be transformed into a *creative and cultural hub***,** which shall be attained by developing Kyoto as a culturally sensitive society, marketing Kyoto as a *creative and cultural hub*, *partnering* between humanities, art, and academics with industry/academia/government and using *foreign talents* to promote *social cohesion* within Kyoto community.

As much as Kyoto desires to attract foreign talents to position it as an international and a cohesive city, the notion of talents was found to have contributed to China in its economy as Li and Florida (2006: 3, 7) said:

> Talent production is strongly associated with both leisure-oriented amenities and openness to diversity. It is important to note that talent production is not a function of city-size, as our measure for talent production is not associated with population. In our view, each of these factors plays a distinctive role. Amenities operate on the consumption side to attract talent to a region, while openness to diversity works to lower barriers to entry for different demographic groups, increasing the pool of potential talent and facilitating the flow of talent into the region.

Foreign talents are attracted to work and live in an environment that is equipped with attractive *activities* and fosters *cultural diversity*. Li and Florida (2006: 5-7) said:

> Talent Production: The findings indicate that talent production is associated with non-market facts: amenities and diversity. The correlation coefficient for talent and amenities is positive and highly significant (0;450)…

Consequently, *talents* invigorate the *economy*. In other words, *economic* growth co-relates to *talents* and *amenities*.

The UK has also reported a similar fashion in terms of its growth in the economy due to the creative industries.

The then Secretary of State for Culture, Media and Sport Tessa Jowell (2007: 6) said:

> The UK creative industries outperform every other European state and in the 21st century they have moved to centre stage of the UK economy. It is vital to the whole economy that Government works with industry to create a framework in which these sectors can flourish.

This indicates that the UK *economy* is influenced by the UK *creative industries.*

> Yet the creative and cultural industries play an increasingly important role in economic life. They account for 7.3 per cent of the economy comparable in size to the financial services industry. They employ 1 million people themselves, while another 800,000 work in creative occupations. (2007: 16).

This means that the *creative and cultural industries* offered a growing *job market* for the UK workforce.

> Creativity and innovation are overlapping concepts. In the main, creativity, as the Cox review on Creativity in Business argued, is about the origination of new ideas-either new ways of looking at existing problems, or of seeing new opportunities, while innovation is about the successful exploitation of new ideas. It is the process that carries them through to new products and services or even new ways of doing business (2007: 16).

In other words, *a creative industry consists of a creative workforce that is able to innovate and originate new ideas from existing problems*.

> The creative industries have benefited from the same growth in affluence along with the growth in creative and cultural tastes that accompany it. There is some evidence that human beings have an innate tendency to want to express their emotional and psychological feelings at the highest aesthetic or technical level in whatever cultural dimension-music, theatre, art or interactive website (2007: 18).

Simply put*, cultural activities inspire one's creativity, which in return enhances creativity of the people in the creative industries in terms of the creative workforce*.

> The scale of the current demand for creativity, alongside a desire to participate in producing and creating it, is on an extraordinary and under-reported scale. For example, there are five million active musicians in the UK, one-quarter of a million plays in bands. There are reckoned to be over 4,500 live gigs every evening. Similarly, there is strong growth in art fairs and literary festivals. The use of interactive websites is another tribute to the bottom-up desire of millions of British people not merely to interact, but to express themselves creatively-and in ways that are beginning to impact on culture (2007: 18).

There is an *increase in cultural activities because of the demand for creativity* because there is a desire for people to express themselves creatively.

> London and the UK, societies which have developed the value of tolerance and openness as reactions to the early embrace of democratic institutions, overseas expansion and the pernicious impact of religious persecution, have been more ready to accommodate 'difference' and thus the creativity that springs from it. London is only rivalled by New York in the number of different languages and cultures it boasts (2007: 18).

As *cultural diversity* allows people to interact and accept differences in ideas and values, this becomes an inspiring platform for people to be *creative*.

> The UK has also developed a propitious public infrastructure of support for the creative and cultural industries that has been accumulated over more than a century, and from which the country is now reaping rich dividends (2007: 18).

The UK government *supports* the *creative and cultural industries* in order to ensure the continuing *economic* growth in the country.

> 'Cultural industries'-film, television, publishing, music, the performing arts and video games-construct their business models principally upon commercialising acts of origination of expressive value. They are distinguishable as a subset of the creative industries. The independent television producer, computer games or software house or educational publisher may have different markets and audiences but one way or another they are commercialising expressive value (2007: 19).

Cultural industries are separated from the creative industries.

> The growth and productivity of the UK's creative economy is closely related to the growth and character of demand. The more that educated and discerning demand is evenly and broadly based around the country, the more local creative and cultural activity will be stimulated, increasing the number of both performers and entrepreneurs. Early exposure to culture, higher levels of education, developing the capacity of the UK's cities to offer the full spectrum of cultural and creative experiences and decentralising as far as possible the UK's national cultural institutions to promote access will all contribute to this end (2007: 22).

It is also important to look into *arts education* to promote *cultural literacy and develop creativity i*n order to support the creative and cultural industries.

Writing about a report in California Barbara George and Barry Hessenius (2004: i) said:

> Released by the California Arts Council in 1994, *The Arts: A Competitive Advantage for California* was the first comprehensive report to measure

> the economic impact and value of the arts and culture sector. According to that report, nonprofits arts organizations added $2.15 billion to California's economy.

The above illustrates how the *cultural industry* boosts the *economy.*

> California's non profit arts attract 71.2 million people. A closer look at the activities of those 71.2 million includes participants taking dance and pottery classes, season subscribers attending the ballet, family members attending arts festivals, residents attending exhibitions at the neighbourhood arts centre, and youngsters enrolled in drawing classes. Among the 71.2 million persons are 6 million tourists. In this report, 71.2 million is calculated by counting the number of times one individual attends events in the course of the year. For example, if one person attends eight events a year, she is counted eight times (2004: 4).

The above reflects how the *economy* benefited from *cultural activities.*

> In California, there are more arts-related businesses (89,719)-including non profit organizations-and more people employed (516,054) in the creative industries than in any other state in the nation. *Creative Industries in California*-groundbreaking research conducted by Americans for the Arts and unveiled... this study demonstrates that the creative industries are a significant industry in California (2004: 5).

As the *economy* flourishes due to *cultural activities*, this co-relates to an increased of *manpower that is related to the cultural industry*, which makes up the *creative industries.*

> The creative industries fuel the rapid growth of the new "information economy"-the fastest growing segment of the nation's economy. According to Carnegie-Mellon University professor of economics, Richard Florida, the information economy has grown from three percent of the U.S. workforce to more than 30 percent in the past 50 years. In addition to the creative industries, the information economy includes sectors such as technology, research, and medicine-all industries where the currency of creativity, new ideas, and adaptive thinking hold the most value (2004: 5).

The increased in the growth of the *creative industries* resulted in a growth in technology economy.

> California's concentration of artists and non profit arts organizations is among the largest in the nation. California leads the nation on many fronts in the arts scene. Current research tells us California is home to the largest community of artists as a percentage of the total state labour force (2.3 percent) than any other state (2004: 5).

A robust *cultural industry* shows that there are more *cultural facilities* to facilitate *cultural activities*.

> Philanthropic support-money received from foundations, individuals, and corporations-plus government subsidies total $1.06 billion and are vital to keeping the arts accessible and affordable to all Californians. It is frequently-and accurately-argued that if the arts were to exist exclusively on ticket sales, admissions, and other participation related income, no one could afford to participate in the arts. Additional dollars to subsidize the costs of making and presenting art will always be necessary. Philanthropic support-including government subsidies such as grants from the California Arts Council or city arts commissions-is vital to keeping the arts affordable and accessible (2004: 5).

The *cultural industry* is heavily *supported by private and public funding* in order to keep the *cultural industry* going.

> Californians value the arts first and foremost because they contribute to quality-of-life. In a statewide survey of arts audiences, respondents ranked arts impact on quality-of-life in their communities as most important. Californians believe arts contributions to individual health and enrichment is greater than the role of the arts in generating economic activity or jobs (2004: 5).

The *cultural industry* enhances the *lifestyle of the society*.

> Regranting within the arts sector is a critically important function generating economic activity. Many arts councils and arts commissions in California cultivate and then regrant public and private sector funds to artists and arts and cultural organizations in their communities (2004: 7).

Arts councils and arts commissions *invest* in the *cultural industry* by regranting public and private sectors to *support cultural industry*.

Reporting on the explosive development of creative industry in China Fu and Xu (2009: 1) said:

> While the whole world is developing creative industries, Chinese people also realized the importance of creative industries to the next generation. After a long period of gestation, in 2006 the government had listed Creative Industry in its development plan. Then Creative Clusters had an explosive development all over the China. In only one year time, there are over 200 Clusters under construction all over China.

This shows that other countries such as China are also joining the rank of USA and UK, developing *creative industries* and therefore, China has already created more than 200 *creative clusters* in the country. Fu and Xu (2009: 4-5) said:

> With the improvements of facilities and the supports from the municipal administration, these clusters have become a new force of economic growth in Capital region... In 2007, Beijing cultural and creative industries added value of 99.26 billion yuan, accounting for 10.6% of the city's GDP. Compared to 0.1 percentage points increase in previous years, it is in period of rapid growth; the total assets in this field reached 726.08 billion Yuan, more than 56.6% increased in 2006; Profit was up to 21.62 billion Yuan, an increase of 50.7%.

The *creative clusters* consist of *creative and cultural industries*, which the Chinese government has *supported* to improve on the *facilities* and this has also caused the *creative clusters* to yield great returns to the *economy*. Fu and Xu (2009: 5) quoted other part of China:

> The most developed area of China is the Pearl River Delta. Book publishing, Media and Advertising industries are their advantageous industries. The situation is almost the same in Chengdu-Chongqing region which is famous for its unique cultural style, and they both have great potential markets with large demand.

Pearl River Delta and Chengdu are examples to show how the creative *industry and cultural industry* impact on the Chinese *economy*. Fu and Xu (2009: 6) said, "...creative industries are the mixture of both culture and creativity. They have significant advantages compared to the traditional industries". This means that *creative industries cannot succeed without cultural industry and vice versa*. Fu and Xu (2009: 6) further elaborated the meaning of culture in different perspectives. They said:

> Firstly, culture is one of the economic resources. Acting as economic resources culture can directly generate economic benefits (such as Paintings, works, exhibits, etc.); Secondly, Culture efforts of magnification and enlargement. Culture can activate other economic factors like management, labour quality, and system arrangement to improve the efficiency of economic operations. The culture impacts on these elements will become a special synergy to increase the productivity. Thirdly, reform and innovation of culture force. Culture encourages labours to improve their working skills, and enhance the abilities of learning new ideas, so as to create high-quality labour forces. In the end, improve the city image. With the strengthening of cultural exchanges, cultural becomes the representative of high-grade in Urban development, culture is everywhere in the cities and it plays a more and more important role in urban management, economic growth as well as enhances the city's image.

In order to sustain *cultural industry*, this motivates the industry to continuously uphold a competent *cultural workforce* to be *productive*, *creative, innovative* and improves the overall image of the city and this consequently enhances the *economy*. Fu and Xu (2009: 7) emphasised that creativity and innovation are key contributing factors in the creative industries. They said:

> The core of Creative industries is human intelligence, the new industries of human creativities and intelligence as their main factors and core elements of production. The experts who work in this fields rely mainly on their creativity, ideas, talents and skills, thus germination creative culture and technology products are merged, integrated innovation of the

> products, showing a style of smart, features, and personalized, artistic thinking at the forefront of areas, leading the new trend of production, consumption and services. Creative Industries are not only with very strong vitality and growth, but also indicate broad market prospects.

The *creative industry* consists of a *creative workforce* that engages in creative ideas and skills, which are demonstrated by *integrating culture and technology* to generate distinctive products in terms of consumption and services. Fu and Xu (2009: 7) said:

> Creativity here is the mixture of technical, economic and cultural. Creative products are new ideas, new forms of technology, especially digital technology mixed with culture and art. It is the mixed and interactive development of technique and culture, so its value is not confined to the product itself, but also for their added-value.

This means that to be *creative*, one should resort to *multidisciplinary* creative engagement by capitalising *on technology to integrate with culture and art* to produce state-of-the-art creative products. Fu and Xu (2009: 8) said:

> The development of creative industries is the results of a high degree of cultural heritage and cultural atmosphere re-built, because of added cultural elements; creative industries have become a representative of grade. Creative products condensed wisdom of creative talent, which shows high-quality and high-level. At the same time, along with the development of creative industries, a large number of intellectuals, creative staff gathered together for the region thus bring the fresh thoughts to the region, they are well educated with high cultural awareness, the level of consumption, the new concept, directly or indirectly affect the culture, attitudes and practices of local people, it is appropriate to enhance the culture of the region's living standards and quality.

In other words the Chinese defined the *creative industries that integrate technology and its distinctive cultural heritage* to produce distinctive creative products and this shall be achieved by attracting their own talents who are familiar with their own culture to congregate and generate new ideas for the country.

6.2 Summary: Literature Review and Common Ideas and Themes

All the papers reviewed above show that the national economy has largely been influenced by the cultural and creative economy, which are mutually inter-dependent. The reports also highlight that foreign talents are attracted to cultural and diverse environment and this inevitably contributes to the cultural and creative economy as well as opening more jobs opportunities to the people. The other key factor that contributes to the national economy is to form a partnership between the cultural and non-arts-related businesses such as information technology to derive innovative ideas for the creative economy. All these common beliefs are summarised in each of the following aspect:

The review shows twelve aspects of the development and impact of creative and cultural industries. The first aspect highlights that it is crucial for nations to move towards developing *creative industries, creative manpower,* restructuring a*rts education*, renewing public policy and using creativity to promote *cultural values* and *identity* (Florida: 2009).

The second aspect highlights that *creative and cultural industries are interconnected* in the manner of recognising that *cultural industry in terms of cultural activities inspire creativity to the creative workforce, which further contributes to the creative economy* (UK Creative Industries Report: 2007). As the cultural industry has contributed to the economic growth, this has also caused *an increased employment in the creative manpower whose jobs are related to the cultural industry, thus creating a creative industry* (California Arts Report: 2004). On the other hand, *the Chinese creative and cultural industries are interconnected by integrating culture and technology* to produce distinctive products to boost the economy (Lu and Xu: 2009).

The third aspect highlights that it is important to promote *cultural diversity* in the event of recruiting talents to the creative industries because this helps to generate more creative and innovative ideas due to diverse cultural experiences (Li and Florida: 2006, UK Creative Industries Report: 2007).

The fourth aspect highlights the relevancy of *multidisciplinary engagement* by integrating culture with technology (Li and Xu: 2009), the promotion of cultural diversity to enable multidisciplinary collaboration (UK Creative Reports: 2007) and

using foreign talents to collaborate with arts, humanities, academics and government (Kyoto Foreign Talent Utilisation Plan: 2004).

The fifth aspect highlights that the necessity to create *jobs, cultural activities, cultural facilities and cultural manpower* because the cultural industry contributes extensively to the growth of the *economy* (UK Creative Reports: 2007, California Arts Report: 2004, Li and Xu: 2009).

The sixth aspect highlights the *importance of cultural amenities in order to attract talents* to contribute to the economy (Li and Florida: 2006).

The seventh aspect is to enhance *arts education to promote cultural literacy* in order to support the creative and cultural industries (UK Creative Industries Report: 2007, California Arts Report: 2004).

The eighth aspect shows that cultural industry enhances the lifestyle of the people (California Arts Report: 2004). In a similar spirit, the utilisation of foreign talents has the capability to foster *social cohesion* (Kyoto Foreign Talent Utilisation Plan: 2004).
The ninth aspect displays that the cultural industry is able to augment economic growth, and therefore, it receives *cultural support and cultural investment* from public and private donors and grants from the government (UK Creative Industries Report: 2007, California Arts Report: 2004).

The tenth aspect shows that a growth in creative economy also sees an increased in technology economy (California Arts Report: 2004).

The eleventh aspect highlights that *creative and cultural industries have evidently increased the growth in economy* as displayed throughout the literature review.

6.3 Content Analysis: Interpretation of themes

Through the process of content analysis, certain quotations that reflect certain ideas or themes were identified from the MICA reports, which are tabulated and shown in Annex L, Annex M, Annex N, Annex O and Annex P. The review of the literature above helped to identify the key themes.

Annex Q is a table that consolidates the common ideas and themes from the MICA reports. Each column indicates each of the common ideas or themes with numerical numbers to indicate the numbers of times these common ideas or themes appear in each of the MICA reports. All the common ideas or themes are subsequently sorted out from the highest to the lowest numerical order based on the MICA reports.

There will be a diagram to show the relationship of these common ideas or themes in each of the MICA reports after the discussion of the interpretation of these themes in each MICA reports in this chapter.

Upon examining all the diagrams based on each of the MICA reports, I have found that the common themes in all the MICA reports, show similar views and therefore, all the diagrams in the MICA reports were combined and collapsed into one main theme, which is shown in a single diagram to display the overall relationship of the common themes in all the MICA reports at the end of the summary section in this chapter.

In view of the above, this section shall discuss how these common ideas or themes are interpreted with reference to the themes found in the literature review bearing in mind the following points; firstly, only selected quotations would be drawn out for discussion because similar dispositions are shown in many quotations in each theme in each of the MICA reports, secondly, the terms that are used in the identified themes in the literature review, for example, the term “cultural industry”, shall be similarly used for common themes in all the MICA reports and thirdly, some common themes are found in the MICA reports but these themes are not found in the literature review.

The purpose of the literature review offers a general view on how the identified common ideas or themes are derived and interpreted based on certain phenomena, instead of displaying a comprehensive list of common ideas or themes. Hence, the common ideas or themes identified in the literature review, are not taken as the only types of common ideas or themes for interpreting the MICA reports because the literature review is a guide for me to interpret the common ideas and themes from MICA reports in order to avoid personal bias and presumptions. This explains the

rationale to be able to see many common ideas or themes from the MICA reports as I discuss in the following section.

6.3.1 Interpretation of Themes: RCP 1

The quotations in the section all come from Renaissance City report 1 published in 2000. This was a key document that influenced arts policy in Singapore. The page references refer to the relevant section in the report. The aims of the report are stated as follows:

> To establish Singapore as a global arts city. We want to position Singapore as a key city in the Asian Renaissance of the 21st century and a cultural centre in the globalised world. The idea is to be one of the top cities in the world to live, work and play in, where there is an environment conducive to creative and knowledge-based industries and talent (4).

The government's ambition is to establish Singapore as a *global arts city*, which is essentially to develop a *cultural centre* to build a cultural ambience for the purpose of living and working, which will attract talents to invigorate the *economy* in Singapore as highlighted:

> Building up a cultural and creative buzz will thus help us to attract both local and foreign talents to contribute to the dynamism and growth of our economy and society (5).

Sculptural Biennale to showcase sculptures from all over the world (7).

A cultural centre consists of *cultural activities,* for example, Sculptural Biennale.

> Extension of Singapore History Museum, refurbishment of old parliament house as an arts and cultural centre and the development of a national arts gallery at Queen Street (7).

The government is also looking into establishing more *cultural facilities* such as the development of a national arts gallery to facilitate *cultural activities* such as arts exhibitions.

> To provide cultural ballast in our nation-building efforts. In order to strengthen Singaporean's sense of national identity and belonging, we need to inculcate an appreciation of our heritage and strengthen the Singapore Heartbeat through the creation and sharing of Singapore stories, be it in film, theatre, dance music, literature or the visual arts (4).

Cultural activities must focus in Singapore *national heritage* to promote *national identity*.

> The recently-adopted recommendations of the Committee to Upgrade LaSalle-SIA and NAFA to develop tertiary arts education will in time enlarge the numbers of artistically talented individuals who will pursue the arts as a viable career option (25).

The demand of *cultural manpower* has motivated the government to upgrade *arts educations* in arts institutions such as LaSalle-SIA and NAFA.

> MITA should work with STB to promote arts and cultural tourism through opportunities in conferences, conventions, exhibitions, foreign media, travel writers, tourism industry online ticketing sales for performances and exhibitions in Singapore (8).

In order to promote cultural activities and works of artists, they must be *culturally marketed* through MITA (Ministry of Information, Technology and Arts but this is subsequently replaced by MICA) and STB (Singapore Tourist Board).

> Accord greater recognition to Singaporean artists or arts groups who have attained high standards of excellence in their field…Create an annual $200,000 fund to support projects or commission works by recipients of Cultural Medallions (6).

It is necessary to motivate artists through *cultural recognition* in terms of offering commission works and grants to cultural medallions recipients.

> Creativity will move into the centre of our economic life because it is a critical component of a nation's ability to remain competitive (31).

In other words, *creative* mind played a central role in the economy and this is further explained:

> ... the notion of a Renaissance Man-an individual imbued with an inquiring mind, an adventurous spirit and wide ranging abilities (38).
>
> The Renaissance Society: This will be a society that encourages experimentation and innovation, whether be it in culture and the arts, or in technology, the sciences and education (40).

This means that a creative mind must be *innovative* and possess *self-inquiry* and *self-experimentation*.

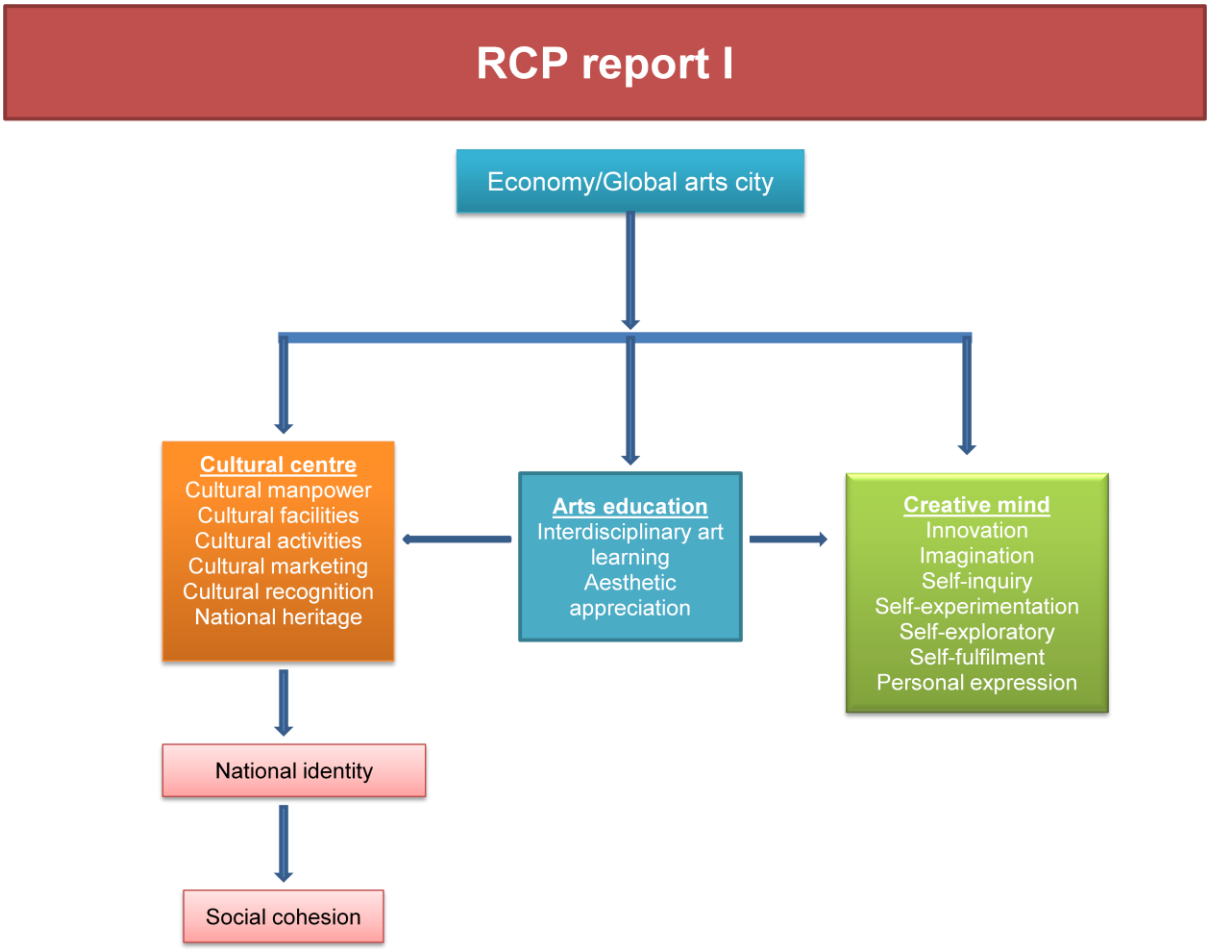
> Expose students to the arts as an aesthetic experience as well as to broaden their understanding and appreciation of the creative possibilities in our world (5).
>
> In addition, we should promote education through the arts, as opposed to arts education along. For example, learning literature through drama. This will make learning through the arts a way of life and thus open the windows for expression, creativity and imagination for Singaporeans at an early age (52).

These qualities should be nurtured at a young age through arts education that allows students to develop *aesthetic appreciation* and engage in *interdisciplinary art learning* to develop *creativity and imagination*.

> The Renaissance Society: Singaporeans need to be aware that they can find latitude for the expression of their beliefs and ideas here, to pursue self-fulfilment. (39).
>
> The Renaissance Society: At the social level, culture and the arts are useful means of cultivating a civic-minded community (39).

The Renaissance society will find *psychological enhancement due to personal fulfillment* through *personal expression* as well as to foster *social cohesion* in the community.

The above interpretation is illustrated in the diagram below which I have created to give a conceptual overview of the report:



The diagram shows the individual main themes; cultural centre, arts education and creative mind and the general main theme is economy. The rest of the common themes are arranged in relation to each main theme.

6.3.2 Interpretation of Themes: RCP 2

RCP report 2 is a continuation from RCP report 1. The RCP report 2 presents the view that cultural activities would increase the economy of Singapore bountifully and as such, the report highlights the emphasis on developing more cultural activities and cultural facilities that are to be cultural marketed locally and internationally. At the same time, the government encourages the integration of both cultural and non-related arts businesses to contribute to the creative economy by using the cultural industry to hone creative skills for the creative industry. Though RCP report 2 has been officially published, it has not shown the year of publication from the website. Therefore, only the page no. is furnished in the following quotations.

> Furthermore, it is important to recognise that the arts and cultural sector is the artistic core of the creative cluster, and is therefore part of the creative value chain, and closely linked to the overall economic performance of the cluster…(10).

The creative cluster primarily focuses on non-related arts businesses that concentrate on producing innovative ideas, for example, information technology is categorized under the creative cluster. The creative cluster is also the creative economy. As mentioned in RCP report 1, the government is looking into the cultural ambience of Singapore for the purpose of attracting foreign talents to the creative economy. This explains the reason for the arts and cultural sector to have a direct influence on the *economy* of Singapore because of the potential influx of foreign talents to contribute to the creative economy.

> The value-added of the arts and cultural activities in 2000 was estimated to be around $470 million in 2000 (or 0.29% of GDP).... (9-10).

> A southeast asian arts, heritage and cultural library, satellite arts libraries, ethnic language libraries (16).

Here, the *cultural activities* impacted on the overall economic growth in Singapore and this justifies the call for more *cultural facilities* such as heritage and cultural library to be built to facilitate such activities.

> Small domestic market: Local audience development is an essential market creator. However there is no strong culture of arts appreciation among the general population, especially among the heartlanders. There is a need to enhance our arts education and outreach programmes so as to strengthen our local market demand. At the same time, our local enterprises have to explore ways to deepen their local market reach and to internationalise their offerings (12).
>
> For example, drama and literature could be employed to help students enhance their language abilities while multi-media could be used as a means to demonstrate creativity in science and maths projects (15).

As the local domestic market is relatively small and the general population is not well tuned into arts and culture, the government has decided to enhance *arts education, which explores the area of interdisciplinary art learning, using arts to enhance students' learning in other subjects.* The government also plans to enhance outreach programme to support the local market and at the same time, to *culturally market* Singapore arts and culture.

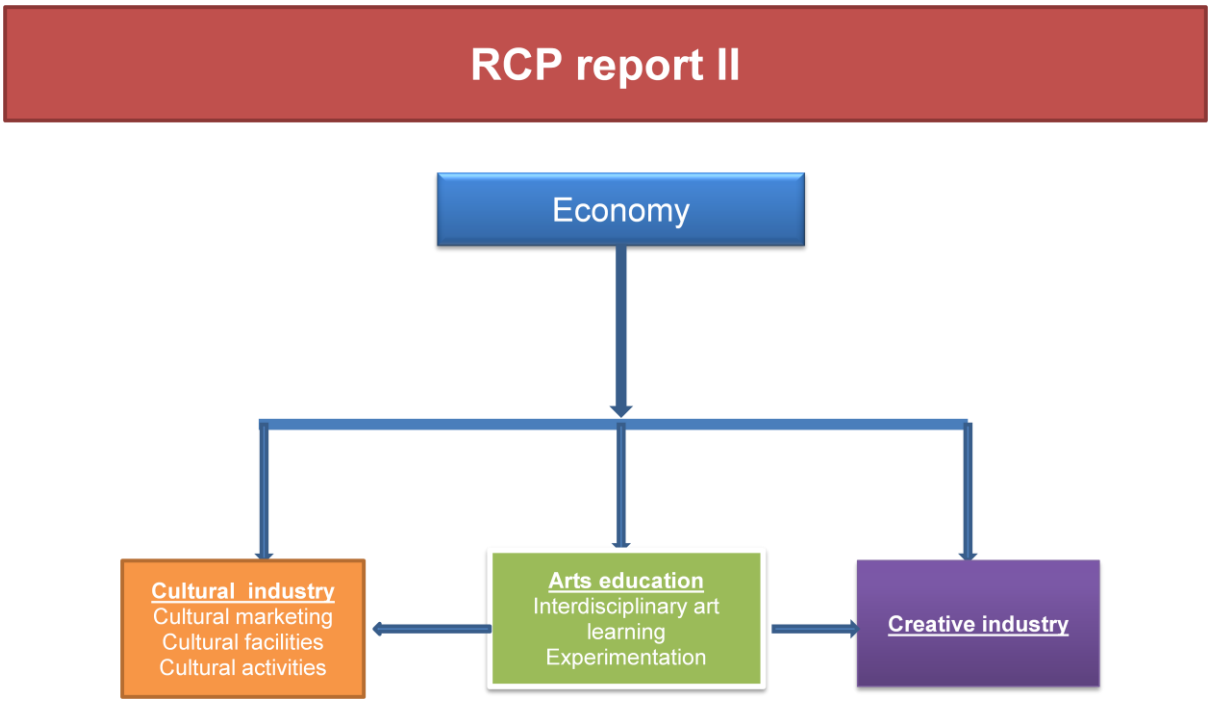
> A fundamental focus in the coming years would be to ensure that we maximise the potential of the existing and new arts infrastructure by developing our software and enhancing the level of integration with the business and people sectors. At the same time, MITA[27] agencies must shift away from the "arts for arts sake" mindset, to look at the development of arts from a holistic perspective, to contribute towards the development of the creative industries as well as our nation's social development (14).

MITA is discouraged from isolating the cultural industry from the creative industry by focusing on producing cultural activities as illustrated in the quotation, "arts for arts sake". Therefore, cultural industry should collaborate with non-related arts businesses to develop *creative industries*. In this way, this shows a holistic perspective of arts.

[27] MITA is Ministry of Information, Technology of the Arts. This ministry was renamed as Ministry of Information, Communications and the Arts (MICA).

> Interacting closely with the design and media sectors, the arts and cultural sector provide the learning tools and experimentation space for creative individuals to hone their arts (10).

By integrating cultural and creative industries, the cultural industry can sharpen the creative individual by integrating arts and culture with design and media sectors for *experimentation* experiences. The above interpretation is illustrated in the diagram, which I have generated below:



Similarly to RCP report 1 diagram, there are three individual main themes; cultural industry, arts education and creative industry. These themes make up the general main theme of the economy. The rest of the common themes are arranged in relation to the individual main theme accordingly.

6.3.3 Interpretation of Themes: RCP 3

The RCP report 3 is a continuation from RCP report 2. The RCP report 3 highlights the influence of cultural industry to hone creative skills for the creative economy. The positive impact from the cultural industry to the creative economy has continued to motivate the government to establish more cultural activities, cultural facilities and readdress the importance of arts education in schools. The quotations in the section

all come from Renaissance City report 3 published in 2008. This was a key document that influenced arts policy in Singapore. The page references refer to the relevant section in the report.

> Arts and culture are also important because of Singapore's bid to move up the value chain towards more high value-added services such as the creative industries, financial services and legal services (28).

As much as arts and culture is important for the Singapore *economy*, *creative industries* are equally important for the economy too.

> Companies worldwide, even in the "hard" business and technical professions like finance, IT, law and engineering, are increasingly looking for talent with strong analytical and critical thinking skills, a creative and innovative outlook, the ability to manage complexity, as well as the cultural sensitivity to work in a globalised, multicultural context (12).

The surge for creative skills are highly valued in non-related art businesses, which seek talents with strong *analytical, creative, thinking*, *innovative and cultural sensitivity skills* to work in a globalised and multicultural aspect.

> As cities around the world compete for talent, investment and wealth, they recognise the importance of balancing a strong business image with arts and culture. Emerging cities in Asia-Seoul, Hong Kong, Beijing and Abu Dhabi, to name a few-have recognised the importance of unique cultural content in developing viable creative economies and stepped up government support for the development of their cultural offerings (12).

For Singapore to remain attractive for talent, it needs to demonstrate what the country can *culturally offer* as compared to other countries, which are also competing to attract talents to contribute to their creative economies.

> Singapore's arts and culture have become a source of national pride. Museums and performing arts centres such as the Esplanade are highly publicised in national marketing and tourism materials. The Esplanade, in particular, has top-of-mind recall for Singaporeans and attracts more than 6 million visitors yearly, of which only 30% are tourists (11).

In order to highlight what Singapore can offer in arts and culture, it is necessary to *culturally market* some of the state-of-the art facilities such as Esplanade.

> MICA[28], NAC[29] and NHB[30] will partner the Economic Development Board (EDB) to grow the arts industry, as part of EDB's broader plans to develop the lifestyle industry as a growth area (24).

Cultural partnership is encouraged to ministerial level for the purpose of supporting the *cultural industry*. This is reinforced by establishing more *cultural facilities* to support it as shown in the quotation below:

> Artists and arts groups need affordable workspaces, studios and rehearsal facilities to create new works (22).
>
> RCP III will encourage the public to be active practitioners, taking up arts and cultural activities for personal development, education or recreation (30).

Cultural activities are promoted to the public for personal development, education or recreation.

> RCP I and II invited the public to be members of the audience and visitors to museums. RCP III will encourage the public to be active practitioners, taking up arts and cultural activities for personal development, education or recreation (30).
>
> The Advisory Council on Culture and the Arts (ACCA): Enrich us as persons Enhance our quality of life... (5).

[28] MICA refers to Ministry of Information, Communications and the Arts.
[29] NAC refers to National Arts Council.
[30] NHB refers to National Heritage Board

> Arts and culture is a critical aspect of national identity... (28).
>
> That arts and culture are an important platform for inter-racial harmony, community bonding and pride has been undisputed since Singapore's independence (30).
>
> At the same time, culture can bring us closer to the rest of Asia, with which we share deep ties of heritage and values and a common vision for the future. Closer to home, with growing diversity, culture can be an inclusive platform to bring Singaporeans together, regardless of race, religions, age or financial background. It offers our children, families, of relishing our past, finding meaning in our present, and gaining confidence for the future, it also offers those who can, an opportunity to leave a legacy behind for future generation of Singaporeans (35).

Arts and culture is used to promote *self-fulfilment, national identity, social cohesion* and *nationalism (see chapter two).*

As arts and culture plays an important role in the economy, MICA, NAC and NHB are strategically planning for *cultural manpower and training* to facilitate the cultural industry as highlighted below:

> To address these challenges, MICA, NAC and NHB are developing a comprehensive capability development roadmap to identify manpower and training needs in the arts and cultural sector. This will be part of a broader roadmap for manpower development in the creative industries (26).
>
> To address the above, NAC[31] will launch its Arts for All Community Engagement Plan in line with the renewal of its MOU[32] with PA[33] in 2008. The highlight of the plan is a community participation grant to support community-initiated arts and cultural programmes which benefit the community (31).

The government continues to give *cultural support/training* for arts related groups and this understanding is established between NAC and PA in 2008.

[31] NAC refers to National Arts Council.
[32] MOU refers to memorandum of understanding.
[33] PA refers to People's Association. It is a public social platform to gather Singaporeans to participate in activities that focus on Singapore heritage.

> The Advisory Council on Culture and the Arts (ACCA): Encouraging reading and writing; and Stepping up arts promotion by the media among the community (5).

At the same time, there is a drive to promote *cultural advocacy* such as reading and reading through media among the community.

> Acquisition strategy to strengthen the value and historical significance of Singapore's National Collection. It will produce more scholarly research and publication (20).

Cultural resources such as Singapore's National Collection would be gathered for the purpose of building a strong national history collection through scholarly research and publication.

> Thus far, NAC's efforts in talent development have inadvertently targeted core arts professional. Through a combination of national arts competitions, scholarships, training grants and bursaries, as well as national awards such as the cultural medallion and the young artist awards, NAC plays a key role in discovering, grooming and recognising talent in various art forms (music, theatre, dance, visual arts, literary arts and others (25).
>
> Under the aegis of this plan, MICA agencies will work with Singapore workforce development agency (WDA) to develop a creative industries workforce skills qualification framework (26).

In order to motivate talents, the government organized *cultural competitions*, give *cultural recognition* to the cultural industry as well as to offer *accreditation* to creative industries workforce.

> These are skill sets nurtured through exposure to the arts, humanities and languages. For Singaporean talent to compete effectively in the global marketplace, there is a need to emphasise on these "softer" subjects in our education system (12).
>
> Enhance industry exposure and relevance in tertiary and pre-tertiary specialised arts education and training (26).

Arts education will be improved and *arts and humanities* should be emplaced within the education system.

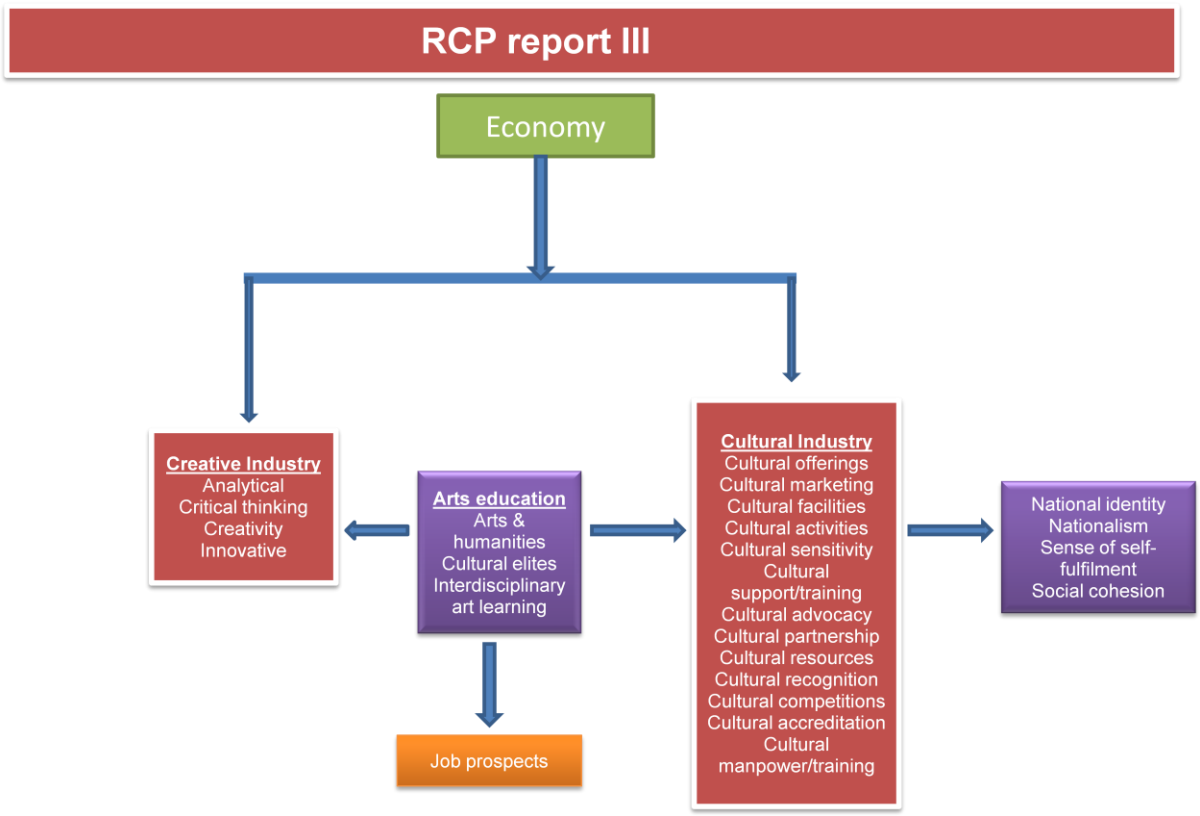
> MICA established the school of the Arts, Singapore (SOTA) to provide opportunities for talents aged between 13 and 18 years old to pursue an interest in the arts. SOTA's vision is to develop creative leaders for the future-future artists, creative professionals and passionate supporters for the arts in all fields (26).

Special arts school is established to promote *cultural elites* for selected students to contribute to the creative economy. This special arts school introduces integrative art learning in the manner of using art as a tool to teach academic subjects, as stated below:

> Singapore's first pre-tertiary arts school, School of the Arts, Singapore (SOTA), opened its doors in 2008. Enrolment response has been overwhelming, with close to 1000 students competing for about 200 vacancies each academic year. Its innovative curriculum, based on the International Baccalaureate system and utilising arts as a tool to teach academic subjects, offers a completely new paradigm of education in Singapore (10).
>
> ...MICA will work with MOE and other partners to look at enhancing industry exposure and relevance in specialised arts curriculum and training programmes at both the pre-tertiary and tertiary levels. The aim is to develop a "lighted pathway" for young talents who choose to pursue a career in arts and culture, in order that more of them transition successfully into the cultural workforce (27).

MICA and MOE and other partners to look into enhancing the curriculum in the pre-tertiary and tertiary level in order to offer *job prospects* for future talents who have decided to embark on a career in arts and culture.

The above interpretation is illustrated in the diagram, which I have generated below:



The diagram shows that economy is the main theme and it branches out into sub-groups. Some of the sub-groups consist of individual main themes (underlined) that draw together all the common themes.

6.3.4 Interpretation of Themes: RCP 3 on Arts Development Report (ADP)

This report reflects a similar view as that was found in the RCP report 2 and 3 in terms of the importance of cultural industry that contributes to the creative industry as well as fostering social cohesion and national identity from the cultural activities that focus on Singapore heritage. As such, the government continues to support the cultural infrastructure. Again, the government stresses the importance of arts education to develop skills, which are deemed to be useful for both cultural and creative industries. The quotations in the section all come from Renaissance City report 3 published in 2008. This was a key document that influenced arts policy in Singapore. The page references refer to the relevant section in the report.

> Content is what lies at the core of the creative industries. The convergence of arts, business and technology, which began in 1990s, promises many new possibilities and opportunities. But these can only be realised if artists are able to transform their oceans of creative ideas and artistic inspiration into distinctive cultural content, products and services. Artistic and economic value is created only when inspiring works of art or compelling stories are crafted and appeal to their intended audiences (19).

Though the cultural and *creative industries* are integrated in 1990s, the key factor for success relies on *creativity* that reflects creative ideas from the products and services, which consequently impacts on the *economy* of Singapore.

> The arts enrich the lives of Singaporeans, contributing to Singapore's efforts to make the city a desirable place to work, live and play. The arts can broaden horizons and transform mindsets, making it a critical element in Singapore's bid to become an idea-and-innovation-fulled economy (45).
>
> The arts contributed to health and well-being, education and learning, and a sense of belonging and community, thereby leading to social cohesion and a healthy economy (57).
>
> The arts can provide a spectrum of possibilities for Singaporeans to realise their aspirations, increasing confidence and self-esteem (45).

The growth of the *economy* depends on *innovative* ideas through arts. Arts offer *self-fulfilment/self-confidence/self-esteem, social cohesion* and *national identity* to the people.

> ...the Renaissance City Report in 2000. The plan provided for increased investments in building arts and cultural capabilities. These were needed to transform Singapore into a global arts city... (8).
>
> Two phases of the RCP (i.e. RCP I from 2000-04 and RCP II from 2005-07) saw $91.5 million invested in Singapore's arts and culture "software" (8).

As the arts continue to give economic growth in Singapore, the government continues to *invest in culture* so as to position Singapore as a *global arts city*.

> The key challenge is the intense competition in the international arts scene. Many countries invest significant amounts to profile their artists. To keep pace, Singapore must undertake promotional efforts and developmental programmes on an increasingly large and concerted scale (26).

Local artists shall also be *culturally marketed* internationally to counteract keen competition in the international arts scene.

> ArtReach-Enhance Broad-based access to the arts
> Focus on activities of mass and community appeal... Showcase the rich diversity of local culture (47).

The arts and culture scene shall create more *cultural activities*, which display local culture.

> Content unique to a nation is integral to cultural identity. Works of art-sometimes described as culture expressed-can be used to transmit values from one generation to another and to tell a nation's stories to the world (19).

Cultural activities should promote *cultural identity* to the society in order to transmit values to the next generation.

> Collaboration with local and international presenters to deliver these quality arts presentations to the foreign audiences. Not only is this approach more cost-effective, it leverages the expertise of international partners in the areas critical to the success of these international showcases-audience preferences, marketing local networks (26).

Local artists shall form a *cultural partnership* with international artists to showcase local artworks as a cost-effective approach and to learn from their successes.

> NAC will launch the Growing Exceptional Arts talent (GREAT) initiative. This initiative will be implemented using two approaches: a) Development of a series of Singapore-based residencies, masterclasses, training courses, mentorship programmes and fellowships for artists around the world to congregate for knowledge exchange and professional arts capability development (34).

The government will provide more *cultural facilities* such as residencies, to hone arts capability for the cultural industry.

> Every thriving arts ecosystem must be supported by a deep and wide talent pool. A big challenge for any nation with a tiny population is to have sufficient talent. This problem is compounded when making a living from the arts is perceived to be less rewarding, and hence not preferred as full-time employment. If the arts sector is to grow-in terms of the heights of excellence that it can reach its ability to generate revenue and jobs-the immediate challenge for Singapore is to ensure that there is a sufficient high-quality talent. The main mode of manpower development in the overall economy is employment-based training. Specifically, the Skills Development Fund administers incentives for employers to upgrade their workers (31).

To raise the profile of the artists, the government shall *culturally support them in training* in order to increase *cultural manpower* for the cultural industry.

> In Singapore, artistic talent has received recognition through Singapore's national awards and overseas arts awards. Moving forward, NAC hopes to leverage more platforms to sustain awareness for these cultural heroes as their achievement (36).

Cultural recognition such as national awards, will be given to deserving artists to acknowledge their achievements.

> At the national level, NAC will work with other agencies such as non-governmental think tanks, academic institutions and statistical organisations to encourage greater research focus on the arts and culture. Such knowledge resources can then be shared to build a foundation of common knowledge and language for arts advocacy (59).

The government is also looking into *arts research* to generate *cultural resources* to be *archived* for the purpose of promoting *arts advocacy*.

> Extend arts education to pre-schools, and to establish special arts school and art programmes for special talents to become leader in this field (5).

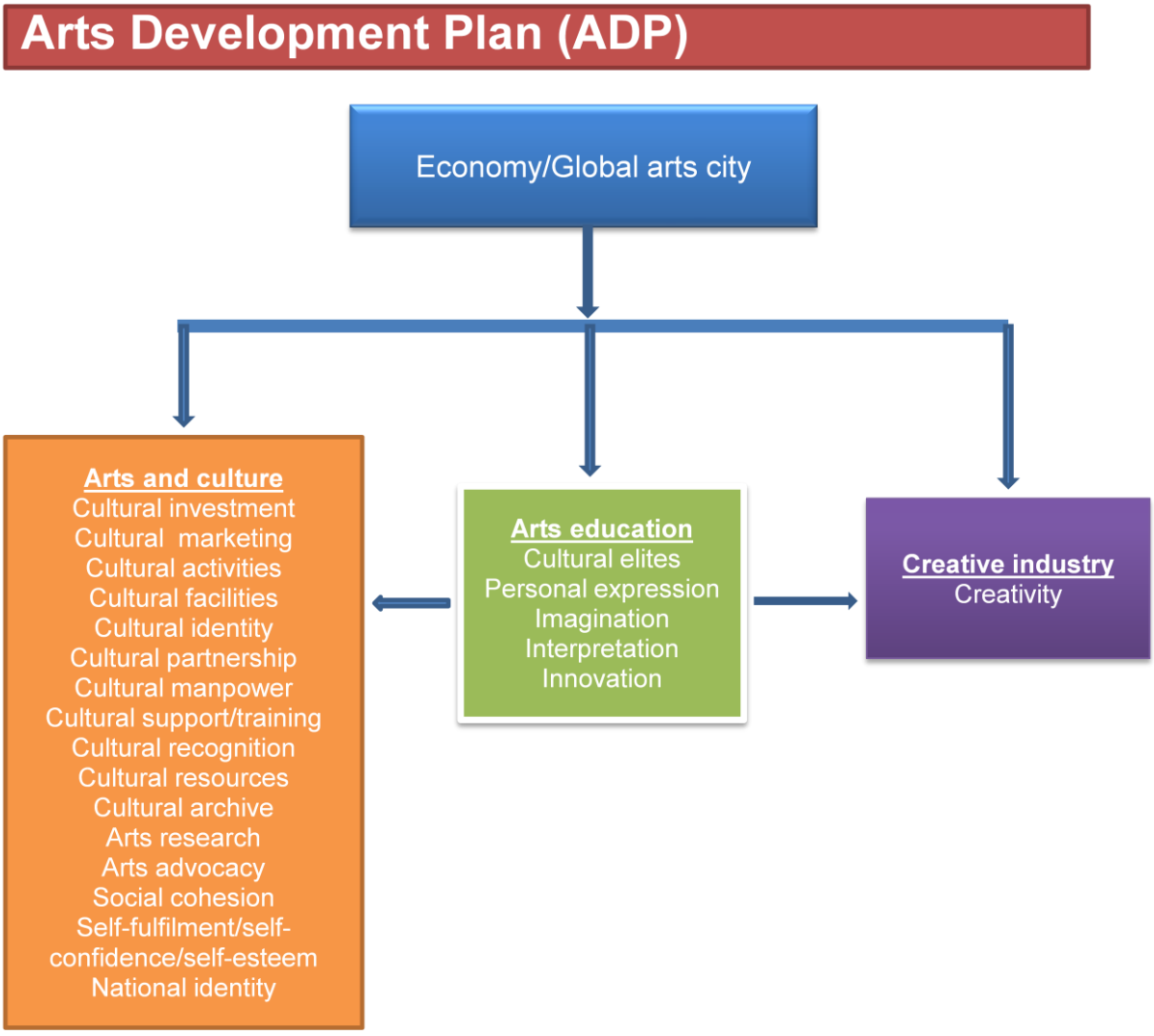
Arts education will play a significant role at all level of education system.

> Young talent programmes run by arts institutions. Examples are the NAFA School of Young talents, Yong Siew Toh Young Artist Programme and the Arts and Music Elective Programmes in schools. These programmes are wide-accessible platforms to identify emerging new artists. In fact, Singapore's first pre-tertiary arts school-School of the Arts (SOTA)-which started in 2008 is a dedicated pathway for young arts talent (33).

More *cultural elites* will be generated based on specialized arts programmes for arts talents.

> 91% (based on the voters in regards to a new national poll in the United States) strongly believe that an education in and through the arts helps to substantiate imaginative learning and should be considered a part of the basics (55).
>
> The majority of respondents agreed that a. The arts helped build capacity for understanding and navigating the world-they enabled them to interpret, adapt to and understand the world; and express themselves, communicate with others and broaden their collective horizons (57).

Based on a survey, it highlights that arts enable people to *imagine* and *interpret* their thoughts through *personal expression* visually. The above interpretation is illustrated in the diagram, which I have generated below:



The diagram shows that Economy is the main theme and common themes are organized into three individual main themes.

6.3.5 Interpretation of Themes: A New Agenda for a Creative and Connected Nation in Singapore Report (ANA)

This report refers to an ecosystem that explains how the cultural and creative industries function as a system to contribute to the economy. The quotations in the section all come from A New Agenda for a Creative and Connected Nation in Singapore report published in 2002. The page references refer to the relevant section in the report.

> Key benefits of connected nation
> A compelling ecosystem for global talent and business (26-27).

A connected nation is to embody an *ecosystem* that enables talents and business to be integrated and one cannot go without the other.

> Build a connected nation: knowledge Singapore, connected island and marketing Singapore strategy (v).

An ecosystem is a consideration to *culturally market* Singapore.

> It is through sustainable and strong investment in our cultural capital that we will evolve a creative and connected Singapore. This is our vision of a "remade" Singapore-driven by a creative economy-that will thrive in the next phase of development and growth (iii).

A connected city is identified as our *cultural capital* that Singapore needs to invest in order to develop a *creative economy*.

> Our cultural capital is the accumulated sum of our nation's creative capacity and our emotional and social bonds to the country and communities, and our deep knowledge of economy, society and world affairs (iii).
>
> From UK social perspective, cultural capital is seen by these countries as a tool of civic engagement to bond communities and help them to change, and a source of inspiration, individual fulfilment, identity and useful beauty (iii).

A cultural capital portrays a *cohesive* society that acquires *self-fulfilment* as well as to have *national identity*.

> Creative workforce includes producers who are workers or entrepreneurs in the creative economy with specific cultural and artistic skills and drive leading industries, though not limited to the arts and culture (4).

A connected nation consists of a creative economy with *creative manpower*.

> The cluster also includes commercial activities and businesses in industries such as advertising, architecture, graphic and industrial design, crafts, film and media, music, the performing arts, galleries and auctions, photographic studios, publishing, television and radio, and commercial theatre (3).

A creative economy consists of *creative cluster* that focuses on arts, design and media.

> Creative people includes consumers who fuel the demand for cultural activities and differentiated products and services, as well as individuals who are inspired by the arts but are creative in ways that go beyond the arts (4).

Creative people are able to see the needs from the *cultural activities*, to identify the differences between *products* and services, are inspired by the arts and to be *creative* even beyond the arts.

> The cluster is supported also by education institutions, especially those in higher and specialised education, cultural agencies and philanthropy (3).

Creative cluster receives *cultural support/training* from education institutions, cultural agencies and philanthrophy.

> Cultural capital is therefore the driving force and the measure of a society's ingenuity and creativity. It is also an important support for building an environment that fosters multi-disciplinary learning and

> innovation among the workforce, and helps bind together communities and the nation (iii).
>
> Our people will become unafraid to discover, take risks and experiment in an environment which encourages multi-disciplinary learning. This will in turn fuel new growth and value creation. At the same time, we have to acknowledge that the arts and culture are an important source of inspiration and a powerful avenue for individual expression as well as a means to nurture a well-balanced society (iv).

Cultural capital displays characteristics in terms of engaging *multidisciplinary learning,* developing *innovation,* harnessing *social cohesion, experimenting* uncharted areas and *personal expression* through arts.

> Adopt a national partnership approach to invest in cultural capital in Singapore, involving players such as ministries and statutory boards, educational institutes at all levels, technology companies, businesses, financial institutions and investors, people sector etc. (v).

It is important to invest in cultural capital through *partnership* between the public and private sectors.

> Hence, whilst we have relooked our tertiary arts education system (Creative Singapore Report, 1998), more has to be done at the lower levels of education where the culture has to be inculcated from young, and this will constitute an important foundation for increasing the creative capacity in Singapore (24).

It is also equally important to look into *arts education* at the primary and secondary school level as a platform to build a foundation that appreciates culture.

> Education-The role of education is fundamental to cultivate an appreciative and critical evidence for cultural experiences, to unlock the latent creativity of our people as well as to develop talents who participate in the creative cluster (31).

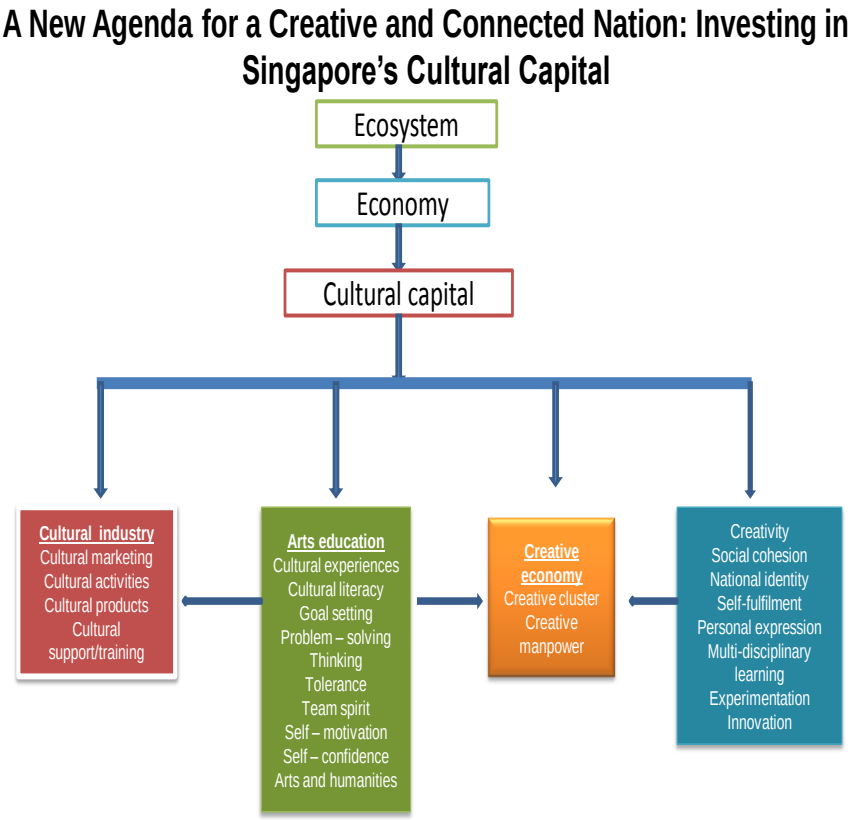
Arts education must enable students to have *cultural experiences* for the purpose of unleashing their innate *creativity* spirit in them.

> The current arrangement also lacks sufficient co-ordination between arts education in schools and the overall cultivation of cultural literacy to grow a critical audience and to tap into the creativity of our people and workforce (9).
>
> Furthermore an arts education can build specific skills that the business world values such as goal setting, flexible thinking, tolerance, co-operation and teamwork, creative problem solving, self-confidence and motivation (24).

Arts education is necessary to cultivate *cultural literacy*, to tap *creativity* from the workforce, to develop *goal setting, thinking, tolerance, team spirit, problem-solving, self-confidence* and *self-motivation skills.*

> Develop and integrate a strong arts and humanities component into the core education curriculum from pre-school to university levels (31).

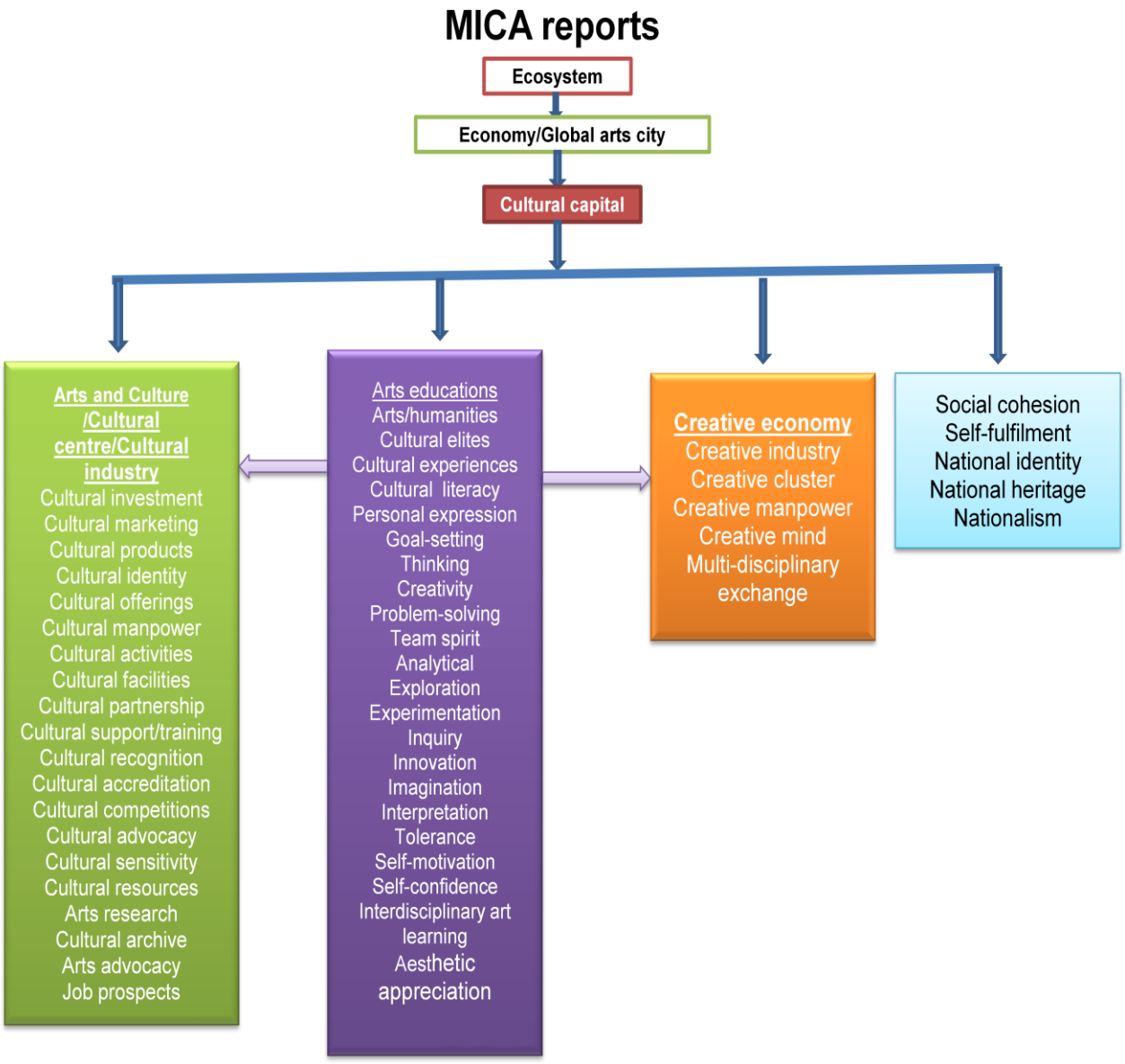
Arts and humanities should be integrated within the arts education in schools and universities. The above interpretation is illustrated in the diagram, which I have generated below:



The diagram shows that the ecosystem is the main theme that branches out into economy and cultural capital, which are further divided into four sub-groups with common themes arranged into individual main themes.

On closer examination, all the themes from the MICA reports are repetitive and therefore they are collapsed and rearranged into individual main themes as shown:

Collapsing all the themes from the MICA reports:



6.4 Personal Reflection

As I take a closer look at the above diagram, I notice that one of the main theme: arts education has all the common themes that are similarly found in the MOE arts syllabuses (see diagram on page 80). I have also discovered that arts education has related interests in terms of the skills that are useful for the creative and cultural industries in Singapore. In other words, the common themes in relation to the personal developmental skills from the MOE arts syllabuses that have been identified as the rationale for visual arts education in Singapore, is interrelated to the cultural

and creative industries from the MICA reports. This also means that MOE arts education is interrelated to the MICA reports.

This is an important insight in the research findings of this thesis. The justification for art education in relation to (i) the development of the economy and (ii) personal development can easily be seen in opposition to each other. However this analysis has revealed them as being more closely associated.

Some of the themes which emerged in the analysis of qualitative interview in chapter 5; “Art is unimportant”, “Art is utilitarian”, “Art requires support”, “Art is for special students”, “Art and policy making”, “Art and external politics” and “Art becomes counter-productive” now need discussion.

“Art is unimportant”, this theme illustrates how some parents and teachers feel that art is unimportant because it is not a core subject. To a certain extent, art is also considered as a substitute subject for students who failed to perform well in math and science and assigning unqualified art teachers delivered art lessons in schools. This phenomenon would hopefully soon be remote as the MICA reports highlighted that the government is showing interests in arts education from the primary, secondary and pre-tertiary level because it can contribute to the cultural and creative industries, and as such it also demonstrates that “Art is utilitarian”. Also, there would be a possibility to look into the amount of time allocated for art lessons in schools and therefore, this would also resolve some of the art teachers who commented that the limited time in art lessons is counter-productive as highlighted in the main theme, “Art becomes counter-productive”.

The above consideration would also offset the theme on “Art requires support”, which illustrates the shortage of art teachers and how parents are not interested in art. The MICA reports are also considering to give cultural recognition, cultural support and training and open more job markets in Singapore. One such example that the government has demonstrated their support in arts education is the establishment of School of the Arts (SOTA) as reported in the MICA reports. This offers encouragement to parents and people that arts education is also important and it can give their children a positive career prospect in Singapore. However only certain percentage of students are selected to attend SOTA, which also infers that SOTA is

only meant for special students as identified in the theme on “Art is for special students”.

“Art and policy making”, in this main theme that highlights the interviewees claimed that MOE and MICA do not collaborate in the development of arts education. However, the MICA reports state that it would look into improving arts education at all levels through integrative learning or instilling arts and humanities.

“Art and external politics”, in this main theme, it highlights how Singapore is influenced by other successful nations and this phenomenon is displayed in the MICA reports in terms of competing along with some competitive nations such as Hong Kong for foreign talents.

It would thus appear that some of the MICA reports if fully implemented will address some of the concerns voiced in the qualitative interviews.

Chapter 7: Relationship between MOE Arts Syllabuses and Qualitative Interviews

7.0 Aim

Chapter 4 and chapter 5 presented the analysis of the MOE arts syllabuses and MICA reports by using the research method of documentary analysis to seek the rationale for visual arts education in Singapore. This research method was to enable me to analyze and identify common ideas or themes from the MOE and MICA key documents through a process known as “content analysis”. It was achieved by using the key points from relevant and appropriate literature review on arts education and cultural and creative reports to search for similar common ideas or themes that were found to be related to these key points in both of the MOE and MICA documents. This method was similarly used to interpret the common ideas or themes in the qualitative interview based on the comments from the art teachers, arts scholars/academics and former policy makers.

The examination and analysis of the MOE arts syllabuses show that the rationale for visual arts education broadly relates to the development of personal developmental skills through a creative process. These personal developmental skills were similarly mentioned by the art teachers in the qualitative interviews. However, the arts scholars/academics and former policy makers have indicated that arts education is to develop extended logic, self-confidence and cultivate learning art history. On closer examination, it can be argued that the development of extended logic, self-confidence and learning art history can be related to the personal developmental skills.

The analysis of the MICA reports has also shown that the cultural and creative economy could be significantly influenced by certain important skills that are developed through arts education. These important skills are in fact the personal developmental skills that were found in the MOE arts syllabuses and were commented on by the art teachers in the qualitative interviews. Hence, it is necessary to explain how personal developmental skills relate to extended logic, self-confidence and art history, which is the aim of this chapter.

7.1 Extended Logic, Self-Confidence and Personal Developmental Skills

7.1.1 It is useful to review some literature on extended logic and self-confidence in order to understand the relationship of extended logic, self-confidence and personal developmental skills.

7.1.2 Extended Logic

Although writers tend not to use the term "extended logic", we can still learn more about the concept from their writings. Wiseman (2008: 366):

> … nevertheless shows how something like a "concrete logic" (the concept needs to be extended and diversified) relocates elemental thought-processes outside the confines of the mind, and recognizes the importance of the dynamic interaction of mind and world for the development of symbolic systems.

It means that a human mind is able to think beyond by reinterpreting the actual meaning of the actual object or situation a person had seen. In other words, the mind has the capacity to interpret twice. Murphy (1877: 50) quoted Hamilton who referred to, "... the double interpretation, in extension and in comprehension (or intension), which the terms of the ordinary logic admit of." This can also be explained from Eldridge's viewpoint (2003: 38-39):

> …that there is a natural human capacity to become acculturated and aware of multiple perspectives on the same object or event. But this natural capacity becomes actualized into an explicit ability only in and through social interaction. It is through participating in what Tomasello calls "extended joint attentional interactions," particularly in cases in which we become aware of others as agents who may have both multiple goals and multiple available means for achieving a goal, that we become aware that how objects are picked out can vary and that this matters.

Eldridge made it clear that human beings are capable of assimilating with other cultures and to see a similar thing or situation in various aspects. This can be achieved by interacting with the social surrounding based on Tomasello's theory who labelled it as "extended joint attentional interactions." Eldridge further explained that human beings are capable of learning from others who utilised many different ways

to achieve a single objective and human beings are capable of seeing and identify things in various perspectives at the same time or sequentially.

Extended logic is integral to human beings and this means that the mind is capable of giving meaning to an object or situation in more than one aspect. Such a phenomenon corresponds with imagination and intuition.

7.1.3 Extended Logic: Imagination and Intuition

Priest (1991: 369) said:

> As Hegel, the most insightful but frustrating obscure commentator, put it in one of his more lucid moments: … great stress is laid on the limitations of thought, reason, and so on, and it is asserted that the limitation cannot be transcended. To make such an assertion is to be unaware that the very fact that something is determined as a limitation implies that the limitation is already transcended. (Logic, p. 134) Thought can, indeed must, therefore, think beyond its own limits.

Priest quoted Hegel who stressed that there is no limitation in thinking, and therefore the mind is able to think of an object and store the image of an object that is not found in a real situation (Edmonston, 1982: 49). However, imagination initiates the mind to retrieve these stored images by questioning whether these stored images would be able to exist in reality. Eisner (1986: 60) said:

> The point is that, while the sensory system provides us with information about the world in sensory form, our imaginative capacities-when coupled with an inclination toward play-allow us to examine and explore the possibilities of this information… and I have pointed out that concepts formed from sensory information can be recalled and manipulated through imagination … The problem of representing conceptions is a problem of finding or inventing equivalents for those conceptions.

Eisner explained imagination stimulates the mind to investigate, explore, invent and manipulate in order to search for ways to materialise the stored images that have been conceived in the mind. Such an activity is not absurd because Scruton (1974: 98) said that imagination is a rational activity and it motivates one to find ways to relate what he or she imagines in reality. In other words, imagination gives a person

the impetus to find solutions in order to translate the idea that was conceived in the mind into real life situation. Imagination and rationality that have often been seen in opposition need to be seen together.

Intuition is the ability to give another meaning to the object or situation immediately (Thompson, 1878: 340) and (Eldridge, 2003: 37). Reid (1961: 14) explained that the mind has "the power of seeing many things altogether, at once and at the same time."

The discussion of imagination and intuition is consistent with Eldridge's explanation (2003: 38-39) on extended logic in regards to the capability of a human to look beyond and classify things in various perspectives at the same time or sequentially and this relates to intuition or imagination respectively.

7.1.4 Self-Confidence

Jones (1997: 34) said:

> The task to be mastered must be considered of at least medium-level difficulty. The more difficult it is perceived to be, the more impact it will have on self-confidence when a person is successful. In his goal theory of motivation, Bandura (1991) notes that goal motivates by stimulating self-evaluation and the opportunity to notice progress and success.

Jones quoted Bandura who said that a person becomes motivated through personal assessment by monitoring personal development and achievement. Consequently, this also develops self-confidence. According to Benabou and Tirole (2002: 877):

> Motivation value. The explanation that we emphasize most is that self-confidence is valuable because it improves the individual's motivation to undertake projects and persevere in the pursuit of his goals, in spite of the setbacks and temptations that periodically test his willpower…The link between self-confidence and motivation is also pervasive in the psychology literature, from early writers like James (1890) to contemporary ones like Bandura (1977), according to whom "beliefs of personal efficacy constitute the key factor of human agency" (se also, e.g. Deci (1975) or Seligman (1990).

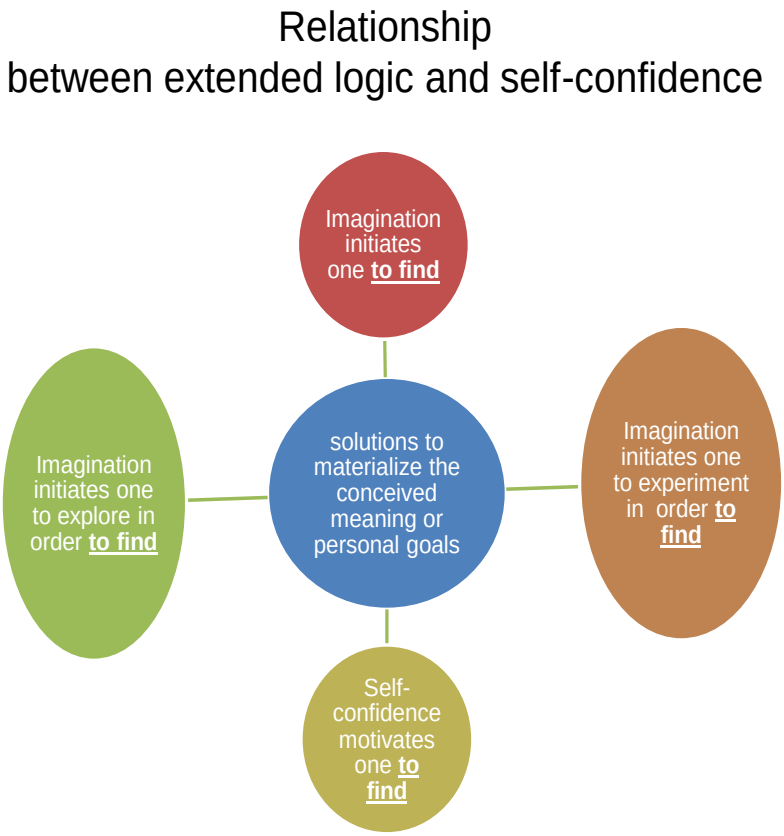
This means that self-confidence improves personal motivation to take on tasks and to persevere regardless of obstacles for the purpose of meeting personal objectives. In return, Masley (1954: 17) said:

> …the individual evaluates the returns from his exploratory experiences. They make him feel good, confident and pleased with his efforts. He accepts his demonstrated amount of competence as indicative of his ability to meet the test and rise above the situation. He is now ready to continue the experience exploring more fully the expressive potentialities of the art materials and the processes necessary to use them.

Masley explained that a person not only finds pleasure to witness the positive returns from the amount of efforts contributed to the task, this will also cause a person to believe that he or she has the capacity to meet adversities and rise to the occasion and hence a person will be motivated to explore more extensively.

7.1.5 Relationship between Extended Logic and Self-Confidence

Imagination and Intuition relate to extended logic. Imagination is a process that not only allows a person to conceive another meaning from the same object, imagination also initiates a person to find solutions to materialise the conceived meaning into reality. In the midst of seeking solutions, a person needs to examine, explore and experiment to seek a suitable solution, which also indicates that a person needs to continuously try to search for a best way to meet the objectives. This is consistent with the development of self-confidence because a person becomes confident when a person sees that he or she has met his or her objectives after attributing the amount of effort and persistently to search for the best resolution despite encountering hindrances. This argument reflects that imagination and self-confidence are related and this also means that extended logic and self-confidence are related to one another. I have created a diagram to show the relationship between extended logic and self-confidence.



7.2 Extended Logic, Self-Confidence, Personal Developmental skills and Creative Process

To justify the view that extended logic and self-confidence relate to the creative process, it is important to understand the disposition that can be developed through art education. Eisner (1998: 58) said:

> I speak of dispositional outcomes such as the following:
>
> 1. A willingness to imagine possibilities that are not known, but which might become.
> 2. A desire to explore ambiguity, to be willing to forestall premature closure in pursuing resolutions.
> 3. The ability to recognise and accept the multiple perspectives and resolutions that work in the arts celebrate.

Eisner attempts to explain that in order to partake in a creative process, the person must be enthusiastic enough to think of various types of ideas, which are not found to

exist in reality but they are potentially viable and this should aspire the person to make continuous attempts to explore all possible ways as well as to acknowledge that there is more than one way to realize the potential idea. This displays a similar nature to extended logic and self-confidence because imagination is a form of extended logic that allows a person to conceive ideas from an object or situation that is not present in real situation and subsequently imagination stimulates a person to examine, explore and experiment with the various types of methods to transform the conceived idea into reality. As imagination and self-confidence share similar outlooks, extended logic and self-confidence relate to the creative process.

In the qualitative data, the personal developmental skills that were derived from the comments by the art teachers, display related characteristics to the creative process as described by Eisner. The art teachers stated that students were provided with opportunities to learn to perceive their art ideas from things they observed from their surroundings, which developed their perception, observation as well as sense of awareness. Learning to perceive art ideas, also kindles students to imagine unknown possibilities at the same time. Subsequently, these students can brainstorm their ideas that led them to explore, experiment and innovate new ideas, a developmental process to create their artworks. The developmental process presents various options for them to decide the best method to create their artworks. As this is a self-driven creative process, students learn to have confidence through decision making and perseverance as well to learn to be aware of their strength and weaknesses and manage their own time to complete the creative task.

7.3 Illustration of a Creative Process: Extended logic, Self-Confidence and Art History

7.3.1 Art history has often been neglected as Collins (1963: 6) said:

> If the study of art appreciation fares poorly in today's schools, the study of art history is anathema. In the minds of many art educators, the very expression reeks of mustiness, an apparition of the past, a reversional spectre exhumed to harass the *status quo* and enfetter the creative impulse. This picture of the study of art history is as asphyxiate is as unfortunate as it is inaccurate.

Collins argues that it is a mistake to teach art history by repeating what has been written in art history books because he feels that the basis of teaching art history has been overlooked by not demonstrating the continuum of history to our present time. I concur with Collins because I argue that art history should be taught in the manner of empowering students to reflect, to be motivated and to innovate new ideas.

Learning art history imparts useful information that reflects the challenges and struggles of artists to create original art styles and art forms. This learning experience also encourages and motivates students not to falter in times of difficulties especially during the process of searching for the appropriate and effective ways to create artworks. Learning art history gives them the confidence to explore the unknowns and to know that their exploration will eventually lead them to the most optimum direction to create their artworks. Learning art history also reflects upon how artists resorted to their imaginations to innovate new ideas and therefore, I argue that learning art history relates to the development of extended logic and self- confidence.

In other words, learning art history is not just about learning historical facts and this has also become a discussion point by some of the arts scholars who advocate that learning art history is to encourage students to utilize historical facts to innovate new art ideas, which is highlighted in the following review.

7.3.2 Art History

Taylor (1961: 16) said:

> We may need to identify and develop people who can learn the past without taking it too seriously (as some unfortunately do even to the point of almost worshipping it). We may be seeking persons who will use the past as a springboard for the future developments and who can find new leads and do something with those leads to improve upon the past. In other words, maybe our task is to identify and produce more minds that are “tomorrow minds” than “yesterday minds”.

Taylor stressed that the purpose of learning history was not just to gather historical evidence, instead, students should be taught to use historical facts as a catalyst to stimulate them to search for new ways for advancement. In other words, history gives

insights from the past in order to break new grounds for the future. Reid (1969: 293) said:

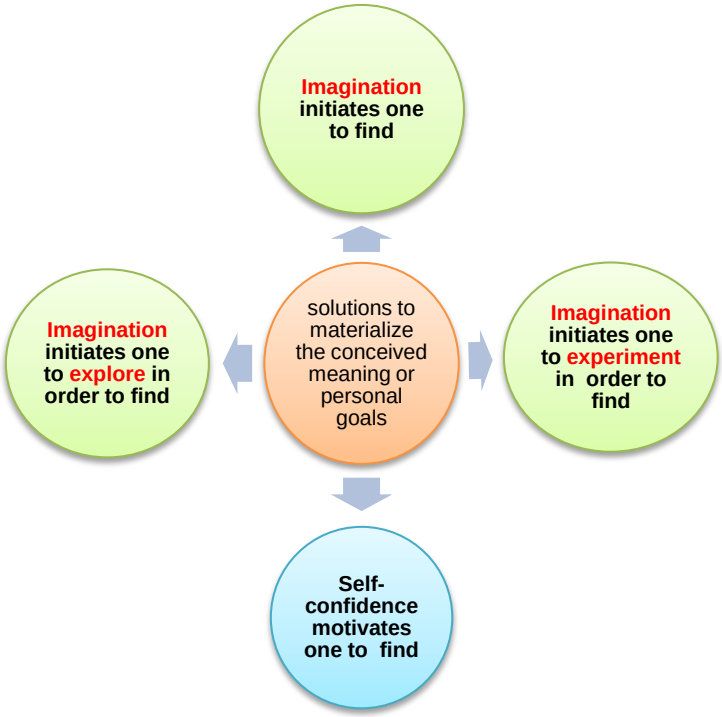
> The discriminating and critical appreciation of the arts should not stop just at that, but should open up the pupil's mind to explore the whole world of culture in which the arts have always played an important role. If a boy or girl is encouraged to paint, or model or work in a craft, the aim will not exclusively be to teach him a skill, or to give him an insight to a broad vista of the arts in their setting through time. The exploration of a medium might lead him in consultation with the work of the masters who have done like experiments, to the history of art and to the lives and times and cultural backgrounds of men far removed from his own age.

Reid mentioned that learning art history is to broaden student's perspective in order to explore culture through art forms. Instead of learning a skill in a narrow way, the exploratory process will lead them to experiment with the medium in a way that assists them to see how artists created and originated art styles and art forms. This learning process allows students to develop a sense of awareness as Eldridge (2003: 100) said:

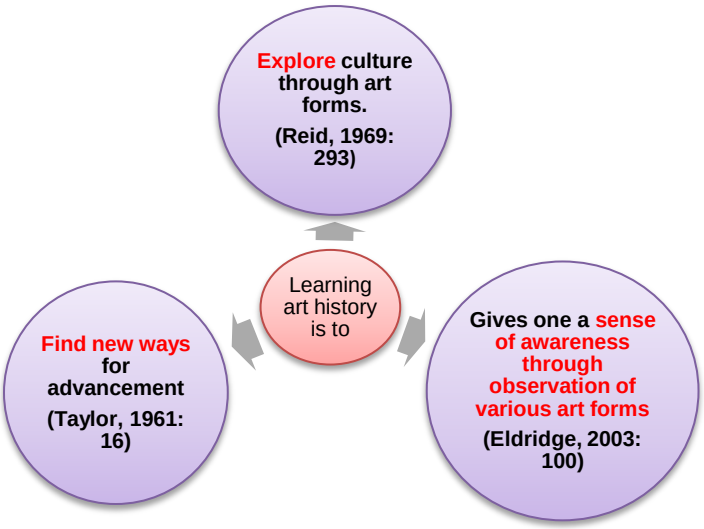
> Artists will typically not be fully aware of the success or failure of their efforts at artistic expression until they find that others actually do actively come to clarify their own emotions and attitudes toward life through engagement with the work.

Eldridge explained that students will be aware of the success or failure of what previous artists had encountered and this would give them an understanding concerning the nature of the creative process that takes on rigorous and challenging steps to derive creative and original artworks.

The review has argued that learning art history develops students' sense of awareness through observation of various art styles and art forms by exploring and experimenting with technique and skills in order to have a sense of what artists had experienced. This learning process emulates the creative process and it builds upon my argument that art history relates to extended logic and self-confidence. I have created a diagram to show that art history relates to extended logic and self-confidence.



Both of the diagram shows that the red key points are consistently found in extended logic: imagination and learning art history.



7.4 Creative Process: Extended Logic, Self-Confidence and Art History

This section discusses how a group of students utilized art history to create a piece of artwork. The discussion will highlight these students' quotations in order to reflect what they had articulated during their presentation of their final art work in class.

Students said:

> We have chosen to explore and create something new from the usual artefacts from Islamic art because we are intrigued by its calligraphy style of art form.

They chose to *explore* Islamic calligraphy because of its beautiful stroke and flow of Islamic calligraphy in order to *innovate* a new art form by *reinterpreting* the meaning of Islamic calligraphy pertaining to its distinctive style of its handwriting. The idea to reinterpret is consistent with the earlier review pertaining to the writings by (Wiseman, 2008: 366), (Murphy, 1877: 50) and (Eldridge, 2003:38-39). Their motivation was stimulated after they had *observed* the exquisiteness of Islamic calligraphy in terms of what they have learned from *art history* and they shared their following points to the class:

> Islamic calligraphy is considered a holy form of handwriting based on Arabic script and Islamic calligraphy is found in many Islamic arts. Islamic calligraphy has been appreciated throughout Islamic history and it is used as a main form of artistic expression in Islamic culture. Islamic calligraphy is used elaborately in Islamic art as compared to other form of calligraphy, for example, Chinese calligraphy.

Their *observation* also allowed them to learn that Islamic calligraphy is found in architecture, painting and ceramics. On *closer observation*, they noticed that Islamic calligraphy was used extensively on potteries and they said, "Pottery is extensively used in Islam." This has impacted on them and they started to *image* as mentioned by Priest (1991: 369), Edmonton (1982: 49) and Scruton (1974: 98) in relation to the possibility of creating a modern Islamic calligraphic vase and the students explained:

> We have decided to stay close to the roots and innovate something out from the ordinary, and therefore, we have chosen the vase.

They decided to use a vase as an overall form in order not to deviate from the original roots of Islamic art and to find ways to *innovate* this traditional art into a new modern art form and subsequently, they went on to *investigate* the various types of modern vases in terms of their shapes and sizes as they highlighted:

> As we have chosen the vase in the form of pottery, we explored various shapes and sizes of the vases that will suit our product as best as possible. We decided to adopt the standard squarish vase opening because we wanted to venture out and as such we have chosen a vase shape that is not typically found during the ancient Islamic Art period.

They also observed that gold was used extensively in ancient artefacts and *intuitively*, they have decided to use gold colour and they said:

> Gold was the common colour found mainly in most of the artefacts because it represents prosperity. It is also an ideal colour to make our product looks valuable and attractive.

Without further consideration, they immediately decided to use gold as the overall colour of their artwork and this reflects their *intuition*, a process defined by Thompson (1878: 340), Eldridge (2003: 37) and Reid (1961: 14) based on the earlier review. Further examination of Islamic calligraphy has led them to decide to use the following Islamic calligraphic form to create into a modern vase as shown below:

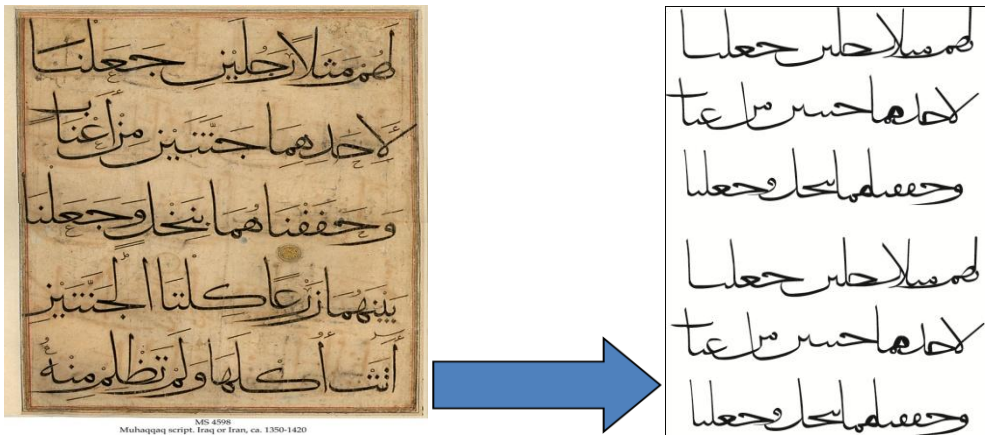
MS 4598
Muhaqqaq script. Iraq or Iran, ca. 1350-1420

According to the students, this Islamic calligraphy could be found from reference MS 4598, Muhaqqaq script, Iraq or Iran, ca. 1350-1420[34]. Next, they started to search for a solution to enable them to use Islamic calligraphy to create into a modern vase. The students found a solution as highlighted:

> We have decided to use wires to form the calligraphy and turn it into a vase as compared to those you have seen calligraphy on the vases. In this way, our vase would be hollow and it is something out of the ordinary and it also looks abstract too.

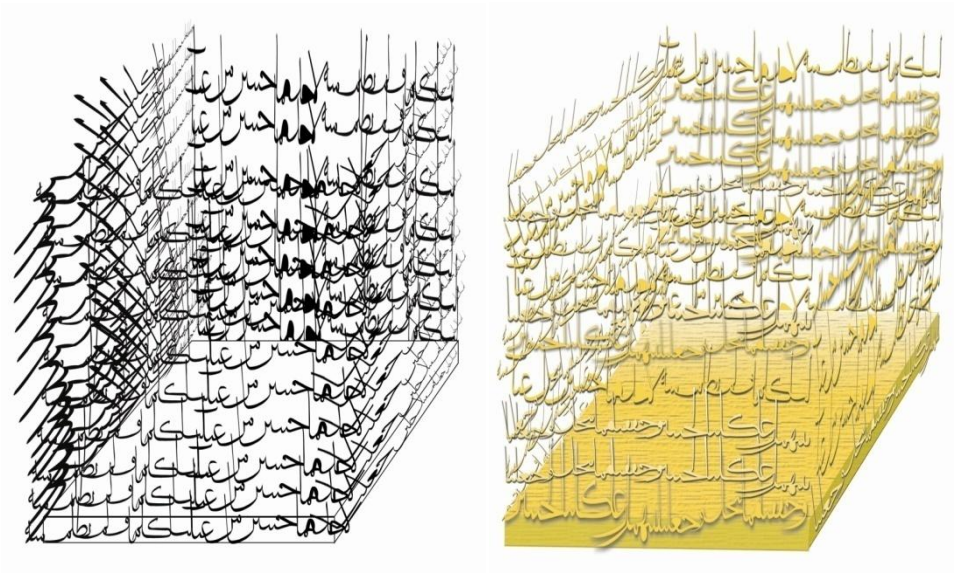
They explained how they conducted their *experimentation* and they explained:

> With the aid of Adobe Illustrator, traced out some specific strokes that help us to work on our wiring techniques to form the vase.



Subsequently, they *manipulated* the images using Illustrator and Photoshop into the following images, which became their mock up model of their artwork.

[34] This picture is found in http://www.schoyencollection.com/arabic.htm#4.7.10. The translation of this picture is found in Annex T.



Their final process was to use wires to bend to their new Islamic calligraphy and the following pictures demonstrate how they created their artwork. Their final artwork focuses on the beautiful stroke and flow of the Islamic calligraphy.

The creative process shows how these students utilized art history as their resource to *reinterpret* the meaning of Islamic calligraphy concerning the beauty of the Islamic calligraphic strokes into a new piece of artwork. This piece of artwork displays the "prosperity" of the vase in lieu of the gold colour, which corresponds to the actual meaning of Islamic calligraphy that shows how two men were prospered in crops by the blessings that were given by Allah.

This artwork was achieved through their *perception, sense of awareness, observation, thinking, imagination*, *intuition*, *exploration*, *experimentation*, *problem-solving* and *manipulation* in order to *innovate* into a new art form. They confessed that after they have completed their artwork, they had a great sense of achievement and they were *confident* to embark on any other art projects because the creative process has developed skills, which they felt to be personally useful and valuable for them to take future challenges in their lives.

The creative process also reflects inter-cultural experience among the students because the project group was made up of two Chinese students and two Malay students and as such, the Chinese students gathered some knowledge of Islamic calligraphy from their Malay friends.

7.5 Personal Reflection

Though the rationale for visual arts education is to develop personal developmental skills, extended logic and self-confidence based on the viewpoints offered by the art teachers and former policy maker and arts scholar/academic respectively, these differing views are in fact related.

The research study has given me opportunities to see that personal developmental skills that are developed from creative process relates to extended logic and self-confidence based on two components namely; imagination and intuition that allow the mind to think beyond convention and at the same time, imagination is a good stimulant to motivate a person to explore and experiment in order to derive innovative ideas to transform the conceived ideas into reality. Also, the exploratory and experimentation processes cultivate a person's self-confidence, which in fact heightens a person motivation to be able to tackle obstacles in order to reach a person's objective. This demonstrates the usefulness of the creative process.

Art history, often neglected, has also been considered a relevant subject within the arts education because learning art history emulates the learning characteristics in the creative process and as such art history is a useful subject to cultivate creativity and innovativeness.

The creative process in terms of the development of personal developmental skills has also shown that it relates to extended logic and self-confidence. Art history is a useful extension to the creative process as it relates to extended logic and self-confidence. The illustration has also demonstrated clearly the types of useful skills that students developed and these skills are useful for their personal development.

Chapter 8: Further Discussion

8.0 Aim

Fleming (2008: 31) wrote:

> In this brief overview of the history of arts education a series of polarities can be discerned which serve to highlight different approaches to the inclusion of the arts in curriculum. These oppositions are the key concepts in understanding the development of thinking about arts education and also provide insight into notions of creativity. In the pre war period there was a tension between utilitarianism and liberalism. The function approach to education influenced the way some of the arts subjects were justified, with a frequent emphasis on acquisition of general skills such as manual dexterity.

Fleming shared his views on arts education that has evolved through history reflecting how arts education has justified its value in relation to its contribution to the national economy versus individualism. Though, utilitarianism and liberalism in arts education appear to be worlds apart, my research study shows otherwise.

My research study shows that arts education, in my case, the rationale for visual arts education is not isolated from the economy, culture or personal well being. Based on the examination of MOE and MICA key documents and qualitative interviews with art teachers, art experts, arts scholars/academics and former policy makers, it can be seen that there is **a relationship between visual arts education and personal development (MOE arts syllabuses), between visual arts education and cultural and creative economy (MICA reports), between visual arts education and extended logic, self-confidence, art history (qualitative interviews).**

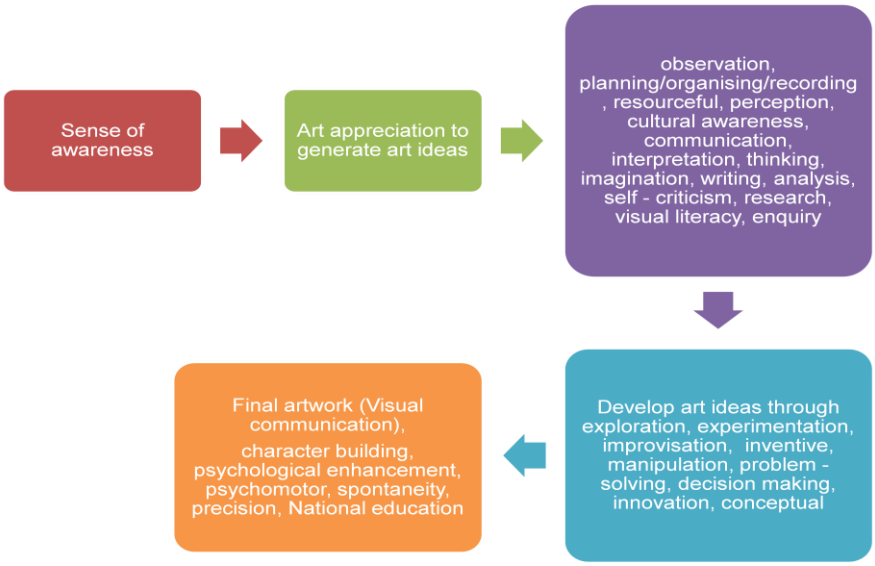
In this chapter, my aim is to take the discussion further in order to strengthen my research findings on the rationale for visual arts education based on the notion of **relationship** between visual arts education, personal developmental skills, cultural/creative economy and extended logic/self-confidence/art history. As I was coming to the end of this research and looking for further arguments to strengthen the links between these elements, my supervisor recommended writings by Winston (2010) and Parton (2010). I also had access to undisclosed Singapore reports: The Next Wave of Creative Energy, Report of the Committee on National Arts Education

(1996)[35], Singapore as a Renaissance City: Search for a Vision (Part I) and Singapore as a Renaissance City: Policy Pathways (Part II)[36]. I did not use these undisclosed reports as part of the key documents for the research study because these reports are "classified" reports, which are not considered as public policies in Singapore in view of the fact that my research interests lie on the examination of policies that are disseminated to the public.

8.1 Visual Arts Education relates to Personal Developmental Skills (MOE Arts Syllabuses)

My research findings show that one rationale for visual arts education is to enable students to develop personal developmental skills. This is derived from examining the MOE arts syllabuses using the research method of documentary analysis that enabled me to interpret and identify the common ideas or themes through "content analysis". My research findings show that all the common ideas or themes are **linked** based on a diagram repeated from Chapter 4 for the purpose of discussion.

Creative Process: Personal /creative experience and Conducive art learning environment



[35] This is a confidential report, which was established by a group of Singaporean arts scholars/academics, educationists, and arts experts who were commissioned by the Singapore government for the purpose of establishing a report on national arts education in Singapore. This confidential report has never been published to the public and it remains to be "classified" till today.

[36] These are also confidential reports and they remain to be "classified" till today. These reports were established by The Institute of Policy Studies, October 1998. Permission has been granted by MICA for the author to use these "classified" documents for her research study only.

In view of the classification nature of these documents, interested readers/writers are not permitted to paraphrase or cite these quotations. Permission must be sought from the author of this thesis if interested readers/writers wish to cite or paraphrase these quotations.

The important point to discuss in this diagram is the key factor concerning the **linkage and inter-relationship** between the common ideas or themes in the boxes throughout the creative process. I shall draw upon the research findings in regards to the theme *sense of awareness*[37] from the diagram to relate to Winston's (2010: 19-20) explanation of Kant's critique of judgment on aesthetic experience to strengthen my research findings on the relationship between visual arts education and personal developmental skills within the MOE arts syllabuses.

> The key to an understanding of beauty, Kant proposed, would not be found by looking at beautiful objects but by analyzing our responses to them. An experience of beauty, he suggested is dependent upon a set of necessary**, inter-related conditions** or 'moments', all of which happen in the human mind. First of all, it is a result of what he calls 'harmonious' free play' between our capacity for understanding and our capacity for imagination. If our understanding relates to our ability to order and make sense of the world, then our imagination is the cognitive link between the material world and human consciousness, as it is the imagination that 'prepares the material of sensation for the reception of concepts'.

Aesthetic experience does not reflect a superficial manner of seeing beautiful things; instead aesthetic experience concerns how a person reacts and interprets the meaning of the object by examining it closely. This also shows that there is a relational experience between the person and the object when he or she examines it closely.

Based on my research findings, the rationale for visual arts education is to enable students to gain personal developmental skills through a creative process as shown in the above diagram. In other words, the creative process is between the student who is the creator and the art object that he or she made. The initial stage of the creative process is to develop students' *sense of awareness* by stimulating their five senses pertaining to seeing, hearing, touching, smelling and tasting of things around them.

From the research findings, one form of *sense of awareness* is *art appreciation as* reflected in the diagram. Art appreciation is to draw upon certain artists' artworks, which demonstrate certain art forms for students to understand by *observing* and

[37] Italicised words refer to the common ideas or themes.

studying them closely to understand and appreciate how these art forms were generated. This shows the **link** between sense of awareness, art appreciation and observation, which satisfies Winston's explanation of the **inter-related conditions or 'moments'** between the person and the object, in this case the artists' artworks. However in this process, I also wish to include that art appreciation develops *visual literacy* and also gives a person a sense of *cultural awareness* as indicated in the purple box from the diagram. The research findings also show that during the learning process of art appreciation, students not only *observe* how the various art forms are created by artists, they are also encouraged to *enquire* by *thinking* and *analyzing* the artworks and art forms in order to *communicate* their thoughts through their own *interpretation* and *self-criticism*[38] *as* shown in the purple box. This happens in the learner's *research* process. Art appreciation also enables students to use what they have learned as a form of *personal resource* by *planning, organizing, recording* and *writing* down what they have learned as reflected in the purple box. These resources also help them to generate art ideas.

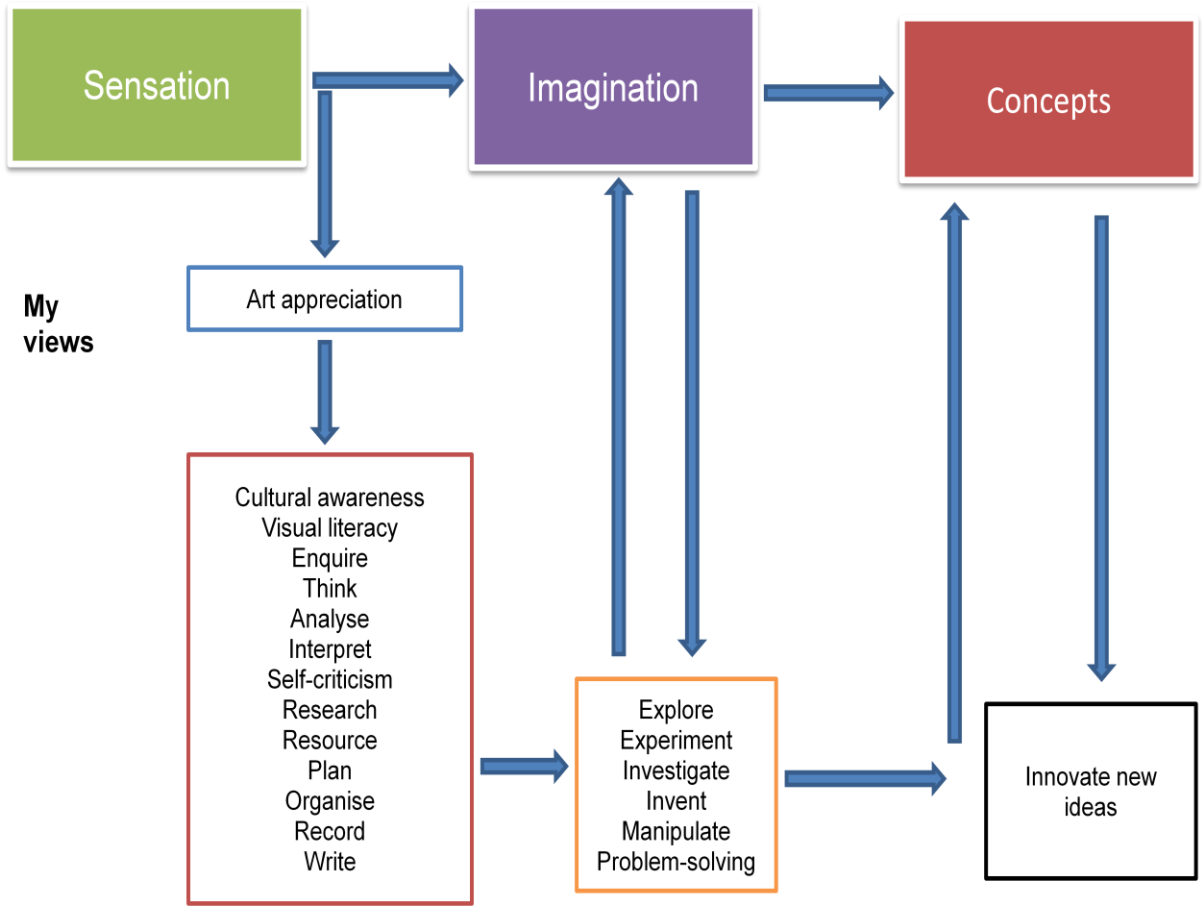
Winston went on to explain the ability of a person to conceive and make sense of certain ideas that one has imagined. Winston's explanation is consistent with the discussion on imagination in chapter 7 according to Eisner (1986: 60) who said that imagination also stimulates a person to explore, investigate, invent and manipulate in order to search for ways to materialize the stored images that have been conceived in the mind.

Both the views from Winston and Eisner are consistent with the research findings on the MOE arts syllabuses in relationship to the personal developmental skills, which are shown in the diagram in this section. The research findings show that the theme on art appreciation allows students to generate art ideas by observing, thinking, analyzing (to list a few themes in the purple box). Subsequently, students learn to explore, experiment (to list a few themes in the blue box) these art ideas in order to build a concept to innovate new ideas to make into an actual artwork.

[38] Self-criticism means constructive criticism that enables one to learn the strength and weaknesses of the art forms.

The following diagram, which I have created, shows the boxes without any colour, indicates all the themes that derived from the MOE arts syllabuses as my research findings. These themes are used to expand Winston's view on Kant's critique on judgment in relation to aesthetic experience.

A comparison between Kant's view of aesthetic experience and the creative process



Winston's view on the relationship between a person and the object in aesthetic experience based on Kant's theory and the ability of a person to conceive and make sense of certain ideas that one has imagined have strengthened my research findings from the MOE arts syllabuses that demonstrate a relationship between student and the artwork through a creative process/creative experience using art appreciation as a way to generate art ideas for students to develop and make sense of these art ideas into actual artwork.

8.2 Visual Arts Education relates to Extended Logic, Self-Confidence and Learning Art History (Qualitative Interview) and Personal Developmental Skills (MOE Arts Syllabuses)

8.2.1 My research findings from the qualitative interviews with arts scholars/academics and former policy maker show that the rationale for visual arts education is to enable students to develop extended logic, self-confidence and learn art history. Upon analysis, these three components are related to the personal developmental skills from the MOE arts syllabuses as explained in chapter 7. I shall not discuss the interviews with the art teachers because I have already explained at the end of chapter 5 that their rationale for visual arts education contains all the skills that are found in the MOE arts syllabuses.

8.2.2 In view of the above, I shall draw upon works by Winston (2010), Levi (1964) and Parton (2010) to strengthen my research findings, which show that personal developmental skills (MOE arts syllabuses) relate to extended logic, self-confidence and learning art history (qualitative interviews).

Winston (2010: 45) wrote:

> In his philosophical inquire Experience and Its Modes, Michael Oakeshott offers several significant propositions about the nature of experience and its **relationship** to knowledge. First of all he defines it as inclusive of both the act of experiencing and what is experienced, which, if taken separately, becomes meaningless abstractions. Thus according to Oakeshott, we cannot separate the experiencing of beauty from the object that embodies beauty for us; both together constitute the experience, which only makes sense in its particularity. Secondly, he argues that we cannot define experience in terms of sensation exclusive of thought as we need to exercise judgment at the immediate level of sensation in order to make sense of it. In his words, 'Sensation implies consciousness, consciousness implies judgment and judgment is thought'.

Winston said that there is a relationship between experience and knowledge. This means that knowledge is attained from one's experience through one's sensation from the surrounding. Sensation refers to one's five senses in regards to seeing, listening, tasting, smelling and touching. Sensation triggers one to think and evaluate what one has sensed.

Levi (1964: 190) said:

> The productive role of the imagination remains that of mediating between sensation and discursive thought-between the empirical manifold and the universal propositions of science generated through the agency of a prior concepts... The synthesis combines discrete representations into a manifold constituting an item of knowledge, but the power of imagination effecting this synthesis is itself "a blind but indispensable function of the soul"…without which knowledge is impossible.

Levi said that it is not possible for one to attain knowledge without imagining while thinking from what he or she has sensed. In other words imagination is the mediating factor between sensation and thought. By merging the views from Winston and Levi, knowledge relates to experience. The experience reflects one's imagination in the midst of thinking from what he or she has sensed. The key factors are **experience, sensation, imagination** and **thinking**.

Winston (2010: 46) said:

> The implication here is that experience provides the frame within which we should look at how we learn, for the way that we gain knowledge is dependent upon the way that we make sense of it… For this reason, knowledge should not be thought of as mere accretion, as something we simply add extra facts or bits as we learn new things.

Winston has also emphasised that knowledge is about how one is able to relate it. Based on the earlier discussion that experience requires one to think and imagine from what one has sensed, this means that knowledge is about how one is able to think or imagine ways to relate or make sense to what one has sensed from the surrounding. The key factors are **experience, sensation, imagination** and **thinking to relate or make sense.**

8.2.3 I shall draw upon my research findings from the MOE arts syllabuses in regards to the creative process based on students' creative experiences standpoint. The MOE arts syllabuses enable students to have knowledge of visual arts education by offering them a creative experience through a creative process that allows them to

learn art appreciation for the purpose of building a sense of awareness concerning the types of art forms generated by artists from the historical survey of art history as a resource to generate art ideas. These art ideas are further imagined, thought and analysed by exploring, experimenting in order to search for ways to innovate these art ideas to make into actual artworks.

This is consistent to views of Winston and Levi explained earlier that the relationship between experience, sensation, imagination and thinking relate or make sense. Experience is consistent to creative experience. Sensation is consistent to the development of sense of awareness through art appreciation. Imagination and thinking are consistent to how art ideas derived from art appreciation, are further imagined, thought and evaluated through exploratory and experimentation processes to search new innovative ideas to make into actual artworks. This is consistent to what Winston means by using facts to learn new things, in this case, students learn new things by exploring and experimenting with new ideas.

8.2.4 Next, I shall draw upon my research findings from the qualitative interviews concerning extended logic, self-confidence and learning art history, which are related to personal developmental skills (MOE arts syllabuses). This shall be reinforced by what Winston and Levi have explained earlier explained.

Discussion was made in chapter 7 that extended logic relates to imagination. Extended logic is the ability to think beyond through reinterpreting the meaning of actual object or situation or double interpretation, in extension and in comprehension (or intension) (Wiseman, 2008: 366 and Murphy, 1877: 50). This understanding corresponds to imagination because Priest (1991: 369) said that imagination does not limit one's thinking. The similar key factor in extended logic and imagination is unconstrained thinking and hence extended logic relates to imagination. In chapter 7, I took reference from Eisner (1986: 60) and Scruton (1974: 98). Eisner said that imagination initiates and motivates one to investigate, explore, invent and manipulate in order to realize what one has thought, which does not exist in reality. Eisner's view is reinforced by Scruton who explained that it is a rational activity because it motivates one to relate what he or she imagines in reality. Therefore, extended logic relates to imagination.

Chapter 7 addressed the way in which extended logic relates to self-confidence and art history based on works by Masley (1954) and Taylor (1961) respectively. Masley (1954: 17) said that a person is motivated to explore extensively once a person has tasted success in a task. Taylor (1961: 16) explained that learning art history is to learn to extract historical facts to explore new ideas. This is consistent to Winston's view on how knowledge is to be achieved by making sense of it. Both self-confidence and art history carry a similar phenomenon on exploration, which is consistent to extended logic in relation to imagination in terms of exploring new ways to materialize what one has imaged. Therefore, extended logic is related to self-confidence and to learn art history.

Personal developmental skills through a creative process (MOE arts syllabuses) relates to extended logic, self-confidence and to learn art history (qualitative interview). Extended logic relates to imagination in terms of the ability to reinterpret new meanings to an object or situation and search for ways to realize these meanings (qualitative interview). This is similar to the creative process because students learn to make artworks that reflect the transformation of art ideas through imagination, investigation, exploration and experimentation, generated from art appreciation (MOE arts syllabuses). Learning art history (qualitative interview) is similar to how students learn to generate art ideas for further development from art appreciation (MOE arts syllabuses). Self-confidence (qualitative interview) is a motivating factor to explore new ideas, and this is consistent to the creative process in terms of exploring new art ideas (MOE arts syllabuses). Therefore, this is also consistent to Winston and Levi who explained that knowledge relates to experience that displays the ability of one's thinking and imagining by making sense of what one has sensed.

8.2.5 I shall draw upon Parton's work (2010) to strengthen my view that personal developmental skills relate to extended logic, self-confidence and learning art history.

Parton (2010: 10) wrote:

> The single journey, then, so effectively divided Goncharova's life and career into two separate halves-Muscovite painter and Parisian stage designer – that in critical literature it has often proved difficult to reconcile them. To discuss the creative events of just one of these periods is to marginalize those of the other, however. Art historians who concentrate

> solely on **Goncharova's career as an easel painter in Moscow, ignore at their peril the fact that her work as a stage designer sprang naturally out of a pre-existent aesthetic ideology, which found new possibilities in its application to the stage.** Similarly, those who concentrate solely on her career as a stage designer, often fail to express the fact that Goncharova continued to work as a talented easel painter during her Parisian years. The aim of this book, therefore, is to examine the **relationship** between both periods of Goncharova's career, and so to present a coherent overview of her aesthetic ideology and practice, in the context of contemporary debates about modernism in art in early twentieth century Moscow and Paris.

Though this is a lengthy quotation, it is important because Parton explained that it is difficult to write about Natalia Goncharova's creative experiences without **relating** both her creative experiences as a Russian painter and a Parisian stage designer. This is because Parton said that her creative experiences as a Russian painter, has influenced her to use these experiences to extend into her creative experiences as a Parisian stage designer. This also displays that Natalia Goncharova has used her experiences as a Russian painter **to reinterpret** new creative meanings as a Parisian stage designer. This also shows an element of extended thinking or logic in Natalia Goncharova's works. Parton wrote (2010: 10):

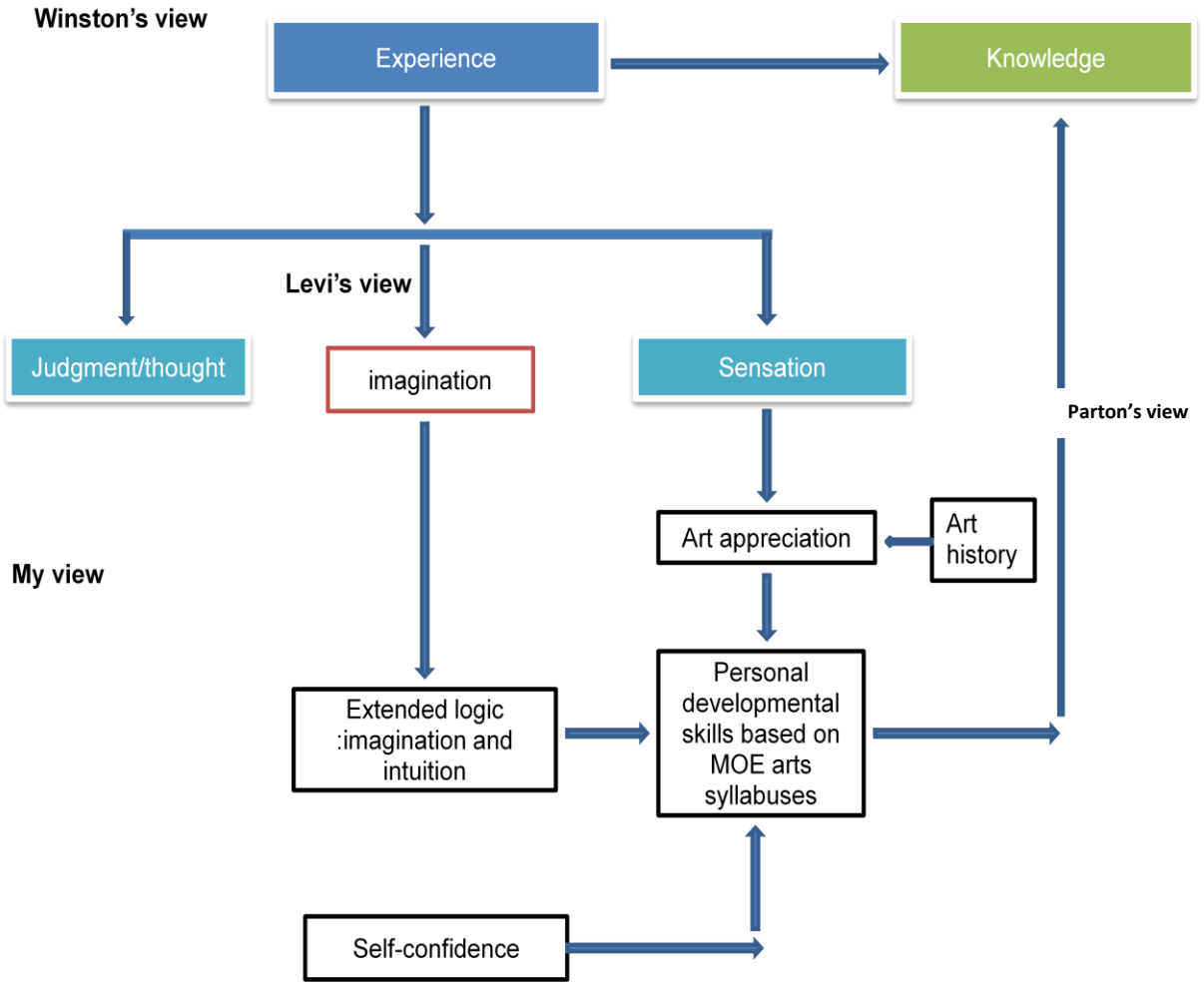
> Although Goncharova was a founder member of the Knave of Diamonds group, formed in 1910, which opened pledged allegiance to western modernism in the arts, both she and Larionov split with the group in 1912 to pursue the foundation of a school of painting based upon the indigenous art of their Russian homeland, such as the icon, the lubok print, the signboard, painted trays, children's toys and folk art. With this in mind, Goncharova and Larionov developed a new, uniquely Russian style of modernist painting which they called Neo-Primitivism.

This demonstrates that Goncharova has transformed history in terms of her Russian indigenous art form into a new Russian style of modernist painting. Goncharova and Larionov broke away from Knave of Diamonds and this explicitly shows that as an artist she was unafraid to embark on unchartered water and it also demonstrates her sense of self-confidence by exploring into new artistic domain.

Goncharova has used history to break new grounds by developing into a new art form. The developing experience requires her to go through processes which are similar to the developmental skills in the creative process.

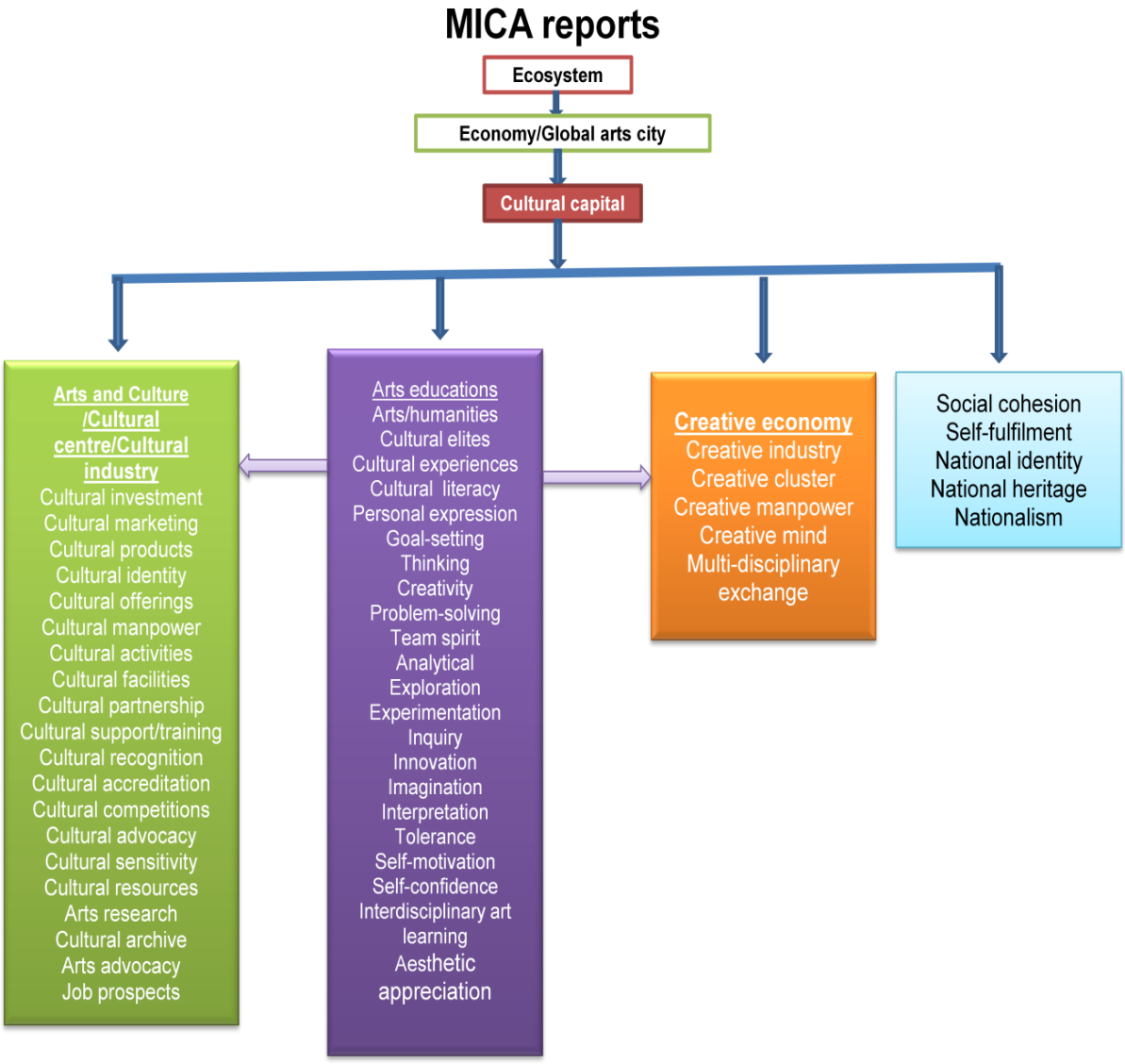
Parton's strengthens the argument that **creative process relates to extended logic, self-confidence and art history**.

Below is the diagram to show how I have expanded views from Winston, Levi and Parton to strengthen my argument that personal developmental skills relate to extended logic, self-confidence and art history.



8.3 Visual Arts Education relates to Personal Developmental Skills (MOE Arts Syllabuses) and Cultural/Creative Industries (MICA Reports)

My research findings from the MICA reports show that the rationale for visual arts education is to support the cultural and creative industries in order to augment the economy of Singapore. This is derived from examining the MICA reports using the research method of documentary analysis that enabled me to interpret and identify the common ideas or themes through "content analysis". My research findings show that all the common ideas or themes in the purple box are **connected** to cultural and creative industries based on a diagram repeated from Chapter 6 for the purpose of discussion.



In view of the above, this section shall draw upon undisclosed Singapore reports: The Next Wave of Creative Energy, Report of the Committee on National Arts Education (1996), Singapore as a Renaissance City: Search for a Vision (Part I) and Singapore as a Renaissance City: Policy Pathways (Part II) and The Next Wave of Creative Energy, Report of the Committee on National Arts Education (1996). These reports are to strengthen my view on the relationship between personal developmental skills (MOE arts syllabuses) and cultural/creative industries (MICA reports).

From the MICA reports, the research findings show that the cultural industry reflects arts and culture businesses, for examples, performances and art exhibitions. Creative industry refers to non-related art businesses, for examples, information technology and media that explore innovative and creative ideas. The cultural industry is to enhance the overall ambience of Singapore for the purpose of attracting foreign talents and investors to increase Singapore economy. At the same time, the creative ambience generated by the cultural industry would influence the creative industry to generate more imaginative, creative and innovative ideas. The cultural and creative industries form a creative economy. Consequently, this invigorates the overall economy in Singapore.

This motivates the government to build a strong cultural infrastructure such as offering cultural facilities in terms of exhibition areas, studios for artists to explore, experiment and present their works, increasing cultural manpower, lending cultural support and training through grants and scholarships, which are some examples to reflect the government's determination to develop a strong cultural industry. A detailed presentation of my research findings concerning the MICA reports, were presented in chapter 6.

The research findings also indicate that the government is paying more attention to arts education because it can develop skills that are useful for the cultural and creative economy. This means that arts education is related to the cultural and creative industries, which are to enhance Singapore economy. In other words, arts education is related to the economy through the cultural and creative industries. The following reports shall strengthen the above research findings.

The report on Singapore Renaissance City: Search for a vision (Part I), (1998: 37) states:

> We believe that the world today puts a much higher premium on creative and knowledge-intensive societies, and in such societies, 'culture' and 'economy' cannot be treated as mutually exclusive categories, or as minimally related but must be seen as interconnected at many levels. If Singapore is to effectively re-conceptualise this relationship between 'culture' and the 'economy' and if Singapore is to become a leading creative and knowledge-intensive society, then a comprehensive an coherent cultural policy is as essential as the comprehensive and coherent economic policy that we have had for decades.

This report was established before RCP reports were initiated by MICA. It states that it is important for Singapore to understand that culture and economy **are mutually inter-dependent** if Singapore desires to flourish in economy. Culture refers to the kind of cultural activities such as performance, arts exhibitions and literature. These activities play a crucial role to stimulate the environment in order to attract foreign talents and investors to work in Singapore.

This initial suggestion is indicated in all the MICA reports as the diagram shows that the Singapore economy depends on cultural capital that consists of cultural industry and creative economy. They are key engines to drive the overall economy.

The Singapore Renaissance City: Search for a vision (Part I), (1998: 18) states:

> The information economy will thrive more on brain than on brawn, more on information networks than on assembly lines, more on judgment than on certitudes. What this trends foretells is the emphasis that will shift from motor skills and cognitive skills to analytical and creative minds. Just as technical skills were a core competency in the industrial economy, creative skills become a core competency in the information economy.

The creative economy that embraces non-arts related businesses such as media, product designs as well as cultural business such as performance, art exhibitions, and they require creative manpower that is equipped with analytical and creative skills. Such desire skills correspond to The Report on National Arts Education (1996: 8) that states:

> Creativity will become an integral and indispensable part of our core competencies, and this applies not just to the elite but also the general population… The advent of information economy demands a new paradigm for labour-the creativity of labour. Creativity, and not just industrial skills or academic qualification, will have to move to the centre of our economic life.

Both these reports state clearly that creativity will be the focal point in the economy. The desire to equip the creative economy with analytical and creative skills can be achieved through arts education because this is clearly shown in the MICA reports diagram with reference to the purple box. In other words, both of these reports reinforce my research findings to show that arts education relates to the cultural and creative industry that enhance the overall economy of Singapore.

Therefore, art education plays a significant role to develop skills that prepare a creative manpower for the economy. Such skills are consistently found in MOE arts syllabuses as reflected in the diagram in section 8.

The research findings also indicate that the government encourages the cultural industries to focus on artistic themes that relate to Singapore heritage in order to foster social cohesion, national identity and nationalism. This is shown in the MICA reports diagram with reference to the blue box. This also means that the cultural manpower must have a good sense of Singapore heritage. As the cultural manpower is generated from arts education, it implies that arts education should enable students to learn about Singapore heritage through arts.

The research findings reveal that the MOE syllabuses state art appreciation as one of the key learning outcomes. This is clearly shown in Annex D. According to MOE syllabuses, art appreciation allows students to develop their awareness in Singapore local artworks in order to understand local heritage through arts. This reflects that local heritage is cultivated through art appreciation. In other words, the desire to have a cultural manpower to focus on local heritage is found in the MOE arts syllabuses in regards to art appreciation. This suggests that MOE art syllabuses relate to the MICA reports in regards to desiring a cultural manpower to focus on local heritage.

Singapore Renaissance City: Search for a vision (Part I), (1998: 21) states:

> …cultural development will be more organic. Unlike industrialization and technological skills, culture and the arts cannot be imported or borrowed. Also unlike the economy, culture cannot be globalised. Like politics, culture is local and needs to be indigenously rooted and nurtured.

This suggests that culture cannot be artificially generated as culture has to be cultivated and this can be attained through arts education as the Report on National Arts Education (1996: 5) states:

> The arts and arts education have a central role to play in addressing these concerns and readdressing the neglect of our own cultural development. Through the arts and arts education, we can enable our people to realize the potentialities of our multicultural heritage. We could then be both a model for cultural and not only economic development, and thus make a distinctive contribution to global culture instead of being its passive consumers.

These reports proposed that arts education is able to cultivate cultural heritage, and as such, they strengthen my research findings to show that through art appreciation, students are able to learn about local artworks on local heritage as highlighted in the MOE arts syllabuses. It relates to the MICA reports in the aspect of desiring a cultural workforce to present artistic themes on local heritage.

The Report on National Arts Education (1996: 7) states:

> Cultural development involves the serious translation and **reinterpretation**, rather than superficial copying or borrowing, of past and new forms.

The quotation states the key factor of **reinterpretation of the past** in terms of using arts education to transform new art forms from old art forms created by previous artists. The Report of National Arts Education (1996:12) also states:

> The arts bring out the human potential for **imaginative** and intellectual free play, describing and responding to not only the existing world but also "possible worlds", not only what has happened but also what might

> happen. The artistic impulse is to overcome what is, to realize what could be; **to imagine and to create prototypes of the not-yet-available from what is already available, to make new associations, to explore new possibilities.**

Both of these reports suggest that arts education provides opportunities for students to explore new ideas through imagination. This is consistent with the research findings on extended logic in relation to imagination and learning art history as highlighted by the arts scholars/academics and former policy makers in the qualitative interview. As discussed in section 8.2, extended logic in relation to imagination, self-confidence and learning art history (qualitative interview) relate to the personal developmental skills developed through creative process (MOE arts syllabuses) based on the idea of using art appreciation, which gives a historical survey on art history as resources for students to generate and develop art ideas into new art meaning into actual artworks.

In view of the above, these reports reinforce my view that the personal developmental skills developed through the creative process (MOE arts syllabuses) relates to extended logic, self-confidence, art history (qualitative interview). Both these relate to MICA reports in the aspect of using arts education to develop skills that are valuable for the cultural and creative industry. One such key skill is the knowledge of local heritage. This can be achieved through the creative process within the MOE arts syllabus through art appreciation.

Chapter 9: Conclusion

9.0 Singapore Economy and Arts Education

In the mid 1960s, Singapore was separated from the Federal of Malaya that resulted in Singapore's identity as an independent nation. With a poor economy due to the withdrawal of the British[39], a lack of nationhood[40], a lack of natural resources, these gave Singapore a bleak outlook.

With a population that consisted of various ethnic groups, the government instituted Singapore culture pertaining to the 5 core values in relation to pragmatism to give a national identity and a sense of belonging to the people. The Singapore 5 core values are; honesty and integrity, people as the main resource, results orientation, self-reliance and domestic stability. These core values reflect the view that Singapore success depends on a strong workforce to contribute to the economy. Simply put, the Singapore 5 core values relate to economy and both are inter-dependent.

The government also introduced a massive restructuring of education system to equip a workforce that facilitated an industrialisation programme in the country. Therefore, engineering, commerce and technology were the main focus in Singapore. This as a consequence influenced the mainstream education in schools, which primarily focused on teaching mathematics and science apart from teaching English language and second languages in Chinese, Malay and Tamil. Art was considered as a minor subject though it was included as a compulsory subject in primary and lower secondary schools.

In the late 1990s, the government started to pay more attention to arts and culture because the government was keen to attract more foreign talents to work and live in Singapore in order to contribute to Singapore. This becomes the reason for Singapore to re-evaluate the arts and culture as a source to remake Singapore into a conducive artistic and creative environment to welcome foreign talents, which is

[39] Singapore was once administered by the British and the economy was largely dependent on the British military forces and British who used Singapore as a place for commerce and trading activities.
[40] Singapore is a multi-racial society and most of the migrants were mainly from China and India. Though Singapore was administered by the British, there was no national solidarity among the people who focused mainly on their personal needs to survive. This demonstrates that Singapore was lack of nationhood and without a sense of identity.

highlighted in the MICA reports. The MICA reports have indicated the commitment is to enhance arts education in schools in order to contribute to the cultural and creative industry. Even though, the government is reviewing arts education in Singapore, many parents and even non-arts related teachers continue to think that arts education is unimportant.

9.1 Research Questions and Research Methods

Two diverse attitudes towards arts education can be identified. Arts education was considered unimportant because the economy requires science, commerce and engineering. Lately, arts education becomes useful because it can contribute to the cultural industry, which is used as a bait to lure foreign talents to contribute to the economy. However, many parents and teachers still have the mindset that arts education is not as valuable as mathematics and science. These two differing notions have motivated me to conduct a research on the rationale for visual arts education in Singapore based on the following questions:

- What is the rationale for promoting the arts in key policy documents?
- What are art teachers', art experts', arts scholars/academics' and policy makers' (former and present) views on the purpose of art education in Singapore?
- How are they similar or different in their views?

These questions led me to examine in-depth key policies from MOE and MICA. The Ministry of Education established the MOE arts syllabuses, which focus on visual arts education and Ministry of Information, Communications and the Arts established the MICA reports that indicate the interest to enhance arts education to feed into the cultural industry. These key documents were examined using "content analysis" as a research method to draw out common themes and ideas. I was also interested to obtain oral feedbacks from art teachers, arts scholars/academics and policy makers in order for me to analyse their comments to look for similar and dissimilar views.

9.2 Research Findings

In broad terms, the examination of the MOE documents show that the rationale for visual arts education is to enable students to develop personal developmental skills[41] and the MICA documents indicate that the rationale for visual arts education is to develop skills that are valuable for the cultural and creative industry. The qualitative interviews with the art teachers show that the rationale given for visual arts education is mainly to develop personal developmental skills. On the other hand, the qualitative interviews with arts scholars/academics and former policy makers commented that the purpose of visual arts education enables students to develop extended logic, self-confidence and to learn art history.

On closer examination of all the research data, I discovered that the MOE, MICA and qualitative interview are more related to one another than seems at first sight. The desired skills for the cultural and creative industries can be attained through MOE arts syllabuses because the research findings show that the types of personal skills developed through the creative process, are the relevant skills, which MICA desire to acquire. At the same time, MICA desire to have cultural themes that focus on local heritage, which can be attained through MOE arts syllabuses because the research findings also show that the arts syllabuses allow students to study local artworks on local heritage through art appreciation. The skills of extended logic, self-confidence and to learn art history, which arts scholars/academics and former policy makers commented, are found to be related to the MOE arts syllabuses as discussed in chapter 7

In view of the above, **there is a relationship between MOE arts syllabuses, MICA reports and qualitative interview data in regards to the rationale for visual arts education.** This was further discussed in chapter 8, using Winston, Levi, Parton and unpublished government reports to strengthen my view on the relationship among the key documents and qualitative interviews.

I have shared my views that all policy making is related to the economy. This means that education policy relates to the economy. Arts education is not excluded from this consideration. Reflecting upon the Singapore 5 core values and pragmatic

[41] Personal skills such as sense of awareness, art appreciation, imagination, analysis, innovation and etc. All these skills are discussed in chapter 4.

standpoint, these values are related to the view that Singapore culture should focus on national economy. These core values are used as a principle factor for policy making. This is apparent in the MICA reports because the research findings have clearly shown that the establishment of the cultural and creative industries are to benefit the Singapore economy. This understanding is extended to arts education as the research findings show that arts education has been reviewed because it enables students to develop skills that are relevant and essential for the cultural and creative industries, which inevitably contributes to the national economy. In other words, **visual arts education relates to Singapore 5 core values and economy, because the MICA reports have indicated that arts education is useful for the cultural and creative economy.**

9.3 Recommendations

My research findings also show that the art teachers do not have sufficient knowledge of the MICA reports. This was affirmed by two interviewees from MICA who said that MICA is aware that the MICA reports are not disseminated to MOE because MICA is interested to focus on Art Elective Programme (AEP) for selected students in school. These two interviewees also said that MOE and MICA do not collaborate in the establishment of the MOE arts syllabuses in schools. Though my research findings show that MICA is very interested to relook into arts education in all schools, this indication is not consistent with what the two interviewees have said.

My concern is that if the government recognises that arts education is able to contribute extensively to the creative economy, this understanding should be amplified in the MOE education policy. In this way, parents and teachers would begin to pay more attention to arts education.

In view of the above, I recommend that MOE and MICA should collaborate together to strategically plan a coherent MOE arts education syllabuses that highlight the following:

- To state clearly the objectives of the arts education syllabuses, and how it relates to the creative economy of Singapore.
- To list clearly the objective of the learning outcome by listing down all the key skills.

- To explain the purposes and the benefits of these key skills.
- To explain clearly how these key skills are developed through a creative process.
- To establish an overall diagram to show the various stages by which these key skills can be developed through a creative process. This would be use as a guide for art teachers to facilitate students in the creative process.

I recommend the above because after examining the MOE arts syllabuses, I discovered that the learning objective does not list down all the key skills clearly and systematically, therefore, the learning objective seems less focused. In addition the value of art history needs to be re-considered not just as the teaching of facts but as a source that can contribute to the creative process.

9.4 Limitations

I do not consider that my research study is flawless. In my initial proposal, my intention was to interview the present permanent secretary from Ministry of Education (MOE). I wrote to MOE to interview her. She turned down my request. I feel that her input would have been valuable because her input would give me a better understanding of the overall rationale of arts education in Singapore. With her input, I could have compared her comments with former MOE policy makers. For that reason, I have to rely on former permanent secretary from MOE and MICA to give me insights to my research study.

Due to time constraint and difficulty in getting art teachers to be interviewed, I had to rely on a small group of art teachers. But then, it is difficult to determine what constitutes a numerically valid sample of art teachers for qualitative interview as I have not come across a research formula to enable me to determine the right numbers of interviewees. Therefore, I included any art teachers who responded to my request through cold calls by calling all the schools in each category, for examples, government primary school, and government aided primary school as highlighted in chapter 3, research methodology. The limited pool of art teachers, did not affect the data unduly. However, I feel that given the opportunity to interview more art teachers, I would have a larger data collection for analysis.

I was also not able to have an in-depth interview with three art teachers as they could only spare 15 to 20 minutes because they rushed through that their responses. For this reason, it would be good to have a larger pool of art teachers to interview in order to mitigate such scenario.

In terms of interpreting and identifying the common ideas or themes through "content analysis" in examining the MOE arts syllabuses and MICA reports based on documentary analysis, I cannot conclude that I have not missed out in counting the numbers of common ideas or themes or missed out any common ideas or themes because I believe that human errors do exist in this process. I have tried very hard to be as detailed as possible by reading and counting the content carefully but I cannot be presumptuous about it. Nevertheless, I feel that some of these missing themes did not affect the research data because my research findings were further strengthened by other resources.

9.5 Personal Reflection

I have experienced a mixture of positive and negative experiences. Positive experiences largely arose from the encouragement I received from my supervisor.

I have learned that it is important not to impose my ideas in analysing qualitative interviews and to search for a moderate way to discuss the interviews constructively. I find this is not easy but in the research process I understood how qualitative data are to be presented. I find that useful and fruitful.

After I graduate from this programme, I have nobody to lean on and I have to face the world all by myself. I find my future intimidating. But I believe that every time, when I pick up my pen to write my conference paper or journal, I will always keep my supervisor's advice in my mind. I owe very much to my professor and my relationship between a supervisor and supervisee will always be remembered even after I graduated from Durham University.

On the negative experience, my father passed away while I was still pursuing my doctoral programme. It grieved my heart when I saw my father in his coffin. I was very sad and drowned myself in writing while attending his wake back in Singapore in May, 2011. This similarly happened to my mother who passed away before I flew to

America to pursue my master's programme. I was sad because my relationship with my parents started to fall apart after they realised that I have the passion to be a visual artist and to return to an arts school though I had a stable job. They had never valued what I believe in as they thought that learning art was useless and unfruitful. I have so much wanted to show how much I achieved throughout my life and alas, my father passed away. Before I flew to UK, my father was already old at the age of 91, but he had glimpse of what I was about to do.

After my father had passed away, I started to clear all his belongings and I found a newspaper cutting that had a photograph of me in relation to my first solo exhibition in 2004. None of my siblings or my father attended my solo exhibition, which demonstrated that nobody believed in the value of art making. This nonchalant response was also demonstrated after I won the National Arts Competition organised by The Singapore Land Transport Authority in March 2007 and was commissioned to execute work on my winning entry, "Virtuous Cycle". My artwork is installed as a permanent feature at Macpherson Station in April 2010. During my first solo exhibition, I was alone, carrying my new born daughter, Candace and my husband by my side without my parents and siblings with me. I was rather sad on that day.

I started to cry profusely after I saw the little piece of newspaper cutting that was well preserved in his little box. Somehow, it prompted me that my father had started to believe what I was doing. He kept the newspaper cutting without my knowledge. In a typical Chinese family, parents have their pride and ego and they demonstrate their love and concern without much expression. I once wrote to my eldest brother who is residing in California. I wrote to my eldest brother to say that it would be nice that my father could see me graduate. My eldest brother wrote; "I am sure mom and dad would be with their "other friends" watching over you with joy in their own world".

By sharing my relationship with my parents would enable one to understand the rationale for me to work on this thesis, which means a lot to me in terms of sharing my research study that visual arts education is useful. It is my hope that my research study gives positive effect to the art world. I have never considered myself that I have completed learning; therefore, I no longer need to learn. For me, my journey has just begun. I have no body to rely on except all my past learning experiences from lecturers on the EdD programme, my supervisor and books that I have read which at

least give me self-confidence to walk out of Durham University confidently to search for my new destiny and continue to be a life-long learner.

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Quotations from the Ministry of Education (MOE) art syllabuses for Primary Schools from 1959 to 2009

Year	Identified theme: **SENSE OF AWARENESS**
1971	**Aim of the art lessons for primary 1 and 2** *"School environment* *Be aware and to appreciate the school environment". Pp. 9* **Aim of the art lessons for primary 3 and 4** *"Basketry* *Inculcating in children awareness and an appreciation of woven three dimensional patterns and rhythm". Pp. 2* *"Coconut craft* *Encourage an appreciation of local materials.* *To arouse an awareness of the possible use of the coconut". Pp. 3* *"Bamboo craft* *To develop an awareness of the flexibility of bamboo". Pp. 3* *"Design activities* *To develop pattern and colour sense by enriching children's awareness of the rich patterns in their environment". Pp.3*
1983	**Aim of the art lessons for primary 1** *"Design* *Teachers are advised to plan their activities of the 3 stages in exploration, discovery and awareness". Pp. 9* **Aim of the art lessons for primary 2** *"Drawing and painting* *Make children aware of the family environment and the people around them". Pp. 18* *"School environment* *To make children aware of the school environment.* *To take on awareness trips outside the classroom. Let them explore the rest of the school". Pp. 26* **Aim of the art lessons for primary 4** *"Picture making* *Try to heighten the children's observational awareness by discussing the external as well as the internal feature of a building". Pp. 5* *"Drawing and painting based on the given theme: My neighbourhood* *To encourage children to be aware of the environment with its movable and non-movable forms through direct observation".* Pp. 6

	"3-D activities: model making; buildings in my neighbourhood, the schools and its environment *To provoke and awareness of shapes and forms found in their neighbourhood". Pp. 8* *"Suggested activities for patterns: relief printing, transparent paper cut-out techniques and patterns in paper.* *To make children aware of shapes and visual rhythm through pattern work" .Pp. 12* *"Graphic map of a neighbourhood in Singapore with graphic symbols.* *To make children aware of the different types of neighbourhood in Singapore". Pp. 12* *"Gardens in miniature: container gardening and bonsai* *To encourage pupils to be more sensitive to the pleasant environment around them". Pp. 13* *"Handicrafts: basketry* *To inculcate in children an awareness and an appreciation of woven three dimensional patterns and rhythms". Pp. 15* *"Coconut craft* *To provoke an awareness of the various uses of the coconut and its leaves. To appreciate the multiple uses of local materials". Pp. 15* *"Macrame* *To inculcate in children an awareness and appreciation of pattern and rhythm through knots". Pp. 17* *"Doll making* *To enable children to recognise people of different races in the neighbourhood". Pp. 17* *"Artists' work* *To develop children's perception awareness through exposure to various artists' work". Pp. 20* *"Exploring the neighbourhood* *To make children aware of their natural surroundings". Pp. 20* **Aim of the art lessons for primary 5** *"Modelling and sculpting* *To make children aware of the relationship of forms and shapes in space". Pp. 25* *"Mosaic* *To develop visual perception, sensory awareness and imagination". Pp. 29*

	"Suggested activities for graphic art *To encourage children to be more aware of the places of interest in Singapore". Pp. 29* **Aim of the art lessons for primary 6** *"Suggested activities for decoration: decorative masks* *To develop children's awareness of the different characteristics of the face masks from different tribes of people of the world". Pp. 46*
1986	**Aim of the art lessons for primary 7 and 8** *"Picture making: drawing* *Activities-1; sketching from nature, objects and the human figure* *To heighten pupil's awareness of lines, shapes, tones and textures". Pp. 3* *"Activities-2; outdoor sketching of nature and surrounding* *To arouse an awareness of beauty in nature and in the man-made environment". Pp. 6* *"Activities-4; mural composition* *To create an awareness of the social function of art". Pp. 9* *"Sculpture/carving* *To develop pupil's awareness of shapes and forms in space". Pp. 12* *"Design: exploring the elements of design* *To sharpen pupil's awareness of and sensitivity to the elements of design". Pp. 15* *"Forms and constructions: natural form, man-made form and packaging design* *To be more aware of the purpose and function of design". Pp. 16* *"Graphic design* *To lay the foundation for arousing an awareness of graphics in daily living". Pp. 16* *"Environmental studies* *To encourage pupils to be more aware of interior design in the school and home environment". Pp. 18* *"Planning and making a model* *To develop an awareness of structural designs and three-dimensional forms in the environment". Pp. 19* *"Design for textile costume jewellery* *Develop an awareness of symbols, motifs, and patterns..." pp. 19* *"Thread and textiles* *To develop pupil's awareness of linear qualities inherent in fibrous materials and threads". Pp.24*

	"Coconut craft *To develop pupil's awareness and appreciation of the various uses of the coconut". Pp. 25*
1992	**Aim of the art lessons for primary 1** *"Design* *All activities should be planned to facilitate the development of the 3 stages in exploration, discovery, and awareness" .Pp. 21* **Aim of the art lessons for primary 2** *"Simple mounting* *To make pupils aware that proper mounting will enhance the aesthetic appearance of a piece of art work". Pp. 44* *"School environment* *To make pupils more aware of the school environment". Pp. 44* **Aim of the art lessons for primary 3** *"Picture making: suggested activities, drawing/painting* *To encourage pupils to be more aware of the school environment". Pp. 50* *"Picture: making with scrap materials* *To develop in pupils an awareness of tactile sensation and an increased sensitivity to shape, colour and texture". Pp. 51* *"Design* *Plan the activities to facilitate the development of the following three stages: Exploration, discovery, awareness". Pp. 54* *"Simple masks* *To be aware of the various human facial expression". Pp. 58* *"Simple kites* *To make children aware of the kite flying festival in Singapore". Pp. 59* *"Mobiles* *To make children aware of the relationship of design and form in space". Pp. 59* *"Weaving* *To make children aware of the possibilities and the limitations in the woven patterns and pictures". Pp. 60* *"Design in nature* *To expose pupils to nature and to make them aware of the natural resources in relation to the study of art". Pp. 63*

	Aim of the art lessons for primary 4 *"Drawing and painting* *To study and understand the lifestyles of the people in the neighbourhood". Pp. 70* *"Picture making with scrap materials* *To develop in pupils an awareness of tactile sensation and their sensitivity to shapes, colours and textures". Pp. 7* *"3-D activities: model making* *To make pupils aware of the various types of buildings in their neighbourhood". Pp. 73* *"Modelling and sculpting...* *To develop pupil's awareness of forms and shapes in space". Pp. 73* *"Design: explore the elements of design...* *To enrich pupil's awareness of the diversity of lines in their environment". Pp. 74* *"Suggested activities for shapes* *To increase pupil's awareness of line, shape, and colour". Pp. 75* *"Handicrafts: suggested activities; basketry and simple decoration* *To inculcate in pupils an awareness and an appreciation of woven three dimensional-pattern". Pp. 7* *"Macrame* *To inculcate in pupils an awareness and appreciation of pattern, rhythm and texture through the production of knots". Pp. 78* *"Exploring the neighbourhood for gardens, parks, and works of art.* *To make pupils aware of their natural surroundings". Pp. 81* **Aim of the art lessons for primary 5** *"Modelling and sculpting* *To make pupils aware of the relationship form and shape in space". Pp. 90* *"Suggested activities for graphic art: make posters to publicise places of interests in Singapore, design posters in connection with national campaigns* *To encourage pupils to be more aware of the places of interest in Singapore". Pp. 94*
2002	**Aim of the art and crafts syllabus for primary school** *"Framework* *The aims of the syllabus are achieved through the framework of seeing, making and appreciating. The framework ensures that pupils are provided with opportunities to observe their environment, generate ideas, create artworks and value the role of art in society". Pp. 6*

	"Seeing: seeing art involves observing, enquiring and reflecting about the environment. Learning takes place when pupils respond to and make connections between the environment and their experiences". Pp. 6 **Aim of the art lessons for primary 1 to 4** *"Seeing: have a lively curiosity about things, have an increased sensory awareness of nature, objects and artworks around them, gather simple visual information and organise visual information". Pp. 7*
2009	**Aim of the art and crafts syllabus for primary school** *"Develop sensory awareness and imagination". Pp. 3* *"Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks. This heightens students' sensory awareness, arouses curiosity and encourages imagination and generation of ideas". Pp. 4* *"Learning outcome from primary 1 to 2* *Seeing: identify simple visual qualities in what they see around them. Be curious about what they see". Pp. 5* *"Learning outcome from primary 5 to 6* *Seeing: make informed links between the use of visual qualities and intentions. Get ideas for their artmaking from observing visuals and the world around them". Pp. 5*

Year	Identified theme: **EXPLORATION**
1971	**Aim of the art lessons for primary 1 and 2** *"Needlework* *To explore and exploit simple stitchery in creative work". Pp. 5* *"Paper craft* *To explore into the possibilities of the various types of paper". Pp. 5* *"Weaving* *To understand the possibilities and limitation in woven patterns and pictures". Pp. 6*
1983	**Aim of the art and crafts syllabus for primary 1 to 3** *"Aims and objectives* *To provide an opportunity for children to explore their environment and through the design and other related art activities to enrich their sensory and visual experiences". Pp. 3* **Aim of the art lessons for primary 1** *"Finger painting* *Teachers are advised to try out the technique and understand the possibilities and limitations of the medium". Pp. 6* *"Design* *To enrich children's visual experience through the various exploration activities.* *"General approach should be on a discovery and exploratory basis. Teachers are advised to plan their activities of the 3 stages in exploration, discovery and awareness". Pp. 9* *"Suggested activities on lines* *Teachers should encourage children to attempt the various ways of making lines". Pp. 10* *"Objects found in nature* *Children should be encouraged to explore, to study and to record what they have observed". Pp. 16* **Aim of the art lessons for primary 2** *"Picture making with scraps* *To explore the possibility and potential of scrap materials for pictorial composition". Pp. 19* *"3-D activities* *Study the materials collected and explore the possibility of utilising them for the making of simple toys". Pp. 20*

	"Suggested activities for pattern making. – to enable children to explore the possibilities of printing with vegetable..."Pp. 22 **Aim of the art and crafts syllabus for primary 4, 5 and 6** *"To provide an opportunity for children to explore their environment and through the design and other related art activities to enrich their sensory and visual experiences". Pp. 3* **Aim of the art lessons for primary 4** *"Basic drawing* *To encourage children to explore a variety of drawing media for familiarity and confidence in use". Pp. 5* *"Encourage them to explore with individual medias". Pp. 6* *"Drawing and painting based on the given theme: My neighbourhood* *Allow children to experiment with and explore materials, to experience for themselves the joys, frustrations, problem solving processes, successes and failures of experimentation". Pp. 6* *"Picture making with scraps based on the given theme: appliqué, collage, paper mosaic, montage* *Explore the tactile and emotional relationships". Pp. 7* *"Foster vocabulary extension through discussion when children explore materials". Pp, 7* *"Design: exploring the elements of design e.g. Line, shape, space, colour, value, texture". Pp. 9* *"Paper craft* *To explore the possibilities of various types of paper". Pp. 16* **Aim of the art lessons for primary 5** *"3-D activities* *Encourage children to try out different materials for the models". Pp. 24* *"Modelling and sculpting* *To encourage children to explore and experiment with various media in modelling and sculpting". Pp. 25* *"Construction (Assemblage)* *Give them many exploratory activities in building and balancing.* *Encourage children to try out different materials..." Pp. 26* *"Design: exploring the elements of design e.g. Line, shape, colour, pattern and texture". Pp 27*

	"Suggested activities for pattern *To explore, experiment and discover numerous ways of elaborating simple patterns by using a counter change scheme". Pp. 28* **Aim of the art lessons for primary 6** *"Construction (Assemblage)* *To encourage children to explore and experiment with the different types of materials".* *"Explore shapes by bending, snapping & curving".* *"Explore with boxes for abstract placement". Pp. 43* *"Design: exploring the elements of design, monoprints, lino printing". Pp. 44*
1986	**Aim of art and crafts syllabus for primary 7 and 8** "*The aims and objectives of the P7E and P8E art and crafts syllabuses are as follows;* *To provide an opportunity for pupils to explore their physical environment and to enrich their visual and tactile experience through drawing and painting, design, sculpture and other related art activities.* **Aim of the art lessons for primary 7 and 8** *"To provide an opportunity for pupils to explore their physical environment and to enrich their visual and tactile experience through drawing and painting, design, sculpture and other related art activities". Pp. 5* *"To explore their physical environment and to enrich their visual and tactile experience through drawing and painting, design, sculpture and other related art activities". Pp.3* *"Construction (Assemblage)* *To provide opportunities for exploration of 3-D shapes and forms". Pp. 13* *"Design* *Exploring the elements of design".* *"Encourage pupils to explore and experiment with various visual elements". Pp. 15* *"Design for textile costume jewellery* *To encourage pupils to be exploratory in their approach to art work".* *"To provide pupils with opportunities to develop manipulative skills...* *Develop an awareness of symbols, motifs, and patt*erns... "pp. 19 *"Thread and textiles* *To encourage pupils to explore materials and threads for tactile qualities". Pp.24*

	"Metal tooling *To explore and create interesting shapes, patterns and textures through metal tooling". Pp. 26*
1992	**Aim of the art and crafts syllabus for primary 1 to 6** *"Aims and objectives* *To provide an opportunity for pupils to explore the visual world through a variety of art related activities". Pp. 17* **Aim of the art lessons for primary 1** *"Print making* *Try out first by exploring and experimenting with different materials and colours for printing". Pp. 19* "Design *To enrich pupil's visual experience through the various exploratory activities.* *The general approach should be based on discovery and exploration.* *All activities should be planned to facilitate the development of the 3 stages in exploration, discovery, and awareness.* *Encourage pupils to explore the various ways of making designs and help them to realise their potential with materials used". Pp. 21* **Aim of the art lessons for primary 2** *"Print making* *Encourage pupils to explore the different shapes and textures of materials to make prints". Pp. 35* *"Pattern making* *To enable pupils to explore the possibilities of printing with vegetables and/or scrap materials...* *Pupils should be encouraged to explore the various possibilities of pattern arrangement in print making". Pp. 39* *"Objects found in nature* *Pupils should be encouraged to explore study and record what they have observed". Pp. 43* **Aim of the art lessons for primary 3** *"Design* *The exploration of line, shape, pattern, texture and colour.* *To explore the qualities of lines made by various brushes and other implements.* *The general approach should be based on discovery and exploration.*

	Plan the activities to facilitate the development of the following three stages: Exploration, discovery, awareness". Pp. 54 *"Suggested activities for pattern: marbling on starch* *Pupils should be encouraged to explore the possibility of producing rhythmic lines to form a design by using a stick or an improvised comb". Pp. 57* *"Design in nature* *Pupils should be encouraged to explore study and record their observation". Pp. 63* **Aim of the art lessons for primary 4** *"Design: explore the elements of design...* *Encourage pupils to explore and experiment with different materials to make lines and to discover the different characters of the lines produced". Pp. 74* *"Papercraft* *To explore the possibilities of utilising various types of paper". Pp. 77* **Aim of the art lessons for primary 5** *"Picture making using a variety of media and techniques: appliqué, collage, paper mosaic, wax resist.* *To explore and experiment with different materials and media". Pp. 88* *"Construction (Assemblage)* *Allow pupils to explore and experiment with different ways of building using a variety of materials.* *Given pupils sufficient exploratory activities to encourage a better understanding of the problems encountered in the construction of their work". Pp. 91* *"Design* *Exploring the elements of design, e.g. line and shape, colour, pattern, texture and tone". Pp 92* *"Suggested activities for pattern: investigate patterns in natural structures, alternate light and dark shapes to make patterns, mosaic* *To explore, experiment and discover numerous ways of elaborating simple patterns by using a counter-change scheme". Pp. 93* **Aim of the art lessons for primary 6** *"Picture making* *Allow pupils to experiment with and explore materials..."Pp. 105* *"Combining media with technique: appliqué, collage...* *To explore and experiment with different materials and media". Pp. 107*

	"Construction (Assemblage) *To encourage pupils to explore and experiment with the different type of materials used in the construction of their work.* *Let pupils explore and experiment with the various ways of building with different materials.* *Give pupils sufficient exploratory activities in the construction of their work". Pp. 110*
1998	**Aim of the art and crafts syllabus for primary school** *"Pupils are encouraged to explore experiment, understand and appreciate the aesthetic values of natural and man-made objects around them.* *Pupils can also explore and experiment fully their own ideas as well as expand their scope of knowledge through available IT".*
2002	**Aim of the art and crafts syllabus for primary school** *"Making: generate ideas with given themes, explore different ways of using art materials, acquire basic competence in handling 2D, 3D and electronic media, create artworks that demonstrate a basic understanding of art elements, convey ideas and feelings through their artworks".* *"Learning outcomes for primary 5 to 6 (2002 art and crafts syllabus) pupils* *Making: generate ideas with given theme, explore and use art materials, acquire basic competence in handling, 2D, 3D and electronic media, create artworks that demonstrate a basic understanding of art elements and principles of design, communicate ideas and feelings through their artworks".* *"Teaching and learning approach* *The approach centres on the three processes of exploration, expression and evaluation". Pp. 13*
2009	**Aim of the art and crafts syllabus for primary school** *"Objectives of the primary and lower secondary art syllabus* *Develop visual inquiry skills to discover and explore their surroundings". Pp. 3* *"Expressing: In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation". Pp.4*

	“Learning outcome from primary 3 to 4 *Expressing: share ideas and experiences in artworks and through artmaking, explore and experiment different ways to use art materials and media.* *Appreciating: take pride in their own artmaking. Discuss artworks using basic art vocabulary”. Pp. 5*

Year	Identified theme: **ART APPRECIATION**
1959	**Aim of the art and crafts syllabus for primary school** *"To these general aims must be added the more immediate classroom aims of-* *To develop an understanding of the principles of pictorial construction and design (both in the flat and the "round") and so lead to a wider appreciation of art in its various forms".*
1961	**Aim of the art lessons for primary 1** *"Art appreciation* *An essential part of artistic growth. As children progress in art the teacher should occasionally promote discussion designed to exercise their minds in the appreciation of the artistic lanes, etc. Discovered by them". Pp. 8* **Aim of the art lessons for primary 2** *"Art appreciation* *An essential part of artistic growth. As children progress in art the teacher should occasionally promote discussion designed to exercise their minds in the appreciation of the artistic lanes, etc. Discovered by them". Pp. 10* **Aim of the art lessons for primary 3** *"Art appreciation* *An essential part of artistic growth. As children progress in art the teacher should occasionally promote discussion designed to exercise their minds in the appreciation of the artistic lanes, etc. Discovered by them". Pp. 13* **Aim of the art lessons for primary 4** *"Art appreciation* *design in everyday life; main accent on classroom layout, extending to an interest in the school, the garden and so on".* **Aim of the art lessons for primary 5** *"Art appreciation* *An essential part of artistic growth. As children progress in art the teacher should occasionally promote discussion designed to exercise their minds in the appreciation of the artistic lanes, etc. Discovered by them". Pp. 21*
1971	**Aim of the art lessons for primary 1 and 2** *"Design and pattern activities* *To increase sensitivity to and appreciation of rhythm". Pp. 3* **Aim of the art lessons for primary 3 and 4** *"Basketry* *Inculcating in children awareness and an appreciation of woven three dimensional patterns and rhythm". Pp. 2* *"Coconut craft* *Encourage an appreciation of local materials". Pp. 3*

1983	**Aim of the art lessons for primary 1and 2** *"Art appreciation: painting/drawing(own drawings)* *To inculcate a sense of appreciation* *Painting/drawing (other children's works)* *To inculcate a sense of appreciation of other children's work.* *Craft work* *To appreciate craft work by fellow pupils". Pp. 15* *"Local artists-at least one artist to be introduced* *To introduce a local artist and his work to children* *To inculcate a love and respect for our local artists". Pp. 16* *"Visit to art exhibition* *To provide an opportunity for children to appreciate art work done by children of other schools". Pp. 17* **Aim of the art lessons for primary 3** *"Art appreciation: painting and drawing* *To encourage children to appreciate their own work as well as other children's work.* *To develop a right attitude towards the appreciation of art work done by others.* *To appreciate craft work done by other children". Pp. 38* **Aim of the art and crafts syllabus for primary 4, 5 and 6** *"To provide an environment for children to appreciate and understand the aesthetic values of the man-made and natural objects in their daily life and to inculcate an enquiring attitude towards art". Pp. 3* **Aim of the art lessons for primary 4** *"Handicrafts: basketry* *To inculcate in children an awareness and an appreciation of woven three dimensional patterns and rhythms.* *Train children to appreciate the beauty of a well woven basket". Pp. 15* *"Other children's works* *To train children to develop the right attitude towards the appreciation of art work done by other children". Pp. 19* *"Other children's works* *To train children to develop the right attitude towards the appreciation of art work done by other children". Pp. 20*

	Aim of the art lessons for primary 5 *"Art appreciation: children's work* *To learn to appreciate children's own paintings and drawing". Pp. 35* **Aim of the art lessons for primary 6** ***Repeat from primary 4 and 5***
1986	**Aim of the art and crafts syllabus for primary 7 and 8** *"The aims and objectives of the P7E and P8E art and crafts syllabuses are as follows;* *To guide pupils in an understanding and appreciation of the aesthetic values of the man-made and natural objects in their daily life". Pp. 5* **Aim of the art lessons for primary 7 and 8** *"Art appreciation* *Art appreciation is on-going and should tie in with the various activities so that it is a meaningful exercise. At the end of each group of activities include an art appreciation section following this format; discussion, demonstration and display". Pp. 9*
1992	**Aim of the art and crafts syllabus for primary 1 to 6** *"Aims and objectives* *To guide pupils in an understanding and appreciation of the aesthetic values of man-made and natural objects in their daily". Pp. 17* **Aim of the art lessons for primary 1** *"Art appreciation: pupil's work; drawing/painting* *To inculcate a sense of appreciation of pupil's drawings/paintings". Pp. 26* *"Other pupil's work* *To inculcate a sense of appreciation of other pupil's work.* *To develop a right attitude to art work".Pp. 26* *"Craft work* *To appreciate craft work produced by pupils of the same class and those of other classes". Pp. 27* *"Objects found in nature* *To appreciate the beauty of natural objects". Pp. 28* *"Visits to art exhibitions* *To provide an opportunity for pupils to appreciate art work produced by pupils from other schools as well as artists, both locally and internationally". Pp. 29* **Aim of the art lessons for primary 2** *"Sculpture: figurative and otherwise* *To develop an appreciation of form and shape". Pp. 37*

	"Exploring textures *To appreciate found textures in natural and man-made forms". Pp. 39* *"Art appreciation: pupil's work* *To develop pupil's aesthetic sensitivity through the appreciation of their own art work. To inculcate a sense of appreciation". Pp. 42* *"Other pupil's work* *To develop the right attitude towards the appreciation of art work of other pupils". Pp.42* *"Craft work* *To appreciate craft work produced by other pupils". Pp. 42* *"Objects found in nature* *To appreciate the beauty of nature". Pp. 43* *"Local artists* *To inculcate an understanding and respect for local artists and their works". Pp. 45* **Aim of the art lessons for primary 3** *"Art appreciation: pupil's work* *To develop pupil's aesthetic sensitivity of their own art work. To inculcate a sense of appreciation.* *To develop the right attitude towards the appreciation of art work". Pp. 61* *"Other pupil's work* *To develop the right attitude towards the appreciation of art work produced by others". Pp. 61* *"Design in nature* *To appreciate the beauty of natural objects". Pp. 63* *"Visit to public parks* *To provide an opportunity for pupils to enjoy the natural environment.* *To appreciate the beauty". Pp. 64* *"Visits to art exhibition* *To appreciate the art work produced by local artists". Pp. 65* **Aim of the art lessons for primary 4** *"Visits to art exhibition* *To appreciate the art work produced by local artists". Pp. 65* *"Group activities project: mural* *To appreciate the visual impact of the mural as part of the school environment". Pp. 72*

	"Suggested activities for shapes *To appreciate the variety of shapes found in the neighbourhood". Pp. 75* *"Other pupil's work* *To develop within the pupils the correct attitude towards the appreciation of art work produced by other children". Pp. 79* *"Artists' work* *To encourage pupils to appreciate well known artists' work". Pp. 80* *"Design in nature* *To appreciate the aesthetic qualities of natural specimens at close quarters". Pp. 80* **Aim of the art lessons for primary 5** *"To teach pupils to appreciate the various aesthetic qualities of objects in the environment". Pp 92* *"Batik craft/tie and dye* *To appreciate the characteristics of the traditional crafts of Asia". Pp. 95* *"Stitchery, embroidery and needlework* *To help pupils to appreciate stitchery, embroidery and needlework in everyday life". Pp. 96* *"Art appreciation: pupil's work; drawing and painting* *To appreciate pupil's own drawings and paintings.* *Other pupil's work* *Craft work* *To further develop observational* skills through the appreciation of pupil's craft work". Pp. 98 *"Artists' work* *To encourage pupils to appreciate well-known artists' work". Pp. 98* *"A visit to the national museum to study our national artefacts.* *To help pupils increase their understanding and appreciation of the museum's collection of our national artefacts.* *To develop an understanding and appreciation of art work by local and foreign artists". Pp. 100* *"Study of the architecture of public buildings* *To learn to identify and appreciate the different shapes and forms of public buildings". Pp. 100*

	Aim of the art lessons for primary 6 *"Chinese painting: combining media with technique: appliqué, collage...* *To provide the kinds of experience that increase visual and tactile sensitivity". Pp. 107* *"Suggested activities for graphic art: design posters for international events* *To appreciate good poster design using simple, relevant and effective illustrations". Pp. 112* *"Art appreciation: pupil's work; drawing and painting* *To learn to appreciate pupil's own drawing and paintings.* *Other pupil's work* *To promote verbal expression through appreciation of other children's work.* *Craft work* *To help develop perception through the appreciation of other children's craft work". Pp. 118*
1998	**Aim of the art and crafts syllabus for primary school** *"The primary art and crafts syllabus aims to provide pupils with a broad-based art education and to develop in them an inquiring attitude towards life. Pupils are encouraged to explore experiment, understand and appreciate the aesthetic values of natural and man-made objects around them".*
2002	**Aim of the art and crafts syllabus for primary school** *"Develop pupil's ability to see, make and appreciate art.* *Set a good foundation for the learning of art in secondary schools.* *Instil in pupils a life-long interest in art". Pp. 6* *"Appreciating: in appreciating art, pupils learn to use appropriate art vocabulary to talk about their own and others' artworks. In the process, they will understand and value the role of art in society". Pp. 6* *"Appreciating: enjoy and acquire positive attitude towards art activities, talk about art using basic art vocabulary, appreciate local art as part of our history and cultural heritage, show pride in local art". Pp. 7* *"Appreciating: enjoy and enquire positive attitude towards art activities, develop confidence in articulating about their own and others' artworks, appreciate local art as part of our history and cultural heritage, respect others' ideas through recognising diversity in art, show pride in local art". Pp. 8*
2009	**Aim of the art and crafts syllabus for primary school** *"Framework* *The three behavioural domains of seeing, expressing and appreciating take into consideration the cognitive, affective and psychomotor dimensions that students are involved in when learning art".*

	"Appreciating: In appreciating art, our students acquire skills and use appropriate art vocabulary to discuss and interpret artworks. They understand why and how artworks are made and value art in their lives and society. This heightens students' aesthetics and cultural awareness and raises the value of art among our students". Pp. 4 *"Appreciating: take pride in their own artmaking and respect others' artworks. Evaluate artworks using art vocabulary". Pp. 5 (Pri 5 and 6)*

Year	Identified theme: **PERSONAL/CREATIVE EXPERIENCE**
1971	**Aim of the art and crafts syllabus for primary 1 and 2** *"It is the responsibility of the teacher to surround the child with the atmosphere and environment which will provide him the richest possible experience; an environment which will arouse the child's interests and curiosity, stir his imagination and stimulate his fantasy and incite him into creative activity". Pp. 1.* **Aim of the art lessons for primary 1 and 2** *"Pictorial work: imaginative composition based on personal experiences of children.* *To give opportunities to children to experiment in a variety of media in picture-making.* *To encourage free personal expression through pictures, which should be related to the normal experience and environment of children". Pp. 1* *"Drawing and painting* *To express a personal idea with an art material that makes rapid expression possible". Pp.2* *"Modelling* *To give children the experience of modelling in a soft medium". Pp.9* **Aim of the art lessons for primary 3 and 4** *"Coconut craft* *To encourage creativity in children to make simple articles". Pp. 3* *"Modelling* *To give children the experience of modelling in a plastic medium". Pp. 4* *"Paper craft* *To give children experience of modelling with paper". Pp. 5* *"Puppetry* *To satisfy children's innate desire for play activity". Pp. 5*
1983	**Aim of the art and crafts syllabus for primary 1, 2 and 3** *"To satisfy children's play instincts and channel their natural destructive tendencies towards constructive and creative work through involvement in 3-dimensional activities and handicrafts". Pp.3* **Aim of the art lessons for primary 1** *"Picture making* *To provide children with opportunity to express themselves broadly and freely with painting materials they can handle". Pp. 5*

	"3-D activities *To encourage creativity in children to make simple toys from scraps". Pp. 7* *"Model-making based on themes* *To encourage children to create interesting models using scrap materials". Pp. 8* *"Paper bag puppets* *To provide children with the opportunity to express themselves through simple puppets making". Pp. 8* **Aim of the art lessons for primary 2** *"Drawing/painting* *To allow children to experience boldly and freely with painting materials which they are familiar with". Pp. 18* *"Sculpture and figures based on themes* *To provide children opportunity to experience* tactile *quality". Pp. 20* *"Handicrafts: glove puppets* *To provide opportunity for children to express their thoughts, ideas and feelings". Pp. 23* **Aim of the art lessons for primary 4** *"Drawing and painting based on the given theme: My neighbourhood* *Emphasise bold interpretation and free expression". Pp.6* *"3-D activities: model making; buildings in my neighbourhood, the schools and its environment* *To give children the opportunity to express themselves in three-dimensional forms". Pp. 8* *"Handicrafts: basketry* *To encourage children to be creative and decorative through basketry work. Allow children to tryout various materials for basket weaving". Pp. 15* *"Coconut craft* *To encourage creativity in children through the making of simple articles". Pp. 15* *"Puppetry* *To satisfy children's innate desire for play activity.* *To afford children the opportunity to express their thoughts, ideas and feelings". Pp. 16 and 17*

	Aim of the art lessons for primary 5 *"Diorama* *To provide opportunity for children to express themselves through a combination of 2-D and 3-D activities". Pp. 26* *"Wayang Kulit* *To satisfy children's innate desire to express themselves". Pp. 33* *"Doll making* *To encourage creativity in children through the making of simple toys from scrap materials". Pp. 33* **Aim of the art lessons for primary 6** *"Modelling and sculpting: South East Asian* *To afford children the opportunity to interpret their visual and tactile impressions of SEA people". Pp. 42* *"Design: exploring the elements of design, monoprints, lino printing* *To encourage creative development through individuality in printing". Pp. 44* *"Suggested activities using design for handicrafts: printing on plain cotton fabrics, printing on paper for coverings* *To satisfy children's innate desire to make patterns". Pp. 45* *"To build and create toys out of scrap materials". Pp. 48* *"Doll making* *To encourage creativity in children through the making of simple dolls from scrap materials". Pp. 50*
1986	**Aim of the art lessons for primary 7 and 8** *"Printmaking* *To encourage individual creative development through printmaking". Pp. 20* *"Coconut craft* *To encourage creativity through the making of articles with coconut shells..." Pp. 25*
1992	**Aim of the art lessons for primary 1** *"Picture making with scrap materials: appliqué and collage* *To enrich pupil's experience in pictorial composition through the handling of new materials". Pp. 18* *"3-D activities: toy making using scrap materials* *To encourage creativity in pupils to make simple toys from scrap materials". Pp. 20* *"Paper bag puppets* *To provide pupils with the opportunity to express themselves through simple puppet making". Pp. 25*

	Aim of the art lessons for primary 2 *"Suggested activities: drawing and painting* *To allow pupils to express themselves boldly and freely with familiar painting materials". Pp. 34* *"Picture making with scrap material* *To enrich pupil's experience in pictorial composition through the handling of new materials". Pp. 35* *"To provide experience for pupils to work in 3D forms". Pp. 35* *"3-D activities: model making based on a theme* *To encourage creativity in pupils to make simple models from scrap materials". Pp. 37* *"Handicrafts: glove puppets* *To introduce a medium through which pupils may express themselves more easily". Pp. 40* **Aim of the art lessons for primary 3** *"Picture making: suggested activities; drawing/painting* *Emphasise bold interpretation and free expression". Pp. 50* *"Diorama* *To provide an opportunity for pupils to express themselves through a combination of 2-D and 3-D forms". Pp. 53* *"Handicrafts: puppetry* *To give pupils an opportunity to create a character associated with stories they have heard.* *To satisfy pupil's innate desire for dramatisation". Pp. 58* **Aim of the art lessons for primary 4** *"3-D activities: model making* *To give pupils the opportunity to express themselves in three-dimensional forms.* *To encourage pupils to create interesting models using scrap material". Pp. 73* *"Macrame* *To encourage pupils to be creative through macramé work". Pp. 78* *"Doll making* *To encourage pupils to be creative through the making of simple dolls". Pp. 78*

	Aim of the art lessons for primary 5 *"Wayang kulit- shadow puppets based on characters of national themes* *To satisfy pupils innate desire to express themselves".* *Pp. 96* **Aim of the art lessons for primary 6** *"Picture making* *Emphasise bold interpretation and free expression; help pupils to develop certain skill e.g., the blending and mixing of colour, increasing their powers of observation and paying particular attention to detail in their paintings". Pp. 105* *"Design* *To encourage creative development through stencil printing". Pp. 111* *"Suggested activities using design for handicrafts; printing on paper, printing on fabric...* *To satisfy pupils' innate desire to make patterns". Pp.112* *"Puppetry* *To afford pupils the opportunity to express their thoughts, ideas, and feelings". Pp. 116*
2002	**Aim of the art and crafts syllabus for primary school** *"Framework* *The framework ensures that pupils are provided with opportunities to observe their environment, generate ideas, create artworks and value the role of art in society". Pp. 6* *"Teaching and learning approach* *The approach centres on the three processes of exploration, expression and evaluation". Pp. 13*
2009	**Aim of the art and crafts syllabus for primary school** *"Create artworks to share their ideas, thoughts and feelings". Pp. 3* *"Framework* *The objectives of the syllabus are achieved through the framework of seeing, expressing and appreciating.* *The three behavioural domains of seeing, expressing and appreciating..." Pp. 4*

Year	Identified theme: **EXPERIMENTATION**
1961	**Aim of the art and crafts syllabus for primary school** *"Within the broad framework of this syllabus, it is possible to use the (various national cultural art forms as means of expression). Freedom for experiment is encouraged". Pp. 2.* **Aim of the art lessons for primary 4** *"Toy and model making – encourage inventiveness and initiatives and experiments with materials". Pp. 16* **Aim of the art lessons for primary 6** *"Picture making* *Some experiment in combination of media-water-colour painting with wax, crayon drawing, etc. To produce textural effects". Pp. 22*
1971	**Aim of the art lessons for primary 1 and 2** *"Drawing and painting* *To encourage experimentation with colour". Pp. 2* *"Design and pattern activities* *To teach and encourage children to experiment with patterns in a variety of media". Pp. 3* **Aim of the art lessons for primary 3 and 4** *"Design activities* *To teach and encourage children to experiment with pattern in a variety of media". Pp. 3* *"Picture making* *To give opportunities to children to experiment in a variety of media in picture making". Pp. 5* *"Toy and model making* *Have courage in experimentation. Pp. 6* *"Weaving* *To understand the possibilities and limitation in woven patterns and pictures". Pp. 6*
1983	**Aim of the art lessons for primary 1** *"Suggested activities on lines* *Teachers should encourage children to attempt the various ways of making lines". Pp. 10* **Aim of the art lessons for primary 4** *"Allow children to experiment with and explore materials, to experience for themselves the joys, frustrations, problem solving processes, successes and failures of experimentation". Pp. 6*

	"Modelling and sculpting: form of nature and workers *To encourage children to develop new ideas and vary their mode of expression, experimentation and inventing as they go". Pp. 9* *"Suggested activities for patterns: relief printing, transparent paper cut-out techniques and patterns in paper* *To experiment with pattern in a variety of media.* *Provide children with scope for experimenting with patterns in a variety of media". Pp. 12* *"Doll making* *Allow children to experiment with different fabric". Pp. 17* **Aim of the art lessons for primary 5** *"Picture making* *To explore and experiment with the different materials and media". Pp. 23* *"Modelling and sculpting* *To encourage children to explore and experiment with various media in modelling and sculpting". Pp. 25* *"Construction (Assemblage)* *Let children explore and experiment with the different ways of building with boxes and other materials". Pp. 26* "Suggested activities for pattern To explore, experiment and discover numerous ways of elaborating simple patterns by using a counter change scheme". Pp. 28 *"Craft work* *To appreciate the improvisation of and experimentation with materials in the making of objects that represents ideas, places of things". Pp. 35* **Aim of the art lessons for primary 6** *"Decoration for dramatic and other productions* *Encourage children to improvise and work experimentally with the different materials and techniques". Pp. 41* *"Construction (Assemblage)* *To encourage children to explore and experiment with the different types of materials". Pp. 43* *"Suggested activities using design for handicrafts: printing on plain cotton fabrics, printing on paper for coverings* *To teach children to experiment with patterns in a variety of media for different purposes.* *Encourage children to cultivate an experimental attitude with regard to media" Pp. 45*

	"Doll making *Experiment with and explore materials to experience for yourself the difficulties in making the different types of dolls and their costumes". Pp. 50*
1986	**Aim of the art lessons for primary 7 and 8** *"Painting-colour exercises* *To experiment with colours". Pp. 7* *"Design: exploring the elements of design* *Encourage pupils to explore and experiment with various visual elements using a variety of materials and tools". Pp. 15* *"Printmaking* *To provide pupils with the opportunities to investigate and experiment with basic printmaking tools and media". Pp. 20* *"Metal tooling* *To develop pupil's manipulative skills in tooling". Pp. 26*
1992	**Aim of the art lessons for primary 1** *"Print making* *Try out first by exploring and experimenting with different materials and colours for printing". Pp. 19* *"Paper bag puppets* *Encourage experimentation with paper for 3-D effects". Pp. 25* **Aim of the art lessons for primary 2** *"Suggested activities: drawing and painting* *To encourage pupils to experiment with the use of different parts of their hands to form images". Pp. 34* **Aim of the art lessons for primary 4** "*Design: explore the elements of design...* *Encourage pupils to explore and experiment with different materials to make lines and to discover the different characters of the lines produced". Pp. 74* *"Handicrafts: suggested activities: basketry and simple decoration* *Allow pupils to experiment with various materials for basket weaving". Pp. 76* **Aim of the art lessons for primary 5** *"Picture making: suggested activities: drawing and painting* *Allow pupils to experiment with and explore materials, to experience for themselves the joys, frustrations, problem solving processes, as well as successes and failures of experimentation". Pp. 86* *"Picture making using a variety of media and techniques: appliqué, collage, paper mosaic, wax resist* *To explore and experiment with different materials and media". Pp. 88*

	"Construction/assemblage *Allow pupils to explore and experiment with different ways of building using a variety of materials". Pp. 91* *"Suggested activities for pattern; investigate patterns in natural structures, alternate light and dark shapes to make patterns, mosaic* *To explore, experiment and discover numerous ways of elaborating simple patterns by using a counter-change scheme". Pp. 93* **Aim of the art lessons for primary 6** *"Picture making* *Allow pupils to experiment with and explore materials..."Pp. 105* *"Combining media with technique: appliqué, collage...* *To explore and experiment with different materials and media". Pp. 107* *"Construction/assemblage* *Let pupils explore and experiment with the various ways of building with different materials". Pp. 110* *"Design* *To provide pupils enjoyment and excitement with a variety of discovering ...* *To experiment printing from lino block". Pp. 111* *"Suggested activities using design for handicrafts: printing on paper, printing on fabric...* *To teach pupils to experiment with patterns using various materials to produce articles for different purposes* *Encourage pupils to cultivate an experimental attitude with regard to their chosen activity". Pp. 112* *Doll making* "Experiment and explore with different types of materials in the making of dolls and their costumes". Pp. 116
1998	**Aim of the art and crafts syllabus for primary school** *"The primary art and crafts syllabus aims to provide pupils with a broad-based art education and to develop in them an inquiring attitude towards life. Pupils are encouraged to explore experiment, understand and appreciate the aesthetic values of natural and man-made objects around them.* *Pupils can also explore and experiment fully their own ideas as well as expand their scope of knowledge through available IT".*

2002	**Aim of the art and crafts syllabus for primary school** "*Making: in making art, pupils generate and express ideas through the creation of artworks based on given themes using a variety of art media". Pp. 6*
2009	**Aim of the art and crafts syllabus for primary school** *"Objectives of the primary and lower secondary art syllabus* *Cultivate a spirit of innovation and experimentation". Pp. 3* *"Framework* *Expressing: In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation". Pp. 4* *"Learning outcome from primary 3 to 4* *Expressing: share ideas and experiences in artworks and through artmaking, explore and experiment different ways to use art materials and media". Pp. 5*

Year	Identified theme: **OBSERVATION**
1959	**Aim of the art and crafts syllabus for primary school** *"To these general aims must be added the more immediate classroom aims of-* *a. Intelligent observation and record of observation in clear pictorial statements".* **Aim of the art lessons for primary 6** *"Topic for design activities* *Excursion to study design forms and decorative traditions of peoples-as in museums, exhibitions, etc. Pupils should observe, make small sketch notes". Pp. 15*
1971	**Aim of the art lessons for primary 3 and 4** *"Shell craft* *A training in observation and appreciation of the shape, form and natural colour of sea shells, corals and sea creatures.* *Helping children to observe and study the structure of shell formation". Pp. 5*
1983	**Aim of the art lessons for primary 1** *"Model-making based on themes* *To provide opportunity for children to interpret their observations and perceptions through visual forms". Pp. 8* *"Collecting objects of different shapes* *To observe and record shapes found in nature and the environment". Pp. 10* *"Objects found in nature* *Children should be encouraged to explore, to study and to record what they have observed". Pp. 16* **Aim of the art lessons for primary 3** *"Visits to public parks* *To provide an opportunity for children to study the planning of a part". Pp. 38* **Aim of the art lessons for primary 4** *"Picture making: suggested topics; my neighbourhood-special landmarks, people at work, people, festivals, and handicrafts practised* *The non-movable forms are the static items which are man-made, e.g. Landmarks like the police station, market, sports, complex, community centre, religious building, etc. Try to heighten the children's observational awareness by discussing the external as well as the internal feature of a building". Pp. 5* *"Design: exploring the elements of design e.g. Line, shape, space, colour, value, texture* *Ask children to note the different kinds of shapes as well as their different arrangements". Pp. 11*

	Graphic map of a neighbourhood in Singapore with graphic symbols *"Encourage them to identify their own neighbourhood and make an enlarged map of it". Pp 12* *"Shell craft* *To provide training in observation and appreciation of the shape, form, texture and natural colour of sea shells, corals and other sea creatures". Pp. 16* *"Doll making* *To provide training in observation and appreciation of the different designs and textures of fabrics". Pp. 17* "Art appreciation: children's works To encourage children to observe, discuss and appreciate their own work". Pp. 18 *Encourage children to observe the different colours, shapes, textures, lines, techniques, skills and equipment used". Pp. 19* *Train children to observe with their eyes, learn to listen, learn how things feel, learn about things through their sense of smell". Pp. 20* **Aim of the art lessons for primary 5** *"Design: exploring the elements of design e.g. Line, shape, colour, pattern and texture* *To observe and discover the structure of the shapes holding the picture together". Pp. 28* *"Suggested activities for pattern: investigate pattern in natural structures, alternate light and dark shapes to make pattern* *To find out more about pattern by looking at the structure of natural forms". Pp. 28* *"Art appreciation: children's work* *To develop children's powers of observation and expression". Pp. 35* *"Craft work* *To develop keen observation through the appreciation of children's craft work". Pp. 35* *"What to look for in the Chinese and Japanese gardens* *To examine with hand, eye and ear the parts of the immediate environment that are both natural and man-made.* *To observe the typical characteristic features of the things found in the Chinese and Japanese gardens". Pp. 37*

	Aim of the art lessons for primary 6 *"Drawing and painting based on the theme "Our Wonderful World" from observation, memory imagination* *Help to develop children's skills in analyzing, blending colour, contrasting, detailing and observing". Pp. 40* *"Projects for group activities: mural or large panel* *Make observation of various environments..." Pp. 40*
1986	**Aim of the art lessons for primary 7 and 8** *"Activities-2; outdoor sketching of nature and surrounding* *Encourage pupils to record in their sketch books observational drawing of a selected part of a landscape or detailed study of single element in a landscape". Pp. 6* *"Painting-Colour exercises* *To develop sensitivity to colours through looking and comparing, mixing and matching". Pp. 7* *"Activities -3; painting from still life...* *To provide training in close-range observation". Pp. 8* *"Design: exploring the elements of design* *Encourage pupils to collect, classify and study information pertaining to the natural and man-made using a variety of materials and tools". Pp. 15* *"Forms and constructions; natural form, man-made form and packaging design* *Allow pupils to have frequent experience in finding, touching, holding and describing natural forms found in the school surroundings". Pp. 16* *"Environmental studies* *Observe human influences on the natural environment.* *Observe design in nature and its influence on design in works of art.* *Observe concepts of art that occur in other areas of human creativity; music and dance etc". Pp. 18*
1992	**Aim of the art lessons for primary 2** *"Exploring textures* *Encourage pupils to observe the texture found in man-made or natural forms". Pp. 39* **Aim of the art lessons for primary 3** *"Flicking and splattering of colours, texture produced by printing with found objects* *To observe textures produced by printing with objects.*

	To study the characteristics of texture produced by printing with objects". Pp. 57 *"Simple kites* *To study various shapes and designs of kites that are available in Singapore". Pp. 59* *"Visit to public parks* *Pupils to be encouraged to record what they see during the visit in words or in pictures". Pp. 64* **Aim of the art lessons for primary 4** *"Doll making* *To provide training in observation as well as an appreciation of the different designs and textures in the production of fabrics". Pp. 78* *"Art appreciation: pupil's work; drawing and painting* *To encourage pupils to observe and criticise their own work". Pp. 79* *"Craft work* *To observe, discuss and appreciate pupil's own craft work and those of others". Pp. 79* *"Exploring the neighbourhood for gardens, parks, and works of art* *Train pupils to observe, listen, feel, and smell". Pp. 81* *"Craft work* *To further develop observational skills through the appreciation of pupil's craft work". Pp. 98* **Aim of the art lessons for primary 6** *"Picture making* *Emphasise bold interpretation and free expression; help pupils to develop certain skill e.g., the blending and mixing of colour, increasing their powers of observation and paying particular attention to detail in their paintings.* *Allow pupils to experiment with and explore materials..." Pp. 105* *"Art appreciation: pupil's work; drawing and painting* *To develop pupil's powers of observation and expression". Pp. 118*
2002	**Aim of the art and crafts syllabus for primary school** *"Aim* *Develop pupil's ability to see, make and appreciate art". Pp. 6* *"Framework* *The aims of the syllabus are achieved through the framework of seeing, making and appreciating. The framework ensures that pupils are provided with opportunities to observe their environment, generate ideas, create artworks and value the role of art in society". Pp. 6*

	"Seeing: seeing art involves observing, enquiring and reflecting about the environment". Pp. 6 *<u>"Learning outcomes for primary 5 to 6 (2002 art and craft syllabus) pupils</u>* *Seeing: have a lively curiosity about things, identify and describe visual and tactile qualities in nature, objects and artworks, understand how visual elements can be used to communicate an idea, gather simple visual information, organise visual information". Pp. 8*
2009	**Aim of the art and crafts syllabus for primary school** *<u>"Visually literate</u>* *Being visual literate, our students are able to observe, understand and make meaning of what they see. They are also able to communicate their ideas by using and creating visuals". Pp. 3* *<u>"Framework</u>* *The objectives of the syllabus are achieved through the framework of seeing, expressing and appreciating.* *The framework ensures that students are provided with opportunities to observe their environment, generate ideas, create artworks, discuss about art and value the role of art in society.* *Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks". Pp. 4* *<u>"Learning outcome from primary 1 to 2</u>* *Seeing: identify simple visual qualities in what they see around them. Be curious about what they see". Pp. 5* *<u>"Learning outcome from primary 5 to 6</u>* *Seeing: make informed links between the use of visual qualities and intentions. Get ideas for their artmaking from observing visuals and the world around them". Pp. 5*

Year	Identification of theme: **CONDUSIVE ART LEARNING ENVIRONMENT TO OFFER "STIMULATION", "ENJOYMENT", "ENRICHMENT", "ENCOURAGEMENT"and " MOTIVATION"**
1959	**Aim of the art and crafts syllabus for primary school** *"The overall aims of art in the schools are-* *To provide experiences through which emotional tensions may be released constructively".*
1961	**Aim of the art and crafts syllabus for primary school** *The primary school syllabuses at the development of confidence in self-expression, imagination, creativity, and enjoyment; and it should prepare the child for secondary school art work. Pp. 2.* *"The art teacher should be able to maintain a high level of interest and effort. Stimulate and encourage children in their work and provide experiences in art and craft lessons which will develop individual abilities to the full". Pp. 3* **Aim of the art lessons for primary 1** *"Torn or cut-paper pictures- topics chosen for pictures should be within the children's experience and interests". Pp. 5.*
1971	**Aim of the art and crafts syllabus for primary school** *"It is the responsibility of the teacher to surround the child with the atmosphere and environment which will provide him the richest possible experience; an environment which will arouse the child's interests and curiosity, stir his imagination and stimulate his fantasy and incite him into creative activity* *General objectives* *To provide enjoyment and to stimulate children's imagination through some of the most satisfying and valuable forms of creative activities.* *To provide children with the means of communicating and expressing their feelings and experiences.* *To provide an outlet for children's instinctive love of painting, drawing and making things.* *Through enjoyment and freedom of interpretation of subject and media of work to provide training in initiative and independence.* *To give children unlimited opportunities for creativeness". Pp. 1* **Aim of the art lessons for primary 1** "Pictorial work: imaginative composition based on personal experiences of children. To give enjoyment through expression". Pp. 1 *"Drawing and painting* *To stimulate and encourage the use of new and original colours.* *To encourage experimentation with colour". Pp. 2*

	"Craftwork : simple book craft *To stimulate the creative instinct in children". Pp. 6* *"Puppetry* *To stimulate creativity through an unusual art form. Pp. 6* *For enrichment purposes, puppetry can be correlated with Language Arts and Environment Studies programmes". Pp. 6* *"Toy and model making* *To encourage creativity in children to make simple toys from scrap". Pp. 9* **Aim of the art lessons for primary 3 and 4** *"To encourage children to be creative and decorative through basketry work". Pp. 2* *"Design activities* *To teach and encourage children to experiment with pattern in a variety of media". Pp.3* *"Needlework* *To stimulate picture making utilising a different media". Pp. 4* *"Picture making* *To stimulate children's imagination.* *To give enjoyment through self expression". Pp. 5*
1983	**Aim of the art and crafts syllabus for primary 1 to 3** *"Aims and objectives* *To stimulate children's imagination and develop creativity through drawing and painting activities". Pp.3* **Aim of the art lessons for primary 1** *"Picture making* *To provide children with opportunity to express themselves broadly and freely with painting materials they can handle.* *Teacher should encourage children to paint and make full use of the drawing paper". Pp. 5* *"Finger painting* *Encourage children to play with and enjoy the medium given.* *Teachers are advised to try out the technique and understand the possibilities and limitations of the medium". Pp. 6* *"Projects for group activities* *Motivate the children by referring to the different aspects of the pictures". Pp. 7*

	"Model-making based on themes *To encourage children to create interesting models using scrap materials.* *To stimulate children's imagination* *Encourage free and imaginative construction of forms". Pp. 8* *"Suggested activities on lines* *Teachers should encourage children to attempt the various ways of making lines". Pp. 10* *"Paper bag puppets* *To stimulate interest in puppetry". Pp. 13* **Aim of the art lessons for primary 2** *"Handicrafts: glove puppets* *To stimulate creativity through an unusual art form".* *Pp. 23* *"Lanterns* *To provide enjoyment for lantern making". Pp. 26* **Aim of the art lessons for primary 3** *"Diorama(an exhibition showing modelled figures and objects in front of a painted or modelled background* *To stimulate their imagination and to provide pupils an opportunity to develop a sense of space.* *To encourage the completion of a project from the planning to the finishing stage". Pp. 31* **Aim of the art and craft syllabus for primary 4, 5 and 6** *"To stimulate children's imagination and develop creativity through drawing and painting activities". Pp. 3* **Aim of the art lessons for primary 4** *"Modelling and sculpting: form of nature and workers* *Motivate children in the use of different media". Pp. 9* *"Suggested activities for patterns: relief printing, transparent paper cut-out techniques and patterns in paper* *To stimulate children's interest in surface forms and textures of natural and man-made objects". Pp. 12* **Aim of the art lessons for primary 6** *"Design: exploring the elements of design, monoprints, lino printing* *To develop strong motivation to provide the basis for personal expression". Pp. 44*

	"Toy making *To stimulate the children's imagination". Pp. 48* *"Doll making* *To provide children and enjoyment experience in creating dolls from various countries of the world". Pp. 50*
1986	**Aim of the art and crafts syllabus for primary school** *"The aims and objectives of the P7E and P8E art and crafts syllabuses are as follows;* *To stimulate pupil's imagination and develop creativity through drawing, painting and involvement in three-dimensional activities and handicrafts". Pp. 5* **Aim of the art lessons for primary 7 and 8** *"Activities-2; pictorial composition* *To stimulate pupil's imaginative power". Pp. 8* *"Design: exploring the elements of design* *To stimulate pupil's awareness of their own creative resources and inventiveness". Pp. 15* *"Decorations for specific information* *To achieve a sense of satisfaction and enjoyment through working together creatively on meaningful projects". Pp. 17*
1992	**Aim of the art and crafts syllabus for primary 1 to 2** *"Aims and objectives* *To stimulate pupil's imagination and to develop creativity through drawing & painting, 2D & 3D design and project work".* *"Paper bag puppets* *To stimulate interest in puppetry". Pp. 25.* *"Masks* *To provide enjoyment for pupils in the making of simple masks for festive occasions". Pp. 26* **Aim of the art lessons for primary 2** *"Lanterns* *To provide enjoyment for lantern making". Pp. 40* **Aim of the art lessons for primary 3** *"Diorama* *To stimulate their imagination and to provide pupils with an opportunity to develop a sense of space". Pp.53* *"Simple kites* *To provide children with an opportunity to enjoy making kites". Pp. 59*

	"Visit to public parks *To provide an opportunity for pupils to enjoy the natural environment". Pp. 64* **Aim of the art lessons for primary 6** *"Design* *To provide pupils enjoyment and excitement with a variety of discovering ... To experiment printing from lino block". Pp. 111* *"Doll making* *To provide pupils with an enjoyable experience in creating dolls from various countries of the world". Pp. 116*
2002	**Aim of the art and craft syllabus for primary school** *"Learning outcomes for primary 5 to 6 (2002 art and craft syllabus) pupils* *Appreciating: enjoy and enquire positive attitude towards art activities, develop confidence in articulating about their own and others' artworks, appreciate local art as part of our history and cultural heritage, respect others' ideas through recognising diversity in art, show pride in local art". Pp. 8*

Year	Identified theme: **RESOURCEFUL**
1971	**Aim of the art lessons for primary 3 and 4** *"Toy and model making* *A training or inventiveness, resourcefulness and improvisation". Pp. 6*
1983	**Aim of the art lessons for primary 1** *"3-D activities* *Encourage children to collect scraps of various sizes and shapes in advance". Pp. 7* *"Objects found in nature* *Advise children to collect specimens well in advance for the appreciation lessons". Pp. 16* **Aim of the art lessons for primary 2** *"3-D activities* *Encourage the child to build up the collection of scraps, concentrating on interesting shapes and varying sizes". Pp. 20* **Aim of the art lessons for primary 3** *"3-D activities* *To train children in inventiveness, resourcefulness and improvisation". Pp. 30* **Aim of the art lessons for primary 4** *"3-D activities: model making; buildings in my neighbourhood, the schools and its environment* *Encourage the children to look for interesting examples of forms in their scrapbooks". Pp. 8* *"Suggested activities for shapes: exercise on the layout of shapes, cut-outs from photographs or pictures of local buildings* *Encourage children to collect old magazines and pictures of local buildings including national monuments.* *Hunt through old magazines, newspapers and discarded packaging and collect all the different examples you can find of letters and numerals". Pp. 11* *"Architecture in Singapore* *Encourage children to collect pictures and photographs of the various types". Pp. 21* **Aim of the art lessons for primary 5** *"Modelling and sculpting* *Encourage children to collect pictures/photographs of national symbols and figures and famous religious sages". Pp. 25*

	"3-D activities: model making based on themes suggested in picture making. Land, sea and air transport of past and present, religious buildings, our gardens *To train children to be inventive, imaginative and resourceful in the use of material". Pp. 24* **Aim of the art lessons for primary 6** *"3-D activities: model making based on themes suggested in picture-making. Some suggested ideas: ASEAN and religious buildings* *Encourage children to collect scraps of various sizes and shapes in advance* *To train children to be inventive, imaginative and resourceful in the use of materials. ". Pp. 41* *"Graphic design* *Encourage pupils to keep a scrapbook and collect examples of contemporary graphic designs from various countries". Pp. 14* *"Forms and construction* *Encourage the collection of natural and man-made forms (scraps)". Pp. 15*
1986	**Aim of the art lessons for primary 7 and 8** *Activities-2; outdoor sketching of nature and surrounding* *To draw for information and to build up personal resources for future compositions. Pp. 6* *"Design: exploring the elements of design* *Encourage pupils to collect, classify and study information pertaining to the natural and man-made using a variety of materials and tools". Pp. 15* *"Graphic design* *Encourage pupils to collect samples of graphic-related art work and talk about them". Pp. 16* *"Planning and making a model* *Encourage pupils to make collection of pictures of houses, public, buildings, school buildings, etc" Pp. 19*
1992	**Aim of the art lessons for primary 1** *"3-D activities: toy making using scrap materials.* *Encourage children to collect scrap materials of various size and shape in advance". Pp. 20* *"Objects found in nature* *Advise pupils to collect suitable specimens for the appreciation lessons in good it". Pp. 28*

	Aim of the art lessons for primary 2 *"3-D activities: model making based on a theme* *Encourage the children to build up a collection of scrap materials, concentrating on interesting shapes and forms". Pp. 37* *Objects found in nature* *"Advise pupils to collect specimens in advance for the appreciation lessons". Pp. 43* **Aim of the art lessons for primary 3** *"Picture-making with scrap materials* *Ask pupils to collect materials well in advance". Pp. 51* *"3-D activities: model making* *To train pupils in inventiveness, resourcefulness and improvisation". Pp. 52* *"Design in nature* *Advise pupils to collect specimens well in advance for the appreciation lesson".Pp. 63* *"Visit to public parks* *Pupils to be encouraged to record what they see during the visit in words or in pictures".Pp. 64* **Aim of the art lessons for primary 4** *"Suggested activities for shapes* *Encourage pupils to collect old magazines and pictures of buildings found in their neighbourhood". Pp. 75* **Aim of the art lessons for primary 5** *"Picture making using a variety of media and techniques: appliqué, collage, paper mosaic, wax resist* *Encourage pupils to collect scrap materials well in advance". Pp. 88* *"Modelling and sculpting* *Encourage pupils to collect pictures/photographs of national symbols and figures". Pp. 90* **Aim of the art lessons for primary 6** *"Encourage pupils to collect scrap materials well in advance". Pp. 107* *"Model making* *Encourage pupils to collect and try out in advance, scrap materials of various sizes and shapes". Pp. 108* *"Modelling and sculpting: suggested topics; SE Asian...* *Encourage pupils to collect pictures or photographs of the various cultural activities of the peoples of South-east Asia and other countries of the world". Pp. 109*

	“Doll making *Encourage pupils to collect scrap materials from dressmaking or from out-of-date garments”. Pp. 116*
2002	**Aim of the art lessons for primary 1 to 4** *“Seeing: have a lively curiosity about things, have an increased sensory awareness of nature, objects and artworks around them, gather simple visual information and organise visual information”. Pp. 7*

Year	Identified theme: **TEAMWORK**
1971	**Aim of the art and crafts syllabus for primary school** *"To stimulate in children the ability to co-operate and to develop consideration for the efforts of other". Pp. 1* **Aim of the art lessons for primary 1 and 2** *"Friezes* *Children should be able to co-operate with one another". Pp. 2* **Aim of the art lessons for primary 3 and 4** *"Picture making* *Through group work they learn to co-operate, be tolerant, discuss, assist their colleagues through constructive criticism and understand and appreciate the work of others". Pp. 5* *"Puppetry* *To encourage team work in planning and organisation". Pp. 5*
1983	**Aim of the art lessons for primary 1** *"Projects for group activities* *To inculcate team spirit and to provide children with opportunities to enjoy working as a team.* *Emphasise team work and co-operation". Pp. 7* **Aim of the art lessons for primary 2** *"Project for Group activities* *To inculcate team spirit and group work.* *Children to work in groups to inculcate team spirit and enjoyment". Pp. 19* **Aim of the art lessons for primary 3** *"Diorama(an exhibition showing modelled figures and objects in front of a painted or modelled background* *Group project may be carried out at this juncture". Pp. 31* *"Handicrafts* *To encourage team work in planning and organisation". Pp. 34* **Aim of the art lessons for primary 4** *"Projects for group activities: mural based on a given theme; people at work, buildings* *Emphasise teamwork and co-operation". Pp. 7 and 8* **Aim of the art lessons for primary 5** *"Projects for group activities based on the theme-our wonderful world* *To encourage children to contribute, consider and share new ideas regarding the project they have decided to do". Pp. 23*

	"Diorama *To encourage team work in planning and organisation". Pp. 26* *"Construction (Assemblage)* *To nurture in children qualities of group cooperation, sharing of ideas and knowledge and group discussion". Pp. 26* *"Suggested activities for landscaping* *To encourage children to work as a team". Pp. 31* *"Wayang Kulit* *To encourage teamwork in planning and organisation". Pp. 33* **Aim of the art lessons for primary 6** *"Projects for group activities: mural or large panel* *Encourage children to discuss/survey the various aspects of Singapore, spelt out in the theme". Pp. 40*
1986	**Aim of the art lessons for primary 7 and 8** *"Activities-4; mural composition* *To foster cooperative participation in art work". Pp. 9* *"Construction (Assemblage)* *To encourage group co-operation and discussion". Pp. 13* *"Decorations for specific information* *This area calls for group effort".Pp. 17* *"Wayang kulit* *To encourage team work in planning and organisation". Pp. 25*
1992	**Aim of the art lessons for primary 1** *"Projects for group activities* *To inculcate team spirit and to provide children with opportunities to enjoy working as a team.* *Emphasise team work and cooperation". Pp. 19* **Aim of the art lessons for primary 2** *"Projects for group activities* *To inculcate team spirit and group work.* *Emphasise team co-operation and team work". Pp. 36* **Aim of the art lessons for primary 3** *"Handicrafts: puppetry* *To encourage team work in planning and organisation". Pp. 58*

	Aim of the art lessons for primary 4 *"Group activities project: mural* *To inculcate team spirit". Pp. 72* *"Papercraft* *To encourage team work in planning, organisation and problem solving in play activity". Pp. 77* **Aim of the art lessons for primary 5** *"Decoration for plays and other productions* *To provide pupils with group experiences in stage decoration, painting and designing backdrops and stage-props, etc.". Pp. 89* *"Construction (Assemblage)* *To nurture in pupils qualities of group cooperation; sharing of ideas and knowledge, and group discussion". Pp. 91* *"Wayang kulit-shadow puppets based on characters of national themes* *To encourage teamwork in planning and organisation". Pp. 96* **Aim of the art lessons for primary 6** *"Construction (Assemblage)* *To encourage team effort and sharing of ideas". Pp. 110* *Puppetry* *To encourage teamwork in planning, organising and problem solving in a play activity. Pp. 116*

Year	Identified theme: **INTEGRATIVE ART LEARNING**
1959	**Aim of the art lessons for primary 6** *"Lino-cut pictures* *Could be associated with talks on routine printing methods for newspapers, books, etc." Pp. 15* *"Topic for design activities* *Excursion to study design forms and decorative traditions of peoples-as in museums, exhibitions, etc. There will also be close correlation with craft activities, so that art and craft become aspects of an over-all artistic expression". Pp. 15*
1971	**Aim of the art lessons for primary 1 and 2** *"Puppetry* *For enrichment purposes, puppetry can be correlated with Language Arts and Environment Studies programmes". Pp. 6* *"Modelling* *This activity lends itself to correlation with topics in Language Arts and Environmental Studies programmes". Pp. 9* *"Needlecraft* *To correlate needle-craft with toy-making; to add interest and experience". Pp. 9* **Aim of the art lessons for primary 3 and 4** *"Puppetry* *To co-relate art with the other subjects in the curriculum". Pp. 5* *"Toy and model making* *A training in simple basic calculations and proportions". Pp. 6*
1983	**Aim of the art lessons for primary 1** *"Projects for group activities* *To integrate art with the other subjects e.g. language". Pp. 7* *"Masks* *Teacher could relate a short story to suggest the character for the mask". Pp. 14* **Aim of the art lessons for primary 2** *"Project for group activities* *To integrate art with other subjects". Pp. 19* *"Handicrafts* *Teacher could adopt an integrated approach by encouraging the practice of languages through a simple puppet show". Pp. 23*

	Aim of the art lessons for primary 3 *"Drawing/Painting* *Themes from other subjects can be interesting topics for painting. Through the integration of subjects, learning of art will be more fruitful". Pp. 29* *"Handicrafts* *To co-relate art with the other subjects in the curriculum". Pp. 34* **Aim of the art lessons for primary 4** *"Projects for group activities: mural based on a given theme; people at work, buildings* *To integrate art with the other subjects". Pp. 7 and 8* *"Puppetry* *To correlate art and crafts with the other subjects in the curriculum.* *Use puppets as a means to correlate with other studies e.g. Reading, history or geography". Pp. 16 and 17* **Aim of the art lessons for primary 5** *"3-D activities* *To give children training in simple basic calculations and proportions". Pp. 24* *"Stitchery and embroidery* *To give children practice in accuracy in measuring, practice in accuracy in measuring, cutting, stitching and general layout". Pp. 33* *"Wayang Kulit* *To integrate art and crafts with the other subjects in the curriculum". Pp. 33* *"Doll making* *To correlate art and crafts with the other subjects like social studies". Pp. 35* **Aim of art the lessons for primary 6** *"Decoration for dramatic and other productions.* *To integrate art with the other subjects". Pp. 41*
1986	**Aim of the art lessons for primary 7 and 8** *"Wayang kulit* *To integrate art and crafts with the other subjects in the curriculum". Pp. 25*
1992	**Aim of the art lessons for primary 1** *"Projects for group activities* *To integrate art with other subjects, e.g. reading and social studies". Pp. 19* *"Paper bag puppets* *Puppetry can be correlated with the language programmes in the school". Pp. 25.*

	Aim of the art lessons for primary 2 *"Projects for group activities* *To integrate art with other subject". Pp. 36* *"Handicrafts: glove puppets* *Integrate art with languages in a puppet show". Pp. 40* **Aim of the art lessons for primary 3** *"Handicrafts: puppetry* *To integrate art with the other subjects in the curriculum". Pp. 58* **Aim of the art lessons for primary 4** *"Group activities project: mural* *To integrate art with other subject areas". Pp. 72* **Aim of the art lessons for primary 5** *"Project for group activities: mural* *To integrate art with other relevant subject areas". Pp. 88* *"Wayang kulit-shadow puppets based on characters of national themes* *To integrate art and crafts with other related subjects in the curriculum". Pp. 96* **Aim of the art lessons for primary 6** *"Projects for group activities: mural and decoration...* *To integrate art with other relevant subject areas". Pp. 108*

Year	Identified theme: **IMAGINATION**
1959	**Aim of the art lessons for primary 4** *"Topics for picture making* *Picture themes relating to common experience and interests, current events of interest, imaginative development of given themes, group activities, quick sketching from life". Pp. 12* **Aim of the art lessons for primary 5** *"Topics for picture making* *Picture themes relating to common experience and interests, current events of interest, imaginative development of given themes, group activities, quick sketching from life". Pp. 12*
1961	**Aim of the art and crafts syllabus for primary school** *"The primary school syllabuses at the development of confidence in self-expression, imagination, creativity, and enjoyment; and it should prepare the child for secondary school art work". Pp. 2.* **Aim of the art lessons for primary 5** *"Picture making* *picture events, current events, imaginative development, group activities, outdoor sketching, illustration and poster work, collage, appliqué, etc. Mosaic pictures". Pp. 19.*
1971	**Aim of the art and craft syllabus for primary 1 to 6** *"It is the responsibility of the teacher to surround the child with the atmosphere and environment which will provide him the richest possible experience; an environment which will arouse the child's interests and curiosity, stir his imagination and stimulate his fantasy and incite him into creative activity". Pp. 1.* *"General objectives* *To provide enjoyment and to stimulate children's imagination through some of the most satisfying and valuable forms of creative activities". Pp. 1*
1983	**Aim of the art and craft syllabus for primary 1 to 3** *"Aims and objectives* *To stimulate children's imagination and develop creativity through drawing and painting activities". Pp. 3* **Aim of the art lessons for primary 1** *"Picture making with scraps* *Children to feel free to use their own imagination". Pp. 6* *"Model-making based on themes* *To stimulate children's imagination To stimulate children's imagination* *Encourage free and imaginative construction of forms". Pp. 8*

	Aim of the art lessons for primary 4 *"Puppetry* *To develop imagination and creativity through research, selective decision-making". Pp. 16 and 17* **Aim of the art lessons for primary 5** *"Drawing and painting based on the given theme: observation, memory, imagination". Pp. 23* *"3-D activities* *To train children to be inventive, imaginative and resourceful in the use of material". Pp. 24* *"Doll making* *To stimulate children's imagination". Pp. 34* **Aim of the art lessons for primary 6** *"Modelling and sculpting: South East Asian* *Encourage free and imaginative construction/modelling of forms". Pp. 42* *"Toy making* *To stimulate the children's imagination". Pp. 48*
1986	**Aim of the art and crafts syllabus for primary 7 and 8** *"The aims and objectives of the P7E and P8E art and crafts syllabuses are as follows;* *To stimulate pupil's imagination and develop creativity through drawing, painting and involvement in three-dimensional activities and handicrafts". Pp. 5* **Aim of the art lessons for primary 7 and 8** *"Activities-2; pictorial composition* *To stimulate pupil's imaginative power". Pp. 8* *"Sculpture/carving* *To develop pupil's potential to think and act creatively in three-dimension". Pp. 12* *"Shell craft* *To develop pupil's imagination". Pp. 25*
1992	**Aim of the art and crafts syllabus for primary 1 to 2** *"Aims and objectives* *To stimulate pupil's imagination and to develop creativity through drawing & painting, 2D & 3D design and project work". Pp. 17* **Aim of the art lessons for primary 1** *"Model-making* *To stimulate pupil's imagination". Pp. 20*

	Aim of the art lessons for primary 2 *"Picture making with scrap material* *Pupils should feel free to use their own imagination". Pp. 35* **Aim of the art and crafts syllabus for primary 3 and 4** *"3-D activities: model making* *Encourage free and imaginative construction of forms". Pp. 52* *"Diorama* *To stimulate their imagination and to provide pupils with an opportunity to develop a sense of space". Pp.53* **Aim of the art lessons for primary 4** *"Papercraft* *To develop through selective decision-making, imaginative and creative work". Pp. 77* **Aim of the art lessons for primary 5** *"3-D activities: suggested activities; model making* *To encourage pupils to be inventive, imaginative and resourceful in the use of materials provided". Pp. 89* **Aim of the art lessons for primary 6** *"3-D activities: model making* *To teach pupils to be inventive, imaginative and resourceful in the use of material". Pp. 108* *"Toy making* *To stimulate pupil's imagination". Pp. 115*
2009	**Aim of the art and crafts syllabus for primary school** *"Objectives of the primary and lower secondary art syllabus* *Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks. This heightens students' sensory awareness, arouses curiosity and encourages imagination and generation of ideas". Pp. 4* *"Learning outcome from primary 1 to 2* *Expressing: share their imagination, thoughts and feelings through artmaking". Pp. 5*

Year	Identified theme: **COMMUNICATION**
1971	**Aim of the art and crafts syllabus for primary 1 and 2** *"General objectives* *To provide children with the means of communicating and expressing their feelings and experiences". Pp. 1*
1983	**Aim of the art lessons for primary 4** *"Craft work* *To observe, discuss and appreciate the children's own craftwork and that of other children.* *Provide children opportunities to discuss their own craftwork and their observations about the craftwork of others". Pp. 19.* *"Architecture in Singapore* *Encourage children to discuss the different characteristics of each type of building, and record their findings in a notebook". Pp. 21* **Aim of the art lessons for primary 5** *"Art appreciation: children's work* *Provide children with an opportunity to discuss and discover the variety of media used". Pp. 35* *"A visit to the national museum art gallery to look at the works of artists(local/foreign)* *Encourage children to discuss their ideas and feelings about the art works". Pp. 36* **Aim of the art lessons for primary 6** *"Activities: drawing and painting based on the theme "Our Wonderful World" from observation, memory imagination* *To enrich the children's store of knowledge through discussion of the various aspects of our wonderful world". Pp. 40* *"Projects for group activities: mural or large panel* *Encourage children to discuss/survey the various aspects of Singapore, spelt out in the theme... " . Pp. 40*
1986	**Aim of the art lessons for primary 7 and 8** *"Picture making: drawing* *Activities-1; sketching from nature, objects and the human figure* *Encourage pupils to talk about the activities they are going to do and the work they have done". Pp. 3* *"Graphic design* *Encourage pupils to collect samples of graphic-related art work and talk about them". Pp. 16*

	"Environmental studies *Encourage pupils to talk about things like patterns..." Pp. 18*
1992	**Aim of the art lessons for primary 1** *"Picture making: suggested activities; drawing and painting* *Discuss the selected topic with the pupils and encourage them to talk openly about things concerning the topic.* *Encourage the pupils to express themselves boldly and freely".Pp.17* **Aim of the art lessons for primary 3** *"Craft work* *Pupils should be encouraged to talk about their own work even though their vocabulary may be limited". Pp. 62* *"Visit to public parks* *Pupils should be encouraged to talk about what they see in the park"* *"Visits to art exhibition* *Encourage pupils to talk about the exhibition after the visit". Pp. 65* **Aim of the art lessons for primary 5** *"Picture making: suggested activities; drawing and painting* *Motivate pupils to talk about 'My Singapore 'in a simple way with reference to its history, environment, development and needs". Pp. 86* *"Picture making using a variety of media and techniques: appliqué, collage, paper mosaic, wax resist* *Motivate pupils by discussing with them the given theme". Pp. 88* *"Art appreciation: pupil's work; drawing and painting* *To appreciate pupil's own drawings and paintings.* *Other pupil's work* *To develop powers of evaluation by encouraging self analysis and criticism. To facilitate verbal expression by appreciating other pupil's work". Pp. 98* **Aim of the art lessons for primary 6** *"Projects for group activities: mural and decoration...* *Encourage pupils to discuss/ survey the various aspects of the theme". Pp. 108* *"Other pupil's work* *To promote verbal expression through appreciation of other children's work". Pp. 108*

2009	**Aim of the art and crafts syllabus for primary school** *"Learning outcome from primary 1 to 2* *Appreciating: enjoy looking at and creating art. Talk about what they see and experience". Pp. 5* *"Syllabus delivery for primary school art* *Art discussion engages students in the processes of observing, thinking and talking about their visual environment and artworks, through art discussion, students learn to describe, analyse, interpret and evaluate visuals in different forms". Pp. 11*

Year	Identified theme: **CULTURAL AWARENESS WITHIN LOCAL, REGIONAL AND INTERNATIONAL**
1961	**Aim of the art and crafts syllabus for primary school** *"Through this syllabus, an attempt is made to build up a Malayan outlook and Malayan culture which, it is hoped, will eventually lead to a homogenous Malayan society". Pp. 2* **Aim of the art lessons for primary 6** *"Puppetry (plays based on local folk-lores and literature and adaptation of folk tales from other land to give a Malayan background". Pp. 23* *"Modelling and carving (study works of south-eastern countries. E.g. Indonesia)" Pp. 23*
1983	***Aim of the art lessons for primary 2*** *"Lanterns* *To inculcate an awareness of our traditional culture.* *To provide enjoyment for lantern making". Pp. 26* *"Visit to exhibitions". Pp. 27* *"Visit exhibitions" Pp. 38* *"Local artists". Pp. 38* *"Visits to religious buildings, e.g. Church, temple and mosque". Pp. 38* ***Aim of the art lessons for primary 4*** *"Projects for group activities: mural based on a given theme; people at work, buildings* *To appreciate visual traditions and contemporary images.* *To appreciate cultural heritage". Pp. 7 and 8* ***Aim of the art lessons for primary 5*** *"3-D activities* *Encourage and help children to do research on the history and cultural heritage of Singapore". Pp. 24* *"Modelling and sculpting* *Encourage children to collect pictures/photographs of national symbols and figures and famous religious sages". Pp. 25* *"Batik craft/tie dying* *To appreciate the characteristics of the traditional craft of Asia- batik painting and printing". Pp. 33*

	"A visit to the national museum art gallery to look at the works of artists(local/foreign)". Pp. 36 *"Study of the architecture of the museum or other public buildings* *To learn to appreciate architecture as a reflection of the ideas and beliefs of a society". Pp. 37* ***Aim of the art lessons for primary 6*** *"Picture making* *Motivate and guide children in the discussion of our wonderful world. Ask children to look at the different aspects of the world we live in, commencing from Singapore and then moving out to the various ASEAN countries. Compare our lifestyle and cultural heritage with those of other countries in Asia. Discuss the countries of our ancestors (e.g. China & India), with reference to their culture, history and geographical aspects. Look at nature- the vegetation, the fauna, the four seasons, the physical features, the rivers and seas. Deal with some of the world events such as wars, famines, sports, interdependence of all living things, the dangers of pollution etc. Translate the concepts into art term – the static and movable forms". Pp. 39* *"Suggested activities for graphic art: design posters to publicise some of the international events/campaigns of the world e.g. Peace, stop pollution etc". Pp. 45* *"Study of mural decorations of east and west and prehistoric cave paintings.* *To enrich children's store of knowledge of mural decorations of east and west and the prehistoric cave paintings found in Spain and France". Pp. 51*
1992	**Aim of the art lessons for primary 2** *"Suggested activities: drawing and painting* *Inculcate in pupils cultural awareness through discussion about the various festivals held during the year". Pp. 34* *"Lanterns* *To inculcate an awareness of our traditional culture". Pp. 40* **Aim of the art lessons for primary 3** *"Simple masks* *To expose pupils to local culture through the wayang characters". Pp. 58* **Aim of the art lessons for primary 5** *"3-D activities: suggested activities; model making* *Encourage and help pupils to research the history and cultural heritage of Singapore". Pp. 89* *"Batik craft/tie and dye* *To appreciate the characteristics of the traditional crafts of Asia". Pp. 25*

	Aim of the art lessons for primary 6 *"Picture making* *Ask pupils to look at the different aspects of the world we live in, commencing with Singapore and then moving to the various ASEAN countries. Compare our lifestyle and cultural heritage with those of other countries in Asia". Pp. 105* *"Modelling and sculpting: suggested topics; SE Asian...* *To expose pupils to the cultural and daily activities of certain people, taken from one country in the world". Pp. 109*
2002	**Aim of the art and crafts syllabus for primary school** *"Learning outcomes for primary 1 to 4 (2002 art and craft syllabus) pupils* *Appreciating: enjoy and acquire positive attitude towards art activities, talk about art using basic art vocabulary, appreciate local art as part of our history and cultural heritage, show pride in local art". Pp. 7* *"Learning outcomes for primary 5 to 6 (2002 art and craft syllabus) pupils* *Appreciating: enjoy and enquire positive attitude towards art activities, develop confidence in articulating about their own and others' artworks, appreciate local art as part of our history and cultural heritage, respect others' ideas through recognising diversity in art, show pride in local art". Pp. 8*
2009	**Aim of the art and crafts syllabus for primary school** *"Objectives of the primary and lower secondary art syllabus* *Understand and value art from a variety of cultures and context.* *Develop self-confidence and sense of achievement" Pp. 3* *"Appreciating: In appreciating art, our students acquire skills and use appropriate art vocabulary to discuss and interpret artworks. They understand why and how artworks are made and value art in their lives and society. This heightens students' aesthetics and cultural awareness and raises the value of art among our students". Pp. 4*

Year	Identified theme: **THINKING THAT CONSISTS OF "DISCOVERY", " ENQUIRY", "INVESTIGATION" AND "ANALYSIS"**
1983	**Aim of the art lessons for primary 1** *"Design* *General approach should be on a discovery and exploratory basis. Teachers are advised to plan their activities of the 3 stages in exploration, discovery and awareness". Pp. 9* *"Rubbing from materials collected to obtain texture* *To discover natural man-make textural designs by rubbing on objects". Pp 11* **Aim of the art lessons for primary 2** *"School environment* *Take them into the school compound to investigate the various play areas, the nursery, the trees and shrubs, the fences and gate-everything that is there". Pp. 26* **Aim of the art lessons for primary 4** *"Picture making with scraps based on the given theme: appliqué, collage, paper mosaic, montage* *Investigate tactile experiences. Explore the tactile and emotional relationships". Pp. 7* *"Design in nature* *To encourage children to make discoveries of the textures and colours of natural objects.* *Lead children along the path of inquiry to the point where they will make the discoveries for themselves". Pp. 20* **Aim of the art lessons for primary 5** *"Construction (Assemblage)* *To allow children to investigate properties of materials". Pp. 26* **Aim of the art lessons for primary 6** *"Activities: drawing and painting based on the theme "Our Wonderful World" from observation, memory imagination* *To develop visual communication through awareness of visual concepts. Help to develop children's skills in analyzing, blending colour, contrasting, detailing and observing". Pp. 40*
1986	**Aim of the art lessons for primary 7 and 8** *"3-D modelling* *To allow pupils to investigate the qualities of the given materials through tactile as well as visual exploration". Pp. 11*

	"Printmaking *To provide pupils with the opportunities to investigate and experiment with basic printmaking tools and media". Pp. 20*
1992	**Aim of the art and crafts syllabus for primary 1 to 6** *"Aims and objectives* *To develop an enquiring attitude towards art". Pp. 17* **Aim of the art lessons for primary 1** *"Design* *To enrich pupil's visual experience through the various exploratory activities. The general approach should be based on discovery and exploration.* *All activities should be planned to facilitate the development of the 3 stages in exploration, discovery, and awareness". Pp. 21* *"Suggested activities on shapes* *To discover textures in natural or man-made objects". Pp. 23* **Aim of the art lessons for primary 3** *"3-D activities: model making* *To investigate the tactile qualities of materials used". Pp. 52* *"Design* *The general approach should be based on discovery and exploration.* *Plan the activities to facilitate the development of the following three stages: Exploration, discovery, awareness". Pp. 54* *"Suggested activities for shape: spattering* *To discover shapes of found objects and to make use of them as stencils for design". Pp. 56* **Aim of the art lessons for primary 4** *"Design: explore the elements of design...* *To discover what a line can achieve". Pp. 74* *"Design in nature* *To encourage pupils to make discoveries on the shape, form, texture and colour of natural specimens". Pp. 80* **Aim of the art lessons for primary 5** *"Construction (Assemblage)* *To allow pupils to investigate the properties of various materials.* *To give pupils an opportunity to discover joining techniques and joining materials..." Pp. 91* *"Other pupil's work* *To develop powers of evaluation by encouraging self analysis and criticism". Pp. 98*

1998	**Aim of the art and crafts syllabus for primary school** *"The primary art and crafts syllabus aims to provide pupils with a broad-based art education and to develop in them an inquiring attitude towards life.* *The approach focuses on the thinking and learning processes involved in the development of an artwork rather than the acquisition of skills or techniques". Pp. 3*
2002	**Aim of the art and crafts syllabus for primary school** *"In the light of the vision of Thinking Schools, Leaning Nation, the syllabus has also incorporated the following three initiatives into the subject: National education, thinking skills and information technology". Pp. 4* *"Seeing: seeing art involves observing, enquiring and reflecting about the environment. Learning takes place when pupils respond to and make connections between the environment and their experiences". Pp. 6* *<u>"Learning outcomes for primary 1 to 4 (2002 art and craft syllabus) pupils</u>* *Seeing: have a lively curiosity about things, have an increased sensory awareness of nature, objects and artworks around them, gather simple visual information and organise visual information". Pp. 7* *<u>"Learning outcomes for primary 5 to 6 (2002 art and craft syllabus) pupils</u>* *Seeing: have a lively curiosity about things, identify and describe visual and tactile qualities in nature, objects and artworks, understand how visual elements can be used to communicate an idea, gather simple visual information, organise visual information". Pp. 8*
2009	***Aim of the art and crafts syllabus for primary school*** *<u>"Objectives of the primary and lower secondary art syllabus</u>* *Develop visual inquiry skills to discover and explore their surroundings". Pp. 3* *"Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks. This heightens students' sensory awareness, arouses curiosity and encourages imagination and generation of ideas". Pp. 4* *<u>"Learning outcome from primary 1 to 2</u>* *Seeing: identify simple visual qualities in what they see around them. Be curious about what they see". Pp. 5* *<u>"Syllabus delivery for primary school art</u>* *Art discussion engages students in the processes of observing, thinking and talking about their visual environment and artworks, through art discussion, students learn to describe, analyse, interpret and evaluate visuals in different forms". Pp. 11*

Year	Identified theme: **PSYCHOLOLOGICAL ENHANCEMENT IN "SELF-CONFIDENCE", "SELF- MOTIVATION", "SELF- DEPENDENT", "SELF-ACCEPTANCE", "SELF-REFLECTION", "SENSE OF ACHIEVEMENT", "SENSE OF PRIDE"**
1961	**Aim of the art and crafts syllabus for primary school** *"The primary school syllabuses at the development of confidence in self-expression, imagination, creativity, and enjoyment; and it should prepare the child for secondary school art work". Pp. 2.* **Aim of the art lessons for primary 1** *"Drawing and painting* *The efforts of the teacher should be directed towards the development of confidence in lively and spontaneous painting". Pp. 4.* **Aim of the art lessons for primary 3** *"Crafts: book craft: emphasis on clean, accurate work. Leave planning to children wherever possible". Pp. 13*
1971	**Aim of the art lessons for primary 1 and 2** *"Drawing and painting* *To develop confidence through lively and spontaneous drawing and painting". Pp. 2* *"Aesthetic appreciation: Classroom* *To be aware and be proud of their classroom through tidiness cleanliness and beautification of the classroom". Pp. 9* **Aim of the art lessons for primary 3 and 4** *"Book crafts* *Develop in children a pride in workmanship". Pp. 2* "Design activities To give children self-confidence". Pp. 3 *"Picture making* *To instil in children a sense of achievement through their creative expression". Pp. 5*
1983	**Aim of the art lessons for primary 1** *"Paper bag puppets* *Teachers should guide children in the use of the puppet for enrichment purposes". Pp. 13* *"Painting/drawing (other children's works)* *Children should be encouraged to talk about their work and other children's works". Pp.15*

	"Craft work *Children should be encouraged to talk about their own works even through their vocabulary is limited". Pp. 15* **Aim of the art lessons for primary 5** *"Picture making based on the given theme, using any of the media and techniques:* *To develop self motivation and self confidence in creative work through picture making". Pp. 23* *"Wayang Kulit* *"To give confidence to the shy pupils to participate more actively in their learning". Pp. 33* ***Aim of the art lessons for primary 6*** *"Mixing media and techniques* *To develop self direction, self motivation and self confidence in creative work.* *To develop visual communication through awareness of visual concepts". Pp. 40*
1986	**Aim of the art lessons for primary 7 and 8** *"Sculpture/carving* *To enrich pupil's experience in sculpting and carving with various media". Pp. 12*
1992	**Aim of the art lessons for primary 4** *"Craft work* *To observe, discuss and appreciate pupil's own craft work and those of others.* *To inculcate a sense of pride in the work produced". Pp. 79* **Aim of the art lessons for primary 5** *"Picture making using a variety of media and techniques: appliqué, collage, paper mosaic, wax resist* *To develop self motivation and self confidence in creative work through picture making". Pp. 88* *"Wayang kulit-shadow puppets based on characters of national themes.* *To instil greater confidence in the more reserved children through active participation". Pp. 96* **Aim of the art lessons for primary 6** *"Picture making* *To achieve a sense of satisfaction and enjoyment through drawing and painting". Pp. 105* *"Combining media with technique: appliqué, collage...* *To develop self motivation and self confidence in creative work through picture making". Pp. 107*

	"Handicraft: book craft *To develop in pupils a sense of pride in their workmanship". Pp. 114*
2002	**Aim of the art and crafts syllabus for primary school** *"Learning outcomes for primary 5 to 6 (2002 art and craft syllabus) pupils* *Appreciating: enjoy and enquire positive attitude towards art activities, develop confidence in articulating about their own and others' artworks..." Pp. 8*
2009	**Aim of the art and crafts syllabus for primary school** *"Objectives of the primary and lower secondary art syllabus* *Develop self-confidence and sense of achievement". Pp. 3* *"Learning outcome from primary 3 to 4* *Appreciating: take pride in their own artmaking. Discuss artworks using basic art vocabulary". Pp. 5* *"Learning outcome from primary 5 to 6* *Appreciating: take pride in their own artmaking and respect others' artworks. Evaluate artworks using art vocabulary". Pp. 5*

Year	Identified theme: **RESEARCH**
1983	**Aim of the art lessons for primary 1** *"Objects found in nature* *Children should be encouraged to explore, to study and to record what they have observed". Pp. 16* **Aim of the art lessons for primary 2** *"3-D activities* *Study the materials collected and explore the possibility of utilising them for the making of simple toys". Pp. 20* **Aim of the art lessons for primary 3** *"Diorama(an exhibition showing modelled figures and objects in front of a painted or modelled background* *Children should be encouraged to do simple research on the theme chosen". Pp. 31* **Aim of the art lessons for primary 4** *"Puppetry* *To develop imagination and creativity through research, selective decision-making". Pp. 16 and 17* **Aim of the art lessons for primary 5** *"3-D activities* *Encourage and help children to do research on the history and cultural heritage of Singapore". Pp. 24* **Aim of the art lessons for primary 6** *"3-D activities: model making based on themes suggested in picture-making* *Some suggested ideas: ASEAN and religious buildings.* *To involve children in research work to enrich their knowledge of architecture in ASEAN countries" .Pp. 41*
1986	**Aim of the art lessons for primary 7 and 8** *"Design: exploring the elements of design* *Encourage pupils to collect, classify and study information pertaining to the natural and man-made using a variety of materials and tools". Pp. 15*
1992	**Aim of the art lessons for primary 1** *Study the materials collected and find out the possibility of utilising them for the making of simple toys". Pp. 20* *"Objects found in nature* *Pupils are to study the specimens that they have collected either individually or as a group.* *Encourage pupils to explore study and record what they have observed". Pp. 28*

	Aim of the art lessons for primary 2 *"3-D activities: model making based on a theme* *Study the materials collected and explore the possibility of utilising them for the making of simple models". Pp. 37* *"Objects found in nature* *Pupils are to study the specimens that they have collected either individually or as a group.* *Pupils should be encouraged to explore study and record what they have observed". Pp. 43* **Aim of the art lessons for primary 3** *Design in nature* *Pupils are to study the specimens that they have collected either individually or as a group.* *Pupils should be encouraged to explore study and record their observation. Pp. 63* **Aim of the art lessons for primary 5** *"Project for group activities: mural* *To encourage children to do research work on the chosen project". Pp. 88* **Aim of the art lessons for primary 6** *"Projects for group activities: mural and decoration...* *To encourage pupils to research the project they have decided to do".* *Pp. 108* *"Model making* *To involve pupils in research work to enrich their knowledge of architecture in ASEAN countries". Pp. 108* *"Puppetry* *To help develop the imagination and encourage creativity through research and selective decision-making". Pp. 116* *"Suggested activities for decorations: masks* *Divide the pupils into groups and help them research the various decorative masks found in different countries". Pp. 113*
2002	**Aim of the art and crafts syllabus for primary school** *"Learning outcomes for primary 1 to 4 (2002 art and crafts syllabus) pupils* *Seeing: have a lively curiosity about things, have an increased sensory awareness of nature, objects and artworks around them, gather simple visual information and organise visual information". Pp. 7* *"Learning outcomes for primary 5 to 6 (2002 art and crafts syllabus) pupils* *Seeing: have a lively curiosity about things, identify and describe visual and tactile qualities in nature, objects and artworks, understand how visual*

	elements can be used to communicate an idea, gather simple visual information, organise visual information". Pp. 8
2009	**Aim of the art and crafts syllabus for primary school** *"Learning outcome from primary 3 to 4* *Seeing: identify and differentiate visual qualities. Gather information from visuals and what they see". Pp. 5*

Year	Identified theme: **IMPROVISATION**
1971	**Aim of the art lessons for primary 1 and 2** *"Toy and model making* *To encourage improvisation in the use of scrap, and odd and ends". Pp. 9* **Aim of the art lessons for primary 3 and 4** *"Picture making* *Children should be encouraged to use their initiative and be able to improvise". Pp. 5* *"Toy and model making* *A training or inventiveness, resourcefulness and improvisation". Pp. 6*
1983	**Aim of the art lessons for primary 1** *"3-D activities* *To encourage improvisation in the use of scraps, odds and ends". Pp. 7* **Aim of the art lessons for primary 2** *"3-D activities* *To encourage improvisation in the use of scraps". Pp 20* **Aim of the art lessons for primary 3** *"3-D activities* *To train children in simple basic calculation and proportion". Pp. 30* **Aim of the art lessons for primary 5** *"Craft work* *To appreciate the improvisation of and experimentation with materials in the making of objects that represents ideas, places of things". Pp. 35* **Aim of the art lessons for primary 6** *"Decoration for dramatic and other productions.* *Encourage children to improvise and work experimentally with the different materials and techniques". Pp. 41.*
1992	**Aim of the art lessons for primary 1** *"3-D activities: toy making using scrap materials.* *To encourage improvisation in the use of scrap materials". Pp. 20* **Aim of the art lessons for primary 3** *"3-D activities: model making* *To train pupils in inventiveness, resourcefulness and improvisation". Pp. 52* *"Suggested activities for pattern: marbling on starch* *Pupils should be encouraged to explore the possibility of producing rhythmic lines to form a design by using a stick or an improvised comb". Pp. 57*

	Aim of the art lessons for primary 5 *"Doll making* *Show children how to improvise with various materials in the making of their costumes". Pp. 97* *"Craft work* *To appreciate improvisation and experimentation with different materials used in the making process". Pp. 98* **Aim of the art lessons for primary 6** *"Projects for group activities: mural and decoration...* *Encourage pupils to improvise and work experiment with the different materials and techniques". Pp. 108* *"Craft work* *To appreciate the improvisation and experimentation that can take place". Pp. 118*

Year	Identified theme: <u>VISUAL COMMUNICATION</u>
1983	**Aim of the art lessons for primary 4** *<u>"Picture making with scraps based on the given theme: appliqué, collage, paper mosaic, montage</u>* *To understand simple visual concepts.* *To communicate ideas through picture making or pictorial composition". Pp. 7* **Aim of the art lessons for primary 5** *<u>"Drawing and painting based on the given theme: observation, memory, imagination</u>* *To encourage children to express and communicate visually their ideas, feelings and beliefs on any aspect of the theme". Pp. 23* *<u>"Draw a map of Singapore in graphic form</u>* *To develop visual communication through the use of simple shape, lines, textures and colours in relation to the map of Singapore". Pp. 30* *<u>"Study of the architecture of the museum or other public buildings</u>* *To make children aware that art is a means of knowing and communicating about the environment, natural or man-made". Pp. 37* **Aim of the art lessons for primary 6** *<u>"Activities: drawing and painting based on the theme "Our Wonderful World" from observation, memory imagination</u>* *To develop visual communication through awareness of visual concepts". Pp. 40* *<u>"Mixing media and techniques</u>* *To develop visual communication through awareness of visual concepts". Pp. 40* *<u>"Draw a map of Asia in graphic form</u>.* *To develop visual communication through the use of simple lines, shapes, textures". Pp. 46*
1986	**Aim of the art lessons for primary 7 and 8** *<u>"Picture making: drawing; activities-1, sketching from nature, objects and the human figure</u>* *To improve pupils' capacity and ability to communicate visually". Pp. 3*
1992	**Aim of the art lessons for primary 4** *<u>"Picture making with scrap materials</u>* *To communicate ideas in picture making or pictorial composition through a variety of processes". Pp. 71*

	"Design: explore the elements of design... *To appreciate that line can be used as a way of communicating with each other". Pp. 74* **Aim of the art lessons for primary 5** *"Picture making: suggested activities; drawing and painting* *To encourage pupils to express and communicate visually their ideas, feelings and thoughts on any aspect of the theme". Pp. 86* **Aim of the art lessons for primary 6** *"Picture making* *To develop visual communication through an awareness of visual concepts". Pp. 105*
2002	**Aim of the art and crafts syllabus for primary school** *"Art plays an important role in the children's development and growth. Through visual arts, children learn to explore the visual world, communicate thoughts and feelings and form concepts about themselves and the environment". Pp. 4*
2009	**Aim of the art and crafts syllabus for primary school** *"Framework* *Expressing: ..Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation". Pp. 4*

Year	Identified theme: **INVENTIVE**
1959	**Aim of the art and crafts syllabus for primary school** *"The overall aims of art in the schools are-* *To encourage and develop personal and inventive* expression in the art media*"*
1961	**Aim of the art lessons for primary 4** *"Toy and model making* *encourage inventiveness and initiatives and experiments with materials". Pp. 16* *"Pottery, leatherwork (encourage original design, such work to be part of art lessons)". Pp. 21*
1971	**Aim of the art lessons for primary 3 and 4** *"Toy and model making* *A training or inventiveness, resourcefulness and improvisation". Pp. 6*
1983	**Aim of the art lessons for primary 3** *"3-D activities* *To train children in inventiveness, resourcefulness and improvisation". Pp. 30* **Aim of the art lessons for primary 4** *"Picture making with scraps based on the given theme: appliqué, collage, paper mosaic, montage* *Encourage children to create original composition based on the given theme". Pp. 7* **Aim of the art lessons for primary 5** *"3-D activities* *To train children to be inventive, imaginative and resourceful in the use of material". Pp. 24* *"Modelling and sculpting* *Encourage children to develop their own personal techniques when working with plasticine". Pp. 2* **Aim of the art lessons for primary 6** *"3-D activities: model making based on themes suggested in picture-making* *Some suggested ideas: ASEAN and religious buildings.* *To train children to be inventive, imaginative and resourceful in the use of materials". Pp.41* *"Modelling and sculpting: South East Asian* *Encourage children to develop their own personal techniques when working with plasticine". Pp. 42*

1992	**Aim of the art lessons for primary 3** *"3-D activities: model making* *To train pupils in inventiveness, resourcefulness and improvisation". Pp. 52* **Aim of the art lessons for primary 5** *"3-D activities: suggested activities; model making* *To encourage pupils to be inventive, imaginative and resourceful in the use of materials provided". Pp. 89* **Aim of the art lessons for primary 6** *"3-D activities: model making* *To teach pupils to be inventive, imaginative and resourceful in the use of material". Pp. 108*

Year	Identified theme: **MANIPULATION**
1983	**Aim of the art lessons for primary 4** *"Picture making with scraps based on the given theme: appliqué, collage, paper mosaic, montage* *To develop manipulative skills in the use of materials and tools.* *Encourage development of manipulative skills through tearing, cutting and pasting". Pp 7* **Aim of the art lessons for primary 5** *"Stitchery and embroidery* *To help children develop their finer muscles and manipulative skills with the needle". Pp. 33*
1986	**Aim of the art and crafts syllabus for primary 7 and 8** *"The aims and objectives of the P7E and P8E art and crafts syllabuses are as follows;* *The pupils at these levels would require positive, continuing and sequential experience of the basic processes of perceiving, organising, responding, manipulating and evaluating". Pp. 5* **Aim of the art lessons for primary 7 and 8** *"3-D modelling* *To develop manipulative skills". Pp. 11* *"Design for textile costume jewellery* *To provide pupils with opportunities to develop manipulative skills..." Pp. 19*
1992	**Aim of the art lessons for primary 1** *"Picture making: suggested activities; drawing and painting* *To give pupils the opportunity to develop their manipulative skills". Pp. 17* **Aim of the art lessons for primary 5** *"Stitchery, embroidery and needlework* *To help pupils to develop their manipulative skills with the needle and thread". Pp. 96*

Year	Identified theme: **PLANNING/ORGANISING/RECORDING**
1959	**Aim of the art lessons for primary 6** *"Book crafts: emphasis on the planning design and production of books and folders for specified functions". Pp. 16*
1971	**Aim of the art lessons for primary 3 and 4** *"Book crafts* *To train children to simple systematic planning and carrying out of processes". Pp. 2*
1983	**Aim of the art lessons for primary 1** *"Objects found in nature* *Children should be encouraged to explore, to study and to record what they have observed". Pp. 16* **Aim of the art lessons for primary 3** *"Visits to public parks* *Teacher could ask the children to record what they see during the visit in words or in pictures". Pp. 38* **Aim of the art lessons for primary 5** *"A visit to the national museum art gallery to look at the works of artists(local/foreign)* *Have each child make an "art learning" notebook. Information and knowledge of what they learn about art can be recorded in the notebook". Pp. 36* *"What to look for in the Chinese and Japanese gardens* *Brief children on what to look for, to record and to sketch". Pp. 37* **Aim of the art lessons for primary 6** "Handicrafts: book crafts Advise children to be systematic in their planning and accurate in their work. To train children to be systematic and meticulous in the execution of an assignment". Pp. 48
1986	**Aim of the art lessons for primary 7 and 8** "Activities-2; outdoor sketching of nature and surrounding Encourage pupils to record in their sketch books observational drawing of a selected part of a landscape or detailed study of single element in a landscape". Pp. 6 "Painting-Colour exercises To encourage pupils to record their observations creatively its colour". Pp. 7
2002	**Aim of the art lessons for primary 1 to 4** *"Seeing: have a lively curiosity about things, have an increased sensory awareness of nature, objects and artworks around them, gather simple visual information and organise visual information". Pp. 7*

Year	Identified theme: **PERCEPTION**
!983	**Aim of the art lessons for primary 4** *"Art appreciation: children's works* *To help children to develop perception and discrimination of art forms at their own level through looking and seeing and developing feelings about what is seen". Pp. 18* *"Artists' work* *To develop children's perception awareness through exposure to various artists' work". Pp. 20* **Aim of the art lessons for primary 5** *"Mosaic* *To develop visual perception, sensory awareness and imagination". Pp. 29* *"Suggested activities for landscaping: miniature gardening* *To encourage children to be more perceptive to the pleasant environment around them". Pp. 31*
1986	**Aim of the art and craft syllabus for primary 7 and 8** *"The aims and objectives of the P7E and P8E art and crafts syllabuses are as follows* *The pupils at these levels would require positive, continuing and sequential experience of the basic processes of perceiving, organising, responding, manipulating and evaluating". Pp. 5*
1992	**Aim of the art lessons for primary 4** *"Pupil's work: drawing and painting* *To help pupils develop their perception and discrimination of art forms at their own level". Pp. 79* *"Artists' work* *To develop pupil's perceptual awareness through exposure to various local artists' work". Pp. 80* **Aim of the art lessons for primary 5** *"Suggested activities for pattern: investigate patterns in natural structures, alternate light and dark shapes to make patterns, mosaic* *To develop visual perception, sensory awareness and imaginations". Pp. 93* *"Artists' work* *To develop pupil's perceptual awareness through exposure to various artists' work". Pp. 98* **Aim of the art lessons for primary 6** *"Craft work* *To help develop perception through the appreciation of other children's craft work". Pp. 118*

Year	Identified theme: **PROBLEM – SOLVING**
1983	**Aim of the art lessons for primary 3** *"Drawing and painting based on the given theme My neighbourhood* *Allow children to experiment with and explore materials, to experience for themselves the joys, frustrations, problem solving processes, successes and failures of experimentation". Pp. 6*
1986	**Aim of the art lessons for primary 7 and 8** *"Activities-3; pictorial composition based on sketches in activities 1 and 2* *To encourage pictorial problem solving". Pp.6* *"3-D modelling* *Set-up problem-solving activities in building and joining". Pp. 11* *"Thread and textiles* *Provide problem-solving activities". Pp.24*
1992	**Aim of the art lessons for primary 4** *"Papercraft* *To encourage team work in planning, organisation and problem solving in play activity". Pp. 77* **Aim of the art lessons for primary 6** *"Puppetry* *To encourage teamwork in planning, organising and problem solving in a play activity". Pp. 116*

Year	Identified theme: **INTERPRETATION**
1971	**Aim of the art and crafts syllabus for primary 1 and 2** *"Through enjoyment and freedom of interpretation of subject and media of work to provide training in initiative and independence.* *To stimulate in children the ability to co-operate and to develop consideration for the efforts of others". Pp. 1*
1983	**Aim of the art lessons for primary 1** *"Model-making based on themes* *To provide opportunity for children to interpret their observations and perceptions through visual forms". Pp. 8* *"Collecting objects of different shapes* *To enable the recognition of simple basic shapes through the children's own interpretation and imagination". Pp. 10* *"Paper bag puppets* *Should encourage children to construct puppets from their own interpretations and experience". Pp. 13* **Aim of the art lessons for primary 6** *"Modelling and sculpting: South East Asian* *To afford children the opportunity to interpret their visual and tactile impressions of SEA people". Pp. 42*
1992	**Aim of the art lessons for primary 1** *"Paper bag puppets* *Encourage pupils to construct puppets from their own interpretation and experience". Pp. 25* **Aim of the art lessons for primary 3** *"Picture making: suggested activities; drawing/painting* *Emphasise bold interpretation and free expression". Pp. 50* **Aim of the art lessons for primary 4** *"Modelling and sculpting...* *To afford pupils the opportunity to interpret their visual and tactile impressions of the natural and man-made world". Pp. 73*
2009	**Aim of the art and crafts syllabus for primary school** *"Syllabus delivery for primary school art* *...students learn to describe, analyse, interpret and evaluate visuals in different forms". Pp. 11*

Year	Identified theme: **PSYCHOMOTOR**
1971	**Aim of the art lessons for primary 3 and 4** *"Book crafts* *To help the children to develop control over their finer muscles by the introduction of a more exacting skill such as book-crafts". Pp. 2*
1983	**Aim of the art lessons for primary 1** *"Finger painting* *To provide opportunity for children to develop their muscular dexterity through image-making with a semi-fluid medium". Pp. 6* **Aim of the art lessons for primary 5** *"Stitchery and embroidery* *To help children develop their finer muscles and manipulative skills with the needle". Pp. 33*
1986	**Aim of the art lessons for primary 7 and 8** *"Activities-2; outdoor sketching of nature and surrounding* *To train hand and eye co-ordination". Pp. 6*
1992	**Aim of the art lessons for primary 1** *"Paper folding (origami)* *To develop dexterity and manipulative skills". Pp. 25*

Year	Identified theme: <u>SELF-CRITICISM</u>
1983	**Aim of the art lessons for primary 1** *<u>"Visit to art exhibition</u>* *Teacher should encourage children to find out for themselves which works that they are more interested in and why". Pp. 17* *<u>"Painting/drawing (other children's works)</u>* *Children should be encouraged to talk about their work and other children's works". Pp. 15* *<u>"Craft work</u>* *Children should be encouraged to talk about their own works even through their vocabulary is limited". Pp. 15* **Aim of the art lessons for primary 5** *<u>"Other children's work</u>* *To develop the powers of evaluation through the encouragement of self-analysis and criticism". Pp.35*
1992	**Aim of the art lessons for primary 5** *<u>"Other pupil's work</u>* *To develop powers of evaluation by encouraging self analysis and criticism". Pp. 98* **Aim of the art lessons for primary 6** *<u>"Other pupil's work</u>* *To develop powers of evaluation through the encouragement of self-analysis and criticism". Pp. 118*
2002	**Aim of the art and crafts syllabus for primary school** *"Appreciating: in appreciating art, pupils learn to use appropriate art vocabulary to talk about their own and others' artworks. In the process, they will understand and value the role of art in society". Pp. 6* *<u>Learning outcomes for primary 5 to 6 (2002 art and craft syllabus) pupils</u>* *Appreciating: enjoy and enquire positive attitude towards art activities, develop confidence in articulating about their own and others' artworks...Pp 8*
2009	**Aim of the art and crafts syllabus for primary school** *"Appreciating: take pride in their own artmaking and respect others' artworks. Evaluate artworks using art vocabulary". Pp. 5 (Pri 5 and 6)* *<u>"Syllabus delivery for primary school art</u>* *Art discussion engages students in the processes of observing, thinking and talking about their visual environment and artworks, through art discussion, students learn to describe, analyse, interpret and evaluate visuals in different forms". Pp. 11*

Year	Identified theme: **DECISION MAKING/INITIATIVE**
1961	**Aim of the art lessons for primary 4** *"Toy and model making* *encourage inventiveness and initiatives and experiments with materials". Pp. 16*
1971	**Aim of the art and crafts syllabus for primary 1 and 2** *"Through enjoyment and freedom of interpretation of subject and media of work to provide training in initiative and independence". Pp. 1* **Aim of the art lessons for primary 3 and 4** *"Children should be encouraged to use their initiative and be able to improvise". Pg. 5*
1983	**Aim of the art lessons for primary 4** *"Puppetry* *To develop imagination and creativity through research, selective decision-making". Pp. 16 and 17*
1992	**Aim of the art lessons for primary 4** *"Papercraft* *To develop through selective decision-making, imaginative and creative work". Pp. 77* **Aim of the art lessons for primary 6** *"Puppetry* *To help develop the imagination and encourage creativity through research and selective decision-making". Pp. 116*

Year	Identified theme: **SPONTANEOUS**
1961	**Aim of the art lessons for primary 1** *"Drawing and painting* *The efforts of the teacher should be directed towards the development of confidence in lively and spontaneous painting". Pp. 4* **Aim of the art lessons for primary 2** *"Design activities* *For repeat pattern border: free development and confidence rather than hard technical accuracy". Pp. 10* **Aim of the art lessons for primary 3** *"Design activities* *For repeat pattern border: free development and confidence rather than hard technical accuracy". Pp. 13*
1971	**Aim of the art lessons for primary 1 and 2** *"To develop confidence through lively and spontaneous drawing and painting". Pp. 2*

Year	Identified theme: **PRECISON**
1959	**Aim of art lessons for primary 6** *"More emphasis on accuracy and finish. More group work; productions, models (i.e. model of a village, etc. Arising out of an art discussion lesson)". Pp. 15*
1961	**Aim of the art lessons for primary 3** *"Crafts: book craft* *emphasis on clean, accurate work. Leave planning to children wherever possible". Pp. 13*
1992	**Aim of the art lessons for primary 6** *"Handicraft: book craft* *To teach pupils to be systematic and meticulous in the execution of an assignment". Pp. 114*

Year	Identified theme: **CHARACTER BUILDING**
1971	**Aim of the art lessons for primary 3 and 4** *"To inculcate care, preservation and love of books so that children can be less destructive". Pp. 2*
1983	**Aim of the art lessons for primary 4** *"Puppetry* *To nurture personality development in children". Pp. 16 and 17*

Year	Identified theme: **INNOVATION**
1983	**Aim of the art lessons for primary 4** *"Picture making with scraps based on the given theme: appliqué, collage, paper mosaic, montage* *To work with scrap materials in an innovative way". Pp. 7*
1986	**Aim of the art lessons for primary 7 and 8** *"Decorations for specific information* *To make innovative use of materials and techniques in putting up stage props..." Pp. 17*
2009	**Aim of the art and crafts syllabus for primary school** *"Framework* *Expressing: In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation". Pp. 4*

Year	**Identified theme: <u>CONCEPTUAL</u>**
1986	**Aim of the art lessons for primary 7 and 8** *<u>"3-D modelling</u>* *To enable pupils to develop the concept of three-dimensional form and space". Pp.11* *<u>"Design: exploring the elements of design</u>* *To formulate an understanding of the concept and purpose of design". Pp. 15*

AIM OF THE ART LESSONS FOR PRIMARY SCHOOLS

Year/Theme	1959	1961	1971	1983	1986	1992	2002	Total
Sense of awareness			10	20	24	22	4	80[42]
Exploration			6	24	16	27		73
Art appreciation		5	6	18	2	38		69
Personal/creative experience			16	21	4	21		62
Experimentation		2	12	16	8	16		54
Observation	1		2	20	16	12		51
Conducive art learning environment[43]		1	15	19	6	6		47
Resourceful			2	14	8	15	4	43
Teamwork			6	13	8	12		39
Integrative art learning	2		10	14	2	9		37
Imagination	2	1		9	6	10		28
Psychology enhancement[44]		2	10	6	2	6		26
Communication				7	6	11		24
Cultural awareness[45]		2		15		7		24
Thinking[46]				8	4	11		23
Research				6	2	12		20
Improvisation			6	5		7		18
Planning/organising/recording	1		2	5	4		4	16
Visual communication				7	2	4		13
Inventive		2	2	6		3		13
Manipulation				3	4	2		9
Perception				4		5		9
Problem solving				1	6	2		9
Interpretation				4		3		7
Psychomotor			2	2	2	1		7
Self-criticism				4		2		6
Decision making/initiative		1	2	1		2		6
Spontaneous		3	2					5
Conceptual					4			4
Precision	1	1				1		3
Character building			2	1				3

[42]The numerical value shows the total number of times each common theme has appeared in the MOE art lessons for primary schools from 1959, 1961, 1971, 1983, 1986, 1992, 2002.
[43]Conducive art learning environment is to offer an environment to promote encouragement, stimulation, enjoyment, enrichment and motivation.
[44] Psychological enhancement refers to self-confidence, self-motivation, sense of pride, self-dependent, self-acceptance, self-reflection and sense of achievement.
[45]Cultural awareness concerns the local/regional/international contexts.
[46] Thinking includes discovery, enquiry, investigation and analysis.

1959	Observation: 1XPri 6 Imagination: 1XPri 4, 1XPri 5 Planning/organising/recording: 1XPri 6 Precision: 1XPri 6 Integrative art learning: 2XPri 6
1961	Appreciation: 1XPri1, 1XPri2, 1XPri 3, 1XPri 4, 1XPri 5 Experimentation: 1XPri 4, 1XPri 6 Conducive art learning environment: 1XPri 1 Psychological enhancement: 1X Pri 2, 1XPri 3 Imagination: 1XPri 5 Cultural awareness: 2xPri 6 Inventive: 1XPri 4, 1XPri 5 Decision making/initiative: 1XPri 4 Spontaneous: 1XPri 1, 1X Pri 2, 1XPri 3 Precision: 1XPri 3
1971	Sense of awareness: 2XPri 1 and 2, 8XPri 3 and 4 Exploration: 6XPri 1 and 2 Art appreciation: 2XPri 1 and 2, 4XPri 3 and 4 Personal/creative experience: 8XPri1 and 2, 8XPri 3 and 4 Experimentation: 4XPri 1 and 2, 8XPri 3 and 4 Observation: 2XPri 3 and 4 Conducive art learning environment: 5XPri 1, 10XPri 3 and 4 Resourceful: 2XPri 3 and 4 Teamwork: 2XPri 1 and 2, 4XPri 3 and 4 Integrative art learning: 6XPri 1 and 2, 4XPri 3 and 4 Psychological enhancement: 4XPri 1 and Pri 2, 6XPri 3 and 4 Improvisation: 2XPri 1 and 2, 4XPri 3 and 4 Inventive: 2XPri 3 and 4 Planning/organising/recording: 2XPri 3 and 4 Psychomotor: 2XPri 3 and 4 Decision making/initiative: 2XPri 3 and 4 Spontaneous: 2XPri 1 Character building: 2XPri 3 and 4
1983	Sense of awareness: 4XPri 1 and 2, 12XPri 4, 3XPri 5, 1XPri 6 Exploration: 5XPri 1, 3XPri 2, 7XPri 4, 5XPri 5, 4XPri 6 Art appreciation: 10XPri 1/2, 3XPri 3, 3XPri 4, 1XPri 5, 1XPri 6 Personal/creative expression: to 7XPri 1 and Pri 2, 6XPri 4, 3XPri 5, 5XPri 6 Experimentation: 1XPri 1, 5XPri 4, 5XPri 5, 5XPri 6 Observation: 3XPri 1, 1XPri 3, 8XPri 4, 6XPri 5, 2XPri 6 Conducive art learning environment: 10XPri 1, 2XPri 2, 2XPri 3, 2XPri 4, 3XPri 6 Resourceful: 2XPri1, 1XPri 2, 1XPri 3, 4XPri 4, 2XPri 5, 4XPri 6 Teamwork: 4XPri 1/2, 2XPri 3, 1XPri 4, 5XPri 5, 1XPri 6 Integrative art learning: 4XPri 1 and 2, 2XPri 3, 3XPri 4, 4XPri 5, 1XPri 6 Imagination: 3XPri 1, 1XPri 4, 3XPri 5, 2XPri 6 Communication: 3XPri 4, 2XPri 5, 2XPri 6 Cultural awareness: 5XPri 2, 2XPri 4, 5XPri 5, 3XPri 6 Thinking: 2XPri 1, 1XPri 2, 3XPri 4, 1XPri 5, 1XPri 6 Psychological enhancement: 3XPri 1, 2XPri 5, 1XPri 6 Research: 2XPri 1 and 2, 1XPri 3, 1XPri 4, 1XPri 5, 1XPri 6 Improvisation: to 2XPri 1 and 2, 1XPri 3, 2XPri 6 Visual communication: 1XPri 4, 3XPri 5, 3XPri 6 Inventive: 1XPri 3, 1XPri 4, 2XPri 5, 2XPri 6 Manipulation: 2XPri 4, 1XPri 5 Planning/organising/recording: 1XPri 1, 1XPri 3, 2XPri 5, 1XPri 6 Perception: 2XPri 4, 2XPri 5 Problem solving: 1XPri 3 Interpretation: 3XPri 1, 1XPri 6 Psychomotor: 1XPri 1, 1XPri 5 Self-criticism: 3XPri 1, 1XPri 5 Decision making/initiative: 1XPri 4 Character building: 1XPri 4 Innovation: 1XPri 4
1986	Sense of awareness: 24XPri 7 and 8 Exploration: 16XPri 7 and 8 Art appreciation: 2XPri 7 and 8 Personal/creative experience: 4XPri 7 and 8 Experimentation: 8XPri 7 and 8 Observation: 16XPri 7 and Conducive art learning environment: 6XPri 7 and 8 Resourceful: to 8XPri 7 and 8

	Teamwork: 8XPri 7 and 8 Integrative art learning: 2XPri 7 and 8 Imagination: 6XPri 7 and 8 Communication: 6XPri 7 and 8 Thinking: 4XPri 7 and 8 Psychological enhancement: 2XPri 7 and Pri 8 Research: 2XPri 7 and 8 Visual communication: 2XPri 7 and 8 Manipulation: 4XPri 7 and 8 Planning/organsing/recording: 4XPri 7 and 8 Problem solving: 6XPri 7 and 8 Psychomotor: 2XPri 7 and 8 Innovation: 2XPri 7 and 8 Conceptual: 4XPri 7 and 8
1992	Sense of awareness: 1XPri 1, 2XPri 2, 8XPri 3, 9XPri 4, 2XPri 5 Exploration: 5XPri 1, 4XPri 2, 6XPri 3, 2XPri 4, 5XPri 5, 5XPri 6 Art appreciation: 5XPri 1, 7XPri 2, 6XPri 3, 6XPri 4, 9XPri 5, 5XPri 6 Personal/creative experience: 3XPri 1, 5XPri 2, 4XPri 3, 4XPri 4, 1XPri 5, 4XPri 6 Experimentation: 1XPri 1, 2XPri 2, 2XPri 4, 4XPri 5, 7XPri 6 Observation: 1XPri 2, 4XPri 3, 5XPri 4, 2XPri 6 Conducive art learning environment: 1XPri 2, 3XPri 3, 2XPri 6 Resourceful: 2XPri 1, 2XPri 2, 4XPri 3, 1XPri 4, 2XPri 5, 4XPri 6 Teamwork: 2XPri 1, 2XPri 2, 1XPri 3, 2XPri 4, 3XPri 5, 2XPri 6 Integrative art learning: 2XPri 1, 2XPri 2, 1XPri 3, 1XPri 4, 2XPri 5, 1XPri 6 Imagination: 1XPri 1, 1XPri 2, 4XPri 3, 1XPri 4, 1XPri 5, 2XPri 6 Communication: 2XPri 1, 3XPri 3, 4XPri 5, 2XPri 6 Cultural awareness : 2XPri 2, 1XPri 3, 2XPri 5, 2XPri 6 Thinking: 3XPri 1, 4XPri 3, 2XPri 4, 2XPri 5 Psychology enhancement: 1XPri 4, 2XPri 5, 3XPri 6 Research: 2XPri 1, 3XPri 2, 2XPri 3, 1XPri 5, 4XPri 6 Improvisation: 1XPri 1, 2XPri 3, 2XPri 5, 2XPri 6 Visual communication: 2XPri 4, 1XPri 5,1XPri 6 Inventive: 1XPri 3, 1XPri 5, 1XPri 6 Manipulation: 1XPri 1, 1XPri 5 Perception: 2XPri 4, 2XPri 5, 1XPri 6 Problem-solving: 1XPri 4, 1XPri 6 Interpretation: 1XPri 1, 1XPri 3, 1XPri 4 Psychomotor: 1XPri 1 Self-criticism: 1XPri 5, 1XPri 6 Decision making/initiative: 1XPri 4, 1XPri 6 Precision: 1XPri 6
2002	Resourceful: 4XPri 4 Planning/organising/recording: 4XPri 1 to Pri 4 Sense of awareness: 4XPri 1 to Pri 4

AIM OF THE ART AND CRAFTS SYLLABUSES FOR PRIMARY SCHOOLS

Year/Theme	1959	1961	1971	1983	1986	1992	1998	2002	2009	Total
Exploration				3	2	6	2	5	4	22[47]
Imagination		1	7	3	2	6			3	22
Thinking[48]						6	2	8	5	21
Conducive art learning environment[49]	1	2	1	6	2	6		2		20
Art appreciation	1			3	2	6	1	4	3	20
Observation	1							5	7	13
Persona/creative experience			2	3				2	2	9
Cultural awareness[50]		1						6	2	9
Sense of awareness								2	6	8
Experimentation		1					2	1	4	8
Psychological enhancement[51]	1							2	5	8
Research								6	2	8
Self-criticism								3	3	6
Communication			2						3	5
Interpretation			2						1	3
Visual communication								1	1	2
Decision making/initiative			2							2
Manipulation					2					2
Perception					2					2
Inventive	1									1
Innovation									1	1
Teamwork			1							1

[47] The numerical value shows the total number of times each common theme has appeared in the MOE art and crafts syllabuses for primary schools from 1959, 1961, 1971, 1983, 1986, 1992, 1998, 2002, 2009.
[48] Thinking includes discovery, enquiry, investigation and analysis.
[49] Conducive art learning environment is to offer an environment to promote encouragement, stimulation, enjoyment, enrichment and motivation.
[50] Cultural awareness concerns the local/regional/international contexts.
[51] Psychological enhancement refers to self-confidence, self-reflection, self-acceptance, self-dependent, self motivation, sense of pride and sense of achievement.

1959	Art appreciation: 1 Conducive art learning environment: 1 Observation: 1 Psychological enhancement: 1 Inventive: 1
1961	Conducive art learning environment: 2 Imagination: 1 Experimentation: 1 Cultural awareness: 1
1971	Conducive art learning environment: 1 Imagination: 7 Personal/creative experience: 2 Communication: 2 Interpretation: 2 Decision making/initiative: 2 Teamwork: 1
1983	Exploration: 3 Art appreciation: 3 Conducive art learning environment: 6 Imagination: 3 Personal/creative experience: 3
1986	Exploration: 2 Art appreciation: 2 Conducive art learning environment: 2 Imagination: 2 Manipulation: 2 Perception: 2
1992	Exploration: 6 Art appreciation: 6 Thinking: 6 Conducive art learning environment: 6 Imagination: 6
1998	Exploration: 2 Art appreciation: 1 Thinking: 2 Experimentation: 2
2002	Exploration: 5 Art appreciation: 4 Thinking: 8 Conducive art learning environment: 2 Experimentation: 1 Observation: 5 Sense of awareness: 2 Personal/creative expression: 2 Cultural awareness: 6 Psychological enhancement: 2 Research: 6 Visual communication: 1 Self-criticism: 3
2009	Exploration: 4 Art appreciation: 3 Thinking: 5 Imagination: 3 Experimentation: 4 Observation: 7 Sense of awareness: 6 Personal/creative experience: 2 Cultural awareness: 2 Psychological enhancement: 5 Research: 2 Communication: 3 Visual communication: 1 Interpretation: 1 Innovation: 1 Self-criticism: 3

COLLAPSING OF THEMES FROM THE ART LESSON PLANS AND ART AND CRAFTS SYLLABUSES IN PRIMARY SCHOOLS

Theme	Total
Exploration	95[52]
Art appreciation	89
Sense of awareness	88
Personal/creative experience	71
Conducive art learning environment	67
Observation	64
Experimentation	62
Imagination	50
Thinking	44
Resourceful	43
Teamwork	40
Integrative art learning	37
Psychological enhancement	34
Cultural awareness	33
Communication	29
Research	28
Improvisation	18
Planning/organising/recording	16
Visual communication	15
Inventive	14
Self-criticism	12
Manipulative	11
Perception	11
Interpretation	10
Problem-solving	9
Decision making/initiative	8
Psychomotor	7
Spontaneous	5
Innovation	4
Conceptual	4
Precision	3
Character building	3

[52] The numerical value is the total value of each common theme from all the art lesson plans (Annex B) and all the art and crafts syllabuses (Annex C) in primary schools.

Quotations from the Ministry of Education (MOE) art syllabuses for Secondary School from 1959 to 2009

Year	Identified theme: **OBSERVATION**
1959	**Aim of the art and crafts syllabus for secondary school** *"To these general aims must be added the more immediate classroom aims of-* *b. Intelligent observation and record of observation in clear pictorial statements".* **Aim of the art lessons for secondary 2** *"Original imaginative composition in colour* *Practice in observation, recording, collecting of information for picture". Pp. 24* **Aim of the art lessons for secondary 3** *"Original imaginative composition in colour* *Practice in observation, recording, collecting of information for picture". Pp. 24* **Aim of the art lessons for secondary 5** *"Original imaginative composition in colour- out-door painting, drawing recording the life of the people any media". Pp.25*
1961	**Aim of the art and crafts syllabus for secondary school** *"A good deal of time should be spent on pictorial work and drawing. Patterns should be closely linked with craft-work. There should be scope provided for activities which will help to develop observation, technical skill, design and composition, imagination, colour sensitivity and appreciation for local culture and traditional art". Pp. 1*
1961	**Aim of the art lessons for secondary 1** *"Drawing and painting from observation"* *"Outdoor sketching* *Practice observation, recording, collecting of information for picture-making". Pp. 4* **Aim of the art lessons for secondary 2** *"Drawing and painting from observation"* *"Outdoor sketching* *Practice observation, recording, collecting of information for picture-making". Pp. 4*

	Aim of the art lessons for secondary 3 *"Drawing and painting from still life (Studies of objects of varied shape and texture: surface character). (Arrangement and analysis of still-life groups)". Pp. 16* **Aim of the art lessons for secondary 4** *"Drawing and painting from still life (Studies of objects of varied shape and texture: surface character). (Arrangement and analysis of still-life groups)". Pp. 16*
1983	**Aim of the art lessons for secondary 1 and 2** *"Still life* *To train the power of observation and develop skill in the portrayal of still life objects". Pp. 9* *"Drawing and painting from nature* *To make first hand observations of nature". Pp. 10* *"Free composition* *To develop the power of observation". Pp. 12* *"Chinese painting* *Encourage pupils to make direct observation of plants and insects". Pp.13* *"Project work* *Observation of the natural and constructed environment often provides good inspiration for printing". Pp 18* *"Art appreciation* *To help pupils to realise their own potential in learning to see, to know, to describe and to discriminate art work". Pp. 28* *"Painting* *Observation qualities (line, texture, colour, etc), feeling and idea, method used to create the effect, positive values found and qualities that contributed to the expressiveness of the work". Pp. 29*
1993	**Aim of the art lessons for lower secondary school** *"Drawing and painting from man-made and natural forms* *To increase observational skills". Pp. 16* *"Encourage pupils to observe the natural and man-made forms found in the environment". Pp. 35* *"Art appreciation: painters and sculptors; Singapore artists and western artists* *Try to observe and appreciate the natural structured beauty in commonly found objects". Pp. 55*

1994-1995	**Aim of the art and craft syllabus supplement to 6013 art and crafts paper 4-project** *"Candidates will be required to compile and submit a workbook to accompany their chosen project. This workbook should contain a personal record of observations, ideas and processes which relate to the research, development and execution of the chosen project. This can be achieved through working drawings, notes, photographs, samples, etc. candidates are advised to keep any written".*
2000	**Aim of the 'N' and 'O' level art and design syllabuses for secondary school** *"Record information from observation and personal experience". Pp. 2 - 3*
2001	**Aim of the visual arts syllabus for lower secondary** *"Our pupils would need to see, use imaginary to express ideas and learn through the use of visual images and media. Visual literacy which encompasses these fundamentals is just as important as the core skills of literacy and numeracy. It is an essential skill that is necessary for learning in all areas of the curriculum including literary, mathematical, scientific and factual subjects".*
2009	**Aim of the art and crafts syllabus for secondary school** *"Visually literate* *Being visual literate, our students are able to observe, understand and make meaning of what they see". Pp. 2* *"Framework* *The objectives of the syllabus are achieved through the framework of seeing, expressing and appreciating.* *The three behavioural domains of seeing, expressing and appreciating take into consideration the cognitive, affective and psychomotor dimensions that students are involved in when learning art. The framework ensures that students are provided with opportunities to observe their environment, generate ideas, create artworks, discuss about art and value the role of art in society.* *Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks. This heightens students' sensory awareness, arouses curiosity and encourages imagination and generation of ideas. Pp. 4* *Expressing: In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation. Pp. 4*

	"Learning outcome for secondary 1 to 2 *Seeing: record from observation and experience. Identify content and themes in artworks". Pp. 5* *"Content: skills- art techniques, visual inquiry (describe, analyse, interpret and evaluate), research and processing (observe, record, compare, organise and discern), communication (express ideas visually and orally)". Pp. 6* *"Assessment of art* *Observation-description of the artwork, perception of details. Analysis-investigation of the components of the artwork and their interrelations". Pp. 19*

Year	Identified theme: **RESOURCEFUL**
1959	**Aim of the art lessons for secondary 2** *"Original imaginative composition in colour* *Practice in observation, recording, collecting of information for picture". Pp. 24* **Aim of the art lessons for secondary 3** *"Original imaginative composition in colour* *Practice in observation, recording, collecting of information for picture". Pp. 24* **Aim of the art lessons for secondary 4** *"Design: lettering and layout* *Students should maintain a folder of lettering examples from good magazines". Pp. 28* **Aim of the art lessons for secondary 5** *"Design: lettering and layout* *Students should maintain a folder of lettering examples from good magazines". Pp. 28*
1961	**Aim of the art lessons for secondary 1** *"Outdoor sketching* *Practice observation, recording, collecting of information for picture-making". Pp. 4* **Aim of the art lessons for secondary 2** *"Outdoor sketching* *Practice observation, recording, collecting of information for picture-making". Pp. 4*
1983	**Aim of the art lessons for secondary 1 and 2** *"Portrait/figure drawing and painting* *Encourage the collection of photos of human". Pp. 10* *"Free composition* *Encourage pupils to keep an idea book which include newspaper clippings, or magazine reports on topics of interests, short written observations, concise sketches of things they see, doodles and "mind wanderings" that might inspire imaginative work". Pp. 12* *"Basic drawing* *Study, collect and classify information pertaining to these elements in the environment". Pp. 13* *Encourage pupils to keep a scrapbook and collect examples of contemporary graphic designs from various countries". Pp. 14*

	"Forms and construction *Encourage the collection of natural and man-made forms (scraps)".* *Pp. 15* *"Environment projects* *Encourage the collection and utilization of scraps, inexpensive geometric forms like cardboard...". Pp. 25*
1993	**Aim of the art and crafts syllabus for secondary school** *"Basic design* *Encourage pupils to collect and record information gathered concerning these elements in the environment, as well as from pictures found in books and magazines". Pp. 27* *"Art appreciation: painters and sculptors; Singapore artists and western artists* *Encourage pupils to make collections of items in picture form which they consider are pleasing and aesthetically interesting". Pp. 55*

Year	Identified theme: **EXPERIMENTATION**
1961	**Aim of the art and crafts syllabus for secondary school** *"Within the broad framework of this syllabus, it is possible to use the (various national cultural art forms as means of expression). Freedom for experiment is encouraged". Pp. 2* *"Experimentation should be encouraged and the pupil be allowed to develop his or her own particular interests". Pp. 1*
1983	**Aim of the art lessons for secondary 1 and 2** *"Basic drawing* *Experiment with different types of lines to create interesting compositions...". Pp. 8* *"Basic drawing* *Encourage pupils to explore and experiment with various visual elements. Study, collect and classify information pertaining to these elements in the environment.* *Experiment and explore with information gathered e.g. printing from leaf, bark of a tree, fish etc would help to give pupil a firsthand experience in the study of these visual elements". Pp 13* *"Project work* *To experiment and explore the various media for printmaking". Pp 18* *"Sculpture* *Let the pupils explore and experiment with unconventional materials". Pp. 22*
1993	**Aim of the art and crafts syllabus for secondary school** *"Aim* *To provide an opportunity for creative and artistic expression through exploration and experimentation of various media, techniques and processes". Pp. 3* **Aim of the art lessons for lower secondary school** *"Free composition* *Pupil should be encouraged to experiment with various painting, techniques, approaches and media". Pp. 22* *"Basic design* *To provide an opportunity for pupils to explore and experiment with the various elements of design.* *Encourage pupils to explore and experiment with various design elements, such as; point, line, shape, texture, colour, tone, space and form". Pp. 27*

	"Graphic design *Encourage pupils to explore and experiment with various design possibilities before arriving at the final design". Pp. 29* *"Project work: graphic related projects; printmaking* *To experiment and explore with a variety of printmaking media.* *Encourage pupils to experiment with a variety of printing techniques. ..." Pp. 35* *"Construction* *Pupils should be encouraged to explore and experiment with unconventional materials..." Pp. 43*
1998	**Aim of the art and crafts syllabus for secondary school** *"The GCE 'N' and 'O' level syllabuses further develop pupil's understanding, knowledge and skills in art through exploration and experimentation of the various media, techniques and processes.* *The activities can be planned according to a chosen theme which is related to NIE. Pupils can also explore and experiment fully their own ideas as well as expand their scope of knowledge through available IT".*
2000	**Aim of the "N" and "O" Level art syllabuses for secondary school** *"Aim of the syllabuses* *Encourage creativity, experimentation and innovation through the inventive use of materials, techniques and technologies". Pp. 2 to 3*
2009	**Aim of the art and craft syllabus for secondary school** *"Objectives of the primary and lower secondary art syllabus* *Cultivate a spirit of innovation and experimentation". Pp. 3* *"Framework* *Expressing: In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation". Pp. 4*

Year	Identified theme: **ANALYSIS**
1959	**Aim of the art lessons for secondary 2** *"Drawing and painting of objects (Still life), Drawing and painting of plant life Drawing and painting of plant life (studies of plants, flower sprays, etc)* *A technical study requiring accurate analysis and drawing, combined with an economical technique in rendering". Pp. 23* *"Design: book production; to combine lettering both manuscript and block with decorative elements* *Examine, analyse commercial book-jackets illustration for title pages. etc.". Pp 28* **Aim of the art lessons for secondary 3** *"Drawing and painting of plant life: drawing and painting of plant life (studies of plants, flower sprays, etc)* *A technical study requiring accurate analysis and drawing, combined with an economical technique in rendering". Pp. 23* *"Design: book production* *Examine, analyse commercial book-jackets illustration for title pages. etc.".Pp. 28* **Aim of the art lessons for secondary 4** *"Original imaginative composition in colour- out-door painting: drawing: recording the life of the people any media* *Pictorial composition: analysis of qualities of pictures of recognised merit. Class discussion". Pp.25.* *"Design: designing for fabrics* *Analysis, 'breaking down' of commercial fabrics. Planning a design to meet a given requirement". Pp. 27* *"Design: lettering and layout* *Exercises in the analysis of letters, and combination of letters". Pp. 28* *"Design: book production* *Analysis and discussion of commercial book-jackets for fiction, other works, etc.; for colour organisation, lettering used, techniques of composition, etc, etc". Pp. 30* **Aim of the art lessons for secondary 5** *"Original imaginative composition in colour- out-door painting: drawing: recording the life of the people any media* *Pictorial composition: analysis of qualities of pictures of recognised merit. Class discussion". Pp.25.*

	"Design: designing for fabrics *Analysis, 'breaking down' of commercial fabrics. Planning a design to meet a given requirement". Pp. 27* *"Design: lettering and layout* *Exercises in the analysis of letters, and combination of letters. Students should maintain a folder of lettering examples from good magazines". Pp. 28* *"Design: book production* *Analysis and discussion of commercial book-jackets for fiction, other works, etc.". Pp. 30*
1961	**Aim of the art lessons for secondary 4** *"Drawing and painting from still life (Studies of objects of varied shape and texture: surface character). (Arrangement and analysis of still-life groups)". Pp. 16*
1983	**Aim of the art lessons for secondary 1 and 2** *"Forms and construction* *Pupils can start by analyzing familiar objects with simple form e.g. cups or mugs..." Pp. 15*
2000	**Aim of the 'N' and 'O' level art and design syllabuses for secondary school** *"Learning outcome* *Explore, analyse, organise, develop and translate ideas into artworks". Pp. 2 - 3* *"Thinking skills annex 2* *Evaluating, remembering, information gathering, generating, focusing, organising, analysing, integrating".*
2009	**Aim of the art and crafts syllabus for secondary school** *"Assessment of art* *Analysis-investigation of the components of the artwork and their interrelations". P. 19*

Year	Identified theme: **THINKING THAT CONSISTS OF "DISCOVERY", " ENQUIRY", "INVESTIGATION" AND "CRITICALITY"**
1959	**Aim of art and crafts syllabus for secondary school** *"Art appreciation and criticism of architecture, sculpture, pictorial design or painting, interior, exterior decoration, boat design, construction, costume-dancing and ceremony, design for dramatic productions, domestic or other crafts". Pp. 31* **Aim of the art lessons for secondary 2** *"Design: book production* *To combine lettering both manuscript and block with decorative elements: avoid naturalistic efforts, strive for formal and conventional, stylised schemes, with stress on clarity, simplicity of design. Examine, analyse commercial book-jackets illustration for title pages. etc.". Pp 28*
1961	**Aim of the art lessons for secondary 1** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies". Pp. 14* **Aim of the art lessons for secondary 2** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies". Pp. 14* **Aim of the art lessons for secondary 3** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies". Pp. 14* **Aim of the art lessons for secondary 4** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies". Pp. 14*
1983	**Aim of the art lessons for secondary 1 and 2** *"Art appreciation* *Aim* *To help pupils to realise their own potential in learning to see, to know, to describe and to discriminate art work". Pp. 28* *"Environmental design* *To provoke an awareness and a concern for one's environment.* *To enable pupils to make more thoughtful judgements about the quality of the built environment and how this affects people's experience". Pp. 16* "Environmental projects: models and dioramas, display and exhibition... To provoke an awareness and concern for the environment. To enable pupils to make more thoughtful judgement... ". Pp. 50

	"*Cultivate a thinking and inquiring mind* *Acquire a working vocabulary in art". Pp 2 to 3*
2000	**Aim of the "N" and "O" art and design syllabuses for secondary school** *"The 'N' & 'O' art design syllabuses have been designed to deliver a balanced curriculum with the necessary breadth to accommodate a wide range of abilities and interests, as well as to incorporate the MOE initiatives of thinking skills, national education and IT literacy.* *In these new syllabuses, we have placed a greater focus on coursework to emphasize the importance of the process of art making and its role in the development of thinking skills and creativity". Pp.1* *"Cultivate a thinking and inquiring mind* *Acquire a working vocabulary in art". Pp. 2 to 3*
2001	**Aim of the visual arts syllabus for secondary 1 and 2** *"Through the discovery processes of making and studying art, pupils develop visual literacy as they learn to understand their thoughts and feelings and make meaning of the world around them.* *They will develop: a sensory perception and imagination, communication by thinking about, planning for, and creating art works, appreciation and understanding of images and objects from a variety of cultures and contexts".*
2009	**Aim of the art and crafts syllabus for secondary school** *"Objectives of the primary and lower secondary art syllabus* *Develop visual inquiry skills to discover and explore their surroundings". Pp. 3* *"Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks. This heightens students' sensory awareness, arouses curiosity and encourages imagination and generation of ideas". Pp. 4* *"Content: skills- art techniques, visual inquiry (describe, analyse, interpret and evaluate), research and processing (observe, record, compare, organise and discern), communication (express ideas visually and orally)". Pp. 6* "*Planning the instructional programme* *The following are guiding principles in planning the IP:* *MOE Initiatives-incorporate National Education, thinking skills and information technology". Pp. 7*

	"Syllabus delivery for secondary school art *Artmaking engages students to express their thoughts and feelings in various forms. They study different ideas, organise information, solve problems and decide what and how best to express through their artwork". Pp. 17-18* *"Art discussion engages students in critical appraisal of artworks and artists. They interpret images and discover insights from the works of other artists and the context in which the artworks are made". Pp. 18* *"Assessment of art* *Analysis-investigation of the components of the artwork and their". Pp. 19*

Year	Identified theme: <u>ART APPRECIATION</u>
1959	**Aim of the art and crafts syllabus for secondary school** *"To develop an understanding of the principles of pictorial construction and design (both in the flat and the "round") and so lead to a wider appreciation of art in its various forms".* *<u>"Art appreciation and criticism of</u>* *Architecture, sculpture, pictorial design or painting, interior, exterior decoration, boat design, construction, costume-dancing and ceremony, design for dramatic productions, domestic or other crafts. Studies of local arts crafts, studies of dramatic production, museum studies; to be directed in search of definite material, visits to exhibition, studies of techniques of commercial productions. Students should be capable of writing a critical essay on aspects of arts, crafts, etc, studied". Pp. 31*
1961	**Aim of the art and crafts syllabus for secondary school** *"The secondary school syllabus is a continuation and extension of primary school work at a higher level, but emphasis is placed on the development of taste, art appreciation and technical skill". Pp. 2* *"The secondary school syllabus is a continuation of the primary school syllabus, with an emphasis on the development of taste, art appreciation, personality and technical skill". Pp. 1* *"There should be scope provided for activities which will help to develop observation, technical skill, design and composition, imagination, colour sensitivity and appreciation for local culture and traditional art". Pp. 1* **Aim of the art lessons for secondary 1** *<u>"Art appreciation: studies of local architecture, art, crafts and decoration</u>* *Visits to exhibitions, museum, buildings of interests, studies of local artists and centres of production, crafts or commercial, e.g. Printing presses, glass-makers". Pp. 14* **Aim of the art lessons for secondary 2** *<u>"Art appreciation: studies of local architecture, art, crafts and decoration</u>* *Visits to exhibitions, museum, buildings of interests, studies of local artists and centres of production, crafts or commercial, e.g. Printing presses, glass-makers". Pp. 14* *"Studies of local dramatic production, e.g.wayang, puppet theatre. The manufacture of costumes and their significance". Pp. 14* **Aim of the art lessons for secondary 3** *"Art appreciation: studies of local architecture, art, crafts and decoration. Visits to exhibitions, museum, buildings of interests, studies of local artists and centres of production, crafts or commercial, e.g. Printing presses, glass-makers. Pp. 14*

	Studies of local dramatic production, e.g. wayang, puppet theatre. The manufacture of costumes and their significance. Influences from China, India, Persia and the West; neighbouring countries like Siam, Indonesia and Bali will be found to have a bearing on local arts and crafts and architecture and their cultures should be studied". Pp. 14 **Aim of the art lessons for secondary 4** *"Art appreciation: studies of local architecture, art, crafts and decoration. Visits to exhibitions, museum, buildings of interests, studies of local artists and centres of production, crafts or commercial, e.g. Printing presses, glass-makers.* *Influences from China, India, Persia and the West; neighbouring countries like Siam, Indonesia and Bali will be found to have a bearing on local arts and crafts and architecture and their cultures should be studied". Pp. 14*
1983	**Aim oft the art and crafts syllabus for secondary 1 and 2** *"Aim* *To develop a greater interest in and understanding of various art form. To foster a greater understanding and appreciation of art". Pp.3* *"Art appreciation* *Aim* *To help pupils to realise their own potential in learning to see, to know, to describe and to discriminate art work". Pp. 28*
1993	**Aim of the art and crafts syllabus for lower secondary school** *"To develop greater interest in, understanding and appreciation of various art forms". Pp. 3*
2000	**Aim of 'N' and 'O' level art and design syllabuses for secondary school** *"Through the discovery processes of making and studying art, pupils develop visual literacy as they learn to understand their thoughts and feelings and make meaning of the world around them. They will develop: a sensory perception and imagination, communication by thinking about, planning for, and creating art works, appreciation and understanding of images and objects from a variety of cultures and contexts*".
2009	**Aim of the art and crafts syllabus for secondary school** *"Aims of art education* *The aims of art education are to enable every child to be visually literate and to appreciate art.* *Appreciate art* *Students will be able to see the value and recognise the relevance of art in their lives". Pp. 2*

	"Appreciating: In appreciating art, our students acquire skills and use appropriate art vocabulary to discuss and interpret artworks. They understand why and how artworks are made and value art in their lives and society. This heightens students' aesthetics and cultural awareness and raises the value of art among our students" Pp. 4 *"Artmaking and art discussion complement each other to deepen students' learning of art. Conducting artmaking and art discussion together is important to show the links between artmaking processes and how art products are viewed by different people. This is necessary for the holistic development of students' visual literacy and appreciation of art". Pp. 12*

Year	Identified theme: **PLANNING/ORGANISING/RECORDING**
1959	**Aim of the art lessons for secondary 2** *"Drawing and painting of plant life (studies of plants, flower sprays, etc)* *A technical study requiring accurate analysis and drawing, combined with an economical technique in rendering. Layout and presentation are most important. Study how best the drawing or painting may be placed on page". Pp. 23* *"Original imaginative composition in colour* *Practice in observation, recording, collecting of information for picture". Pp. 24* **Aim of the art lessons for secondary 3** *"Drawing and painting of plant life (studies of plants, flower sprays, etc)* *A technical study requiring accurate analysis and drawing, combined with an economical technique in rendering. Layout and presentation are most important. Study how best the drawing or painting may be placed on page". Pp. 23* *"Original imaginative composition in colour* *Practice in observation, recording, collecting of information for picture". Pp. 24* **Aim of the art lessons for secondary 4** *"Original imaginative composition in colour- out-door painting and drawing* *Recording the life of the people any media". Pp.25* *"Design: designing for fabrics* *Analysis, 'breaking down' of commercial fabrics. Planning a design to meet a given requirement". Pp. 27* **Aim of the art lessons for secondary 5** *"Original imaginative composition in colour- out-door painting and drawing* *Recording the life of the people any media". Pp.25.* *"Design: Designing for fabrics* *Analysis, 'breaking down' of commercial fabrics. Planning a design to meet a given requirement". Pp. 27*
1961	**Aim of the art lessons for secondary 1** *"Outdoor sketching-practice observation, recording, collecting of information for picture-making". Pp. 4* **Aim of the art lessons for secondary 2** *"Outdoor sketching-practice observation, recording, collecting of information for picture-making". Pp. 4*

1983	**Aim of the art and crafts syllabus for secondary 1 and 2** *"Basic drawing* *Stress on good organisation and the coherent use of the elements". Pp. 13* *"Projects related to textiles, costumes and jewellery* *A series of working sketches to show the development of ideas on the costume to be made". Pp. 26*
1993	**Aim of the art lessons for secondary school** *"Project related to textiles, costumes, and jewellery* *Encourage pupils to document the stages of development in their project". Pp. 51*
2000	**Aim of the "N" and "O" art and design syllabuses for secondary school** *"Learning outcome* *Record information from observation and personal experience". Pp. 2 - 3* *Explore, analyse, organise, develop and translate ideas into artworks". Pp. 2 - 3* *"Thinking skills annex 2* *Evaluating, remembering, information gathering, generating, focusing, organising, analysing, integrating".*
2001	**Aim of the visual arts lower secondary syllabus for lower secondary** *"They will develop a sensory perception and imagination, communication by thinking about, planning for, and creating art works, appreciation and understanding of images and objects from a variety of cultures and contexts".*
2009	**Aim of the art and crafts syllabus for secondary school** *"Content: skills- art techniques, visual inquiry (describe, analyse, interpret and evaluate), research and processing (observe, record, compare, organise and discern), communication (express ideas visually and orally)". Pp. 6* *"Syllabus delivery for secondary school art* *Artmaking engages students to express their thoughts and feelings in various forms. They study different ideas, organise information, solve problems and decide what and how best to express through their artwork. They explore a range of media and develop competency and confidence in manipulating various media for expression. We can work with students to use a process diary to:* *Think through issues and articulate their ideas through record keeping and sharing of reflections in class.* *Document the creative process and chart sources of learning, thoughts and related areas of interest or study". Pp. 17-18*

Year	Identified theme: **RESEARCH**
1961	**Aim of the art lessons for primary 1** *"(Research into the history of the various local crafts and their functions in society). Sketch notes of processes can be made". Pp. 14* **Aim of the art lessons for primary 2** *"(Research into the history of the various local crafts and their functions in society). Sketch notes of processes can be made". Pp. 14* **Aim of the art lessons for primary 3** *"(Research into the history of the various local crafts and their functions in society). Sketch notes of processes can be made". Pp. 14* **Aim of the art lessons for primary 4** *"(Research into the history of the various local crafts and their functions in society). Sketch notes of processes can be made". Pp. 14*
1983	**Aim of the art lessons for secondary 1 and 2** *"Projects related to textiles, costumes and jewellery* *A brief research on the history and background.* *A brief research on materials/fabrics to be used". Pp. 26* *"Art appreciation* *Aim* *Encourage pupils to do simple research of their own (group project) to describe (verbal/written) and to compare art styles/form". Pp. 28*
1994-1995	**Aim of the 1994-1995 syllabus supplement to 6013 art and crafts paper 4-project** *"Candidates will be required to compile and submit a workbook to accompany their chosen project. This workbook should contain a personal record of observations, ideas and processes which relate to the research, development and execution of the chosen project. This can be achieved through working drawings, notes, photographs, samples, etc. candidates are advised to keep any written notes brief. The formatting should be kept simple and easily understood".*

Year	Identified theme: **PERSONAL/CREATIVE EXPERIENCE**
1959	**Aim of the art and crafts syllabus for secondary school** *"The overall aims of art in the schools are-* *i. To encourage and develop personal and inventive expression in the art media.* *ii. To provide experiences through which emotional tensions may be released constructively".*
1961	**Aim of the art and crafts syllabus for secondary school** *"The aims of the art and crafts in the school curriculum* *Creative expression, appreciation of the environment, cultural appreciation, artistic skills". Pp. 3* *"Experimentation should be encouraged and the pupil be allowed to develop his or her own particular interests". Pp. 1* **Aim of the art lessons for secondary 3** *"Study of a spray (The students should be encouraged to expression their appreciate of the beauty of form and the nature of the growth of the specimen. The background need not be included. Any suitable vase or bottle may be used for displaying the specimen which should be clearly visible against a plain background. The container need not be drawn". Pp. 16.* **Aim of the art lessons for secondary 4** *"Study of a spray (The students should be encouraged to expression their appreciate of the beauty of form and the nature of the growth of the specimen. The background need not be included. Any suitable vase or bottle may be used for displaying the specimen which should be clearly visible against a plain background. The container need not be drawn". Pp. 16.*
1983	**Aim of the art and crafts syllabus for secondary 1 and 2** *"Aim* *To provide an opportunity for creative and artistic expression". Pp.3* **Aim of the art lessons for secondary 1 and 2** *"Puppetry* *To enable pupils to express their thoughts, ideas, and feeling through the medium". Pp. 24*
1993	**Aim of the art lessons for lower secondary school** *" Basic design* *To stimulate a pupil's creative potential and inventiveness". Pp. 27* *"Three dimensional projects: sculpture* *To encourage a personal interpretation of a three-dimensional form". Pp. 42*

	"Graphic design *To stimulate an awareness in pupil's own creative resources and inventiveness". Pp. 29* *"Three dimensional projects: sculpture* *To encourage a personal interpretation of a three-dimensional form". Pp. 42* *"Puppetry* *To enable pupils to express their thoughts, ideas, and feelings through the medium". Pp. 47* *"Origami* *To tap pupil's creativity in the making of these traditional crafts". Pp. 47*
2000	**Aim of the "N" and "O" art and design syllabuses for secondary school** *"Aim of the syllabuses* *Encourage creativity, experimentation and innovation through the inventive use of materials, techniques and technologies". Pp. 2 to 3*
2009	**Aim of the art and crafts syllabus for secondary school** *"Objectives of the primary and lower secondary art syllabus* *Acquire skills that enable them to describe and interpret artworks". Pp. 3*

Year	Identified theme: **EXPLORATION**
1983	**Aim of the art lessons for secondary 1 and 2** *"Basic drawing* *Encourage pupils to explore and experiment with various visual elements. Study, collect and classify information pertaining to these elements in the environment.* *Experiment and explore with information gathered e.g. printing from leaf, bark of a tree, fish etc would help to give pupil a firsthand experience in the study of these visual elements". Pp. 13* *"Project work* *To experiment and explore the various media for printmaking". Pp 18* *"Sculpture* *Let the pupils explore and experiment with unconventional materials". Pp. 22*
1993	**Aim of the art and craft syllabus for lower secondary school** *"To provide an opportunity for creative and artistic expression through exploration and experimentation of various media, techniques and processes". Pp. 3* *"Basic design* *To provide an opportunity for pupils to explore and experiment with the various elements of design.* *Encourage pupils to explore and experiment with various design elements, such as; point, line, shape, texture, colour, tone, space and form". Pp. 27* *"Graphic design* *Encourage pupils to explore and experiment with various design possibilities before arriving at the final design". Pp. 29* *"Project work:graphic related projects; printmaking* *To experiment and explore with a variety of printmaking media.* *Encourage pupils to experiment with a variety of printing techniques". Pp. 35* *Construction* *Pupils should be encouraged to explore and experiment with unconventional materials... Pp. 43*
1998	**Aim of the art and crafts syllabus for secondary school** *"Pupils can also explore and experiment fully their own ideas as well as expand their scope of knowledge through available IT".*

2009	**Aim of the visual arts syllabus for secondary school** *"Framework* *Expressing: In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation". Pp. 4* *"Learning outcome for secondary 1 to 2* *Expressing: convey experiences and ideas with images. Explore a variety of solutions to problems encountered. Select and apply materials, techniques and technologies during artmaking that are appropriate to intentions". Pp. 5* *"Syllabus delivery for secondary school art* *Artmaking engages students to express their thoughts and feelings in various forms. They study different ideas, organise information, solve problems and decide what and how best to express through their artwork. They explore a range of media and develop competency and confidence in manipulating various media for expression". Pp. 17-18*

Year	Identified theme: **COMMUNICATION**
1959	**Aim of the art lessons for secondary 4** *"Original imaginative composition in colour- out-door painting: drawing* *Recording the life of the people any media. Pictorial composition: analysis of qualities of pictures of recognised merit. Class discussion". Pp.25* *"Design: book production* *Analysis and discussion of commercial book-jackets for fiction, other works, etc.; for colour organisation, lettering used, techniques of composition, etc, etc.". Pp. 30*
1961	**Aim of the art lessons for secondary 1** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies". Pp. 14* **Aim of the art lessons for secondary 2** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies". Pp. 14* **Aim of the art lessons for secondary 3** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies". Pp. 14* **Aim of the art lessons for secondary 4** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies". Pp. 14*
1983	**Aim of the art lessons for secondary 1 and 2** *"Art appreciation* *Aim* *Encourage pupils to do simple research of their own (group project) to describe (verbal/written) and to compare art styles/form.* *Avoid passing subjective judgement of art work, based on personal likes and dislikes". Pp. 28*
2009	**Aim of the art and crafts syllabus for secondary school** *"Framework* *The three behavioural domains of seeing, expressing and appreciating take into consideration the cognitive, affective and psychomotor dimensions that students are involved in when learning art. The framework ensures that students are provided with opportunities to observe their environment, generate ideas, create artworks, discuss about art and value the role of art in society". Pp. 4*

	"Appreciating: In appreciating art, our students acquire skills and use appropriate art vocabulary to discuss and interpret artworks. They understand why and how artworks are made and value art in their lives and society. This heightens students' aesthetics and cultural awareness and raises the value of art among our students" Pp. 4 *"Content: skills- art techniques, visual inquiry (describe, analyse, interpret and evaluate), research and processing (observe, record, compare, organise and discern), communication (express ideas visually and orally)".Pp. 6* *"Art discussion engages students in critical appraisal of artworks and artists. They interpret images and discover insights from the works of other artists and the context in which the artworks are made. Through discussing art and exchanging of ideas, they develop greater appreciation for art and its role in society. Some of the areas we can focus on in discussing include Artists' statements and intents". Pp. 18*

Year	Identified theme: **INVENTIVE**
1959	**Aim of the art and crafts syllabus for secondary school** *"The overall aims of art in the schools are-* *i. To encourage and develop personal and inventive expression in the art media".*
1983	**Aim of the art lessons for secondary 1 and 2** *"Puppetry* *Pupils should be encouraged to write their own plays and the characters can include humans, animals, birds and fish etc". Pp. 24*
1993	**Aim of the art lessons for lower secondary school** *"Basic design* *To stimulate a pupil's creative potential and inventiveness". Pp. 27* *"Graphic design* *To stimulate an awareness in pupil's own creative resources and inventiveness". Pp. 29* *"Design for textile, costume and jewellery* *To encourage the development of original ideas in motif(s)". Pp. 31* *"Puppetry* *Encourage pupils to write their own plays". Pp. 47*
2000	**Aim of the 'N' and 'O' level art and design syllabuses for secondary school** *"Aim of the syllabuses* *Encourage creativity, experimentation and innovation through the inventive use of materials, techniques and technologies". Pp. 2 to 3*

Year	Identified theme: **INTEGRATIVE ART LEARNING**
1983	**Aim of the art lessons for secondary 1 and 2** *"Whenever possible integration with the other subjects in the curriculum is to be encouraged. Activities and lessons should be planned according to the psychological and mental development of the pupil". Pp. 4* *"Graphic design* *To integrate/relate previous exercises in basic design for a specific utility purpose". Pp. 14* *"Projects related to other subjects* *To link art and crafts with other subjects in the curriculum.* *As the involvement of art and crafts in other subjects aims at developing links across the curriculum, art teachers should caution that art periods should only be used in working on the aesthetic aspects of the project". Pp. 27*
2009	**Aim of the art and crafts syllabus for secondary school** *"Contextualised-connect with students' experiences and learning in other subjects". Pp 7*

Year	Identified theme: **<u>WRITING IN TERMS OF CRITICALITY</u>**
1959	**Aim of the art and crafts syllabus for secondary school** *"Students should be capable of writing a critical essay on aspects of arts, crafts, etc, studied". Pp. 31*
1961	**Aim of the art lessons for secondary 1** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies. They should be capable of writing a critical essay on aspects of architecture, arts, crafts, etc.". Pp. 14* **Aim of the art lessons for secondary 2** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies. They should be capable of writing a critical essay on aspects of architecture, arts, crafts, etc.". Pp. 14* **Aim of the art lessons for secondary 3** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies. They should be capable of writing a critical essay on aspects of architecture, arts, crafts, etc.". Pp. 14* **Aim of the art lessons for secondary 4** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies. They should be capable of writing a critical essay on aspects of architecture, arts, crafts, etc.". Pp. 14*
1983	**Aim of the art lessons for secondary 1 and 2** *<u>"Art appreciation</u>* *<u>Aim</u>* *Encourage pupils to do simple research of their own (group project) to describe (verbal/written) and to compare art styles/form". Pp. 28*

Year	Identified theme: <u>SENSE OF AWARENESS</u>
1983	**Aim of the art and crafts syllabus for secondary 1 and 2** *<u>"Aim</u>* *To develop a critical and visual awareness of the natural and man-made environment". Pp.3* *"In the early stages, art education in the lower secondary classes is a continuation of what has gone on before in the primary school. Art lessons are to be of an enjoyable and exploratory nature aimed at increasing awareness and responses to the visual elements of the environment". Pp. 3* *<u>"Still life</u>* *To stimulate an awareness of the relationship of the various shapes and forms of objects studied in earlier exercises". Pp. 9* *<u>"Drawing and painting from nature</u>* *To create an awareness and interest in the natural environment." Pp. 10* *<u>"Indoor/outdoor drawing and painting</u>* *To instil a love for the natural environment and an understanding of the man-made environment". Pp. 11* *"To foster awareness in the functions of the various graphic media". Pp. 14* *<u>"Environmental design</u>* *To provoke an awareness and a concern for one's environment". Pp. 16* *<u>"Design for textile customs and jewellery</u>* *To stimulate an awareness of the function of pattern in nature and man-made objects". Pp. 17*
1993	**Aim of the art lessons for lower secondary school** *<u>"Drawing and painting from the environment</u>* *To make pupils more aware of the environment and their place in it". Pp. 18* *<u>"Design for textile, costume and jewellery</u>* *To be aware of design in relation to function in natural and man-made forms". Pp. 31* *<u>"Environmental projects: models and dioramas, display and exhibition...</u>* *To provoke an awareness and concern for the environment..". Pp. 50* *<u>"Art appreciation: painters and sculptors; Singapore artists and western artists</u>* *To develop an awareness of art present in the environment and study how art functions in society and influences our daily lives.*

	To be aware of and appreciate the environment". Pp. 55
2009	**Aim of the art and crafts syllabus for secondary school** *"Objectives of the primary and lower secondary art syllabus* *Develop sensory awareness and imagination". Pp. 3* *"Framework* *Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks. This heightens students' sensory awareness, arouses curiosity and encourages imagination and generation of ideas". Pp. 4*

Year	Identified theme: **IMAGINATION**
1961	**Aim of the art and crafts syllabus for secondary school** *"A good deal of time should be spent on pictorial work and drawing. Patterns should be closely linked with craft-work. There should be scope provided for activities which will help to develop observation, technical skill, design and composition, imagination, colour sensitivity and appreciation for local culture and traditional art". Pp. 1* **Aim of the art lessons for secondary 4** *"Free composition* *To develop imagination". Pp. 12*
1983	**Aim of the art and crafts syllabus for secondary 1 and 2** *"Aim* *To stimulate and develop critical perception, application of knowledge and imagination". Pp. 3* **Aim of the art lessons for secondary 1 and 2** *"Free composition* *To develop imagination". Pp. 22*
1993	**Aim of the art and crafts for lower secondary school** *"Aim* *To stimulate and develop critical perception, application of knowledge and imagination". Pp. 3* **Aim of the art lessons for lower secondary school** *"Free composition* *To further develop pupil's imagination and creativity". Pp. 22*
2001	**Aim of the "N" and "O" art and design syllabuses for secondary school** *"Our pupils would need to see, use imaginary to express ideas and learn through the use of visual images and media".* *"Through the discovery processes of making and studying art, pupils develop visual literacy as they learn to understand their thoughts and feelings and make meaning of the world around them. They will develop: a sensory perception and imagination, communication by thinking about, planning for, and creating art works, appreciation and understanding of images and objects from a variety of cultures and contexts".*
2009	**Aim of the art and crafts syllabus for secondary school** *"Objectives of the primary and lower secondary art syllabus* *Develop sensory awareness and imagination". Pp. 3*

	"Frame *Seeing: In seeing art, our students observe their surroundings and respond to what they see by asking questions and creating artworks. This heightens students' sensory awareness, arouses curiosity and encourages imagination and generation of ideas". Pp. 4* *"Values: art captures imagination, expresses human emotions, communicate ideas, has purpose and functions, and has a role in society and culture". Pp. 6*

Year	Identified theme: **<u>CONDUSIVE ART LEARNING ENVIRONMENT TO OFFER "STIMULATION", "ENJOYMENT", "ENRICHMENT", "ENCOURAGEMENT" and " MOTIVATION"</u>**
1959	**Aim of the art and crafts syllabus for secondary school** *"The aim of this syllabus is to assist the teacher in the school, in the presentation of the art experiences which will stimulate, develop and enrich the personalities of the children".* *"The overall aims of art in the schools are-* *iii. To provide experiences through which emotional tensions may be released constructively".* *"The role of the teacher is to encourage, stimulating, assisting and advising the children under his or her care towards the fullest personal development in art expression, according to individual needs and abilities".* *"The lesson: Teacher sets topic: should relate to everyday interests and experience of children, according to age; should stimulate observation and awareness of surrounding..."*
1961	**Aim of the art and crafts syllabus for secondary school** *"Stimulate and encourage children in their work and provide experiences in art and craft lessons which will develop individual abilities to the full". Pp. 3* **Aim of the art lessons for secondary 1** *"In the early stages, art education in the lower secondary classes is a continuation of what has gone on before in the primary school. Art lessons are to be of an enjoyable and exploratory nature aimed at increasing awareness and responses to the visual elements of the environment". Pp. 3* *<u>"Sculpture</u>* *To stimulate an awareness of real space as opposed to illusionary space in picture-making". Pp. 22*
1983	**Aim of the art and crafts syllabus for secondary 1 and 2** *<u>"Aim</u>* *To stimulate and develop critical perception, application of knowledge and imagination". Pp. 3* *"In the early stages, art education in the lower secondary classes is a continuation of what has gone on before in the primary school. Art lessons are to be of an enjoyable and exploratory nature aimed at increasing awareness and responses to the visual elements of the environment". Pp. 3*

	Aim of the art lessons for secondary 1 and *2* *“Sculpture* *To stimulate an awareness of real space as opposed to illusionary space in picture-making”. Pp. 3*
2009	**Aim of the art and crafts syllabus for secondary school** *“Planning the instructional programme* *Fun- has the element of FUN to engage and motivate students in the learning of art”. Pp. 7*

Year	Identified theme: **CULTURAL AWARENESS**
1959	**Aim of the art and crafts for secondary school** *"The overall aims of art in the schools are* *i. To develop a personal sense of art values and to look forwards the function of art in the society".* *"Throughout the teaching reference should constantly be made to good examples of traditional painting and design from the main cultures affecting Malaya".*
1961	**Aim of the art and crafts for secondary school** *"Through this syllabus, an attempt is made to build up a Malayan outlook and Malayan culture which, it is hoped, will eventually lead to a homogenous Malayan society". Pp. 2* *"The aims of the art and crafts in the school curriculum* *Creative expression, appreciation of the environment, cultural appreciation, artistic skills".* **Aim of the art lessons for secondary 1** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies. They should be capable of writing a critical essay on aspects of architecture, arts, crafts, etc., studied.* *The essay should include: - historical background, development, explanation of materials used, processes of manufacture, etc; explanation of purpose, function, special significance; the place of art, craft, etc. In the present day community, small devices to support and illustrate the text". Pp. 14* **Aim of the art lessons for secondary 2** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies. They should be capable of writing a critical essay on aspects of architecture, arts, crafts, etc., studied.* *The essay should include: - historical background, development, explanation of materials used, processes of manufacture, etc; explanation of purpose, function, special significance; the place of art, craft, etc. In the present day community, small devices to support and illustrate the text". Pp. 14* **Aim of the art lessons for secondary 3** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies. They should be capable of writing a critical essay on aspects of architecture, arts, crafts, etc., studied.* *The essay should include: - historical background, development, explanation of materials used, processes of manufacture, etc; explanation*

	of purpose, function, special significance; the place of art, craft, etc. In the present day community, small devices to support and illustrate the text". Pp. 14 **Aim of the art lessons for secondary 4** *"Students should be encouraged to hold class discussions, debate, and evaluation and written work of their visits and studies. They should be capable of writing a critical essay on aspects of architecture, arts, crafts, etc., studied.* *The essay should include: - historical background, development, explanation of materials used, processes of manufacture, etc; explanation of purpose, function, special significance; the place of art, craft, etc. In the present day community, small devices to support and illustrate the text". Pp. 14*
1993	**Aim of the art and crafts syllabus for lower secondary school** *"Lantern* *To instil an understanding of traditional crafts". Pp. 47*
2000	**Aim of the "N" and "O" art and design syllabuses for secondary school** *"Raise an awareness and appreciation of art within historical, cultural, social and environment contexts.* *Understand how history, social trends and cultural differences impact on art practices". Pp 2 to 3*
2001	**Aim of the visual arts syllabus for secondary 1 and 2** *"They will develop a sensory perception and imagination, communication by thinking about, planning for, and creating art works, appreciation and understanding of images and objects from a variety of cultures and contexts".*
2009	***Aim of the art and crafts syllabus for secondary school*** *"Understand and value art from a variety of cultures and context".* *"The framework ensures that students are provided with opportunities to observe their environment, generate ideas, create artworks, discuss about art and value the role of art in society".* *"Appreciating: In appreciating art, our students acquire skills and use appropriate art vocabulary to discuss and interpret artworks. They understand why and how artworks are made and value art in their lives and society. This heightens students' aesthetics and cultural awareness and raises the value of art among our students". Pp. 4*

	"Appreciating: achieve a sense of confidence and self esteem through the making and critique of art. Value local art as part of Singapore's heritage recognises that are reflects, records and plays a role in culture". Pp. 5 *"Values: art captures imagination, expresses human emotions, communicate ideas, has purpose and functions, and has a role in society and culture". Pp. 6*

Year	Identified theme: <u>VISUAL LITERACY</u>
1983	**Aim of the art lessons for secondary 1 and 2** *<u>"Basic drawing</u>* *To train visual literacy and to strengthen visual responses, preferences". Pp. 13*
1993	**Aim of the art lessons for lower secondary school** *<u>"Art appreciation: painters and sculptors; Singapore artists and western artists</u>* *To develop an aesthetic literacy within art and to increase art vocabulary". Pp. 55*
2001	**Aim of the visual arts syllabus for secondary 1 and 2** *"Visual literacy which encompasses these fundamentals is just as important as the core skills of literacy and numeracy".* *"Through the discovery processes of making and studying art, pupils develop visual literacy as they learn to understand their thoughts and feelings and make meaning of the world around them".*
2009	**Aim of the art and craft syllabus for secondary school** *<u>"Aims of art education</u>* *The aims of art education are to enable every child to be visually literate and to appreciate art".* *<u>"Visually literate</u>* *Being visual literate, our students are able to observe, understand and make meaning of what they see. They are also able to communicate their ideas by using and creating visuals". Pp 2* *"Artmaking and art discussion complement each other to deepen students' learning of art. Conducting artmaking and art discussion together is important to show the links between artmaking processes and how art products are viewed by different people. This is necessary for the holistic development of students' visual literacy and appreciation of art". Pp. 12*

Year	Identified theme: **INNOVATION**
1993	**Aim of the art lessons for secondary 1 and 2** *"Graphic design* *To teach pupils problem solving through innovative approach". Pp. 29*
2000	**Aim of the "N" and "O" art and design syllabuses for secondary school** *"Aim of the syllabuses* *Encourage creativity, experimentation and innovation through the inventive use of materials, techniques and technologies". Pp. 2 to 3* *"Learning outcome* *Identify problems and explore a variety of innovative solutions to problems encountered". Pp. 2 - 3*
2009	**Aim of the art and crafts syllabus for secondary school** *"Objectives of the primary and lower secondary art syllabus* *Cultivate a spirit of innovation and experimentation". Pp. 3* *"Framework* *Expressing: In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation". Pp. 4*

Year	Identified theme: **INTERPRETATION**
1983	**Aim of the art lessons for secondary 1 and 2** *"Photography and video project* *Encourage pupils to develop an interest in and pursue a particular subject to strive for interpretive and analytical photographs that capture subtleties in texture, gesture and scale". Pp. 20*
2009	**Aim of the art and crafts syllabus for secondary school** *"Objectives of the primary and lower secondary art syllabus* *Develop visual inquiry skills to discover and explore their surroundings. Acquire skills that enable them to describe and interpret artworks". Pp. 3* *"Framwork* *Appreciating: In appreciating art, our students acquire skills and use appropriate art vocabulary to discuss and interpret artworks. They understand why and how artworks are made and value art in their lives and society. This heightens students' aesthetics and cultural awareness and raises the value of art among our students". Pp. 4* *"Art discussion engages students in critical appraisal of artworks and artists. They interpret images and discover insights from the works of other artists and the context in which the artworks are made". Pp. 18* *"Content: skills- art techniques, visual inquiry (describe, analyse, interpret and evaluate), research and processing (observe, record, compare, organise and discern), communication (express ideas visually and orally)". Pp. 6* *"Art discussion engages students in critical appraisal of artworks and artists. They interpret images and discover insights from the works of other artists and the context in which the artworks are made". Pp. 18* *"Assessment of art* *Interpretation-construction of meaning with regard to the artwork". P. 19*

Year	Identified theme: **PERCEPTION**
1983	**Aim of the art and crafts syllabus for secondary 1 and 2** *"Aim* *To stimulate and develop critical perception, application of knowledge and imagination. To introduce basic skills for further development in sec 3 & 4". Pp.3*
1993	**Aim of the art lessons for lower secondary school** *"Aim* *To stimulate and develop critical perception, application of knowledge and imagination". Pp. 3*
2001	**Aim of the visual arts syllabus for secondary 1 and 2** *"They will develop a sensory perception and imagination, communication by thinking about, planning for, and creating art works, appreciation and understanding of images and objects from a variety of cultures and contexts".* *"The visual arts syllabus encompasses these three domains of perceiving, communicating and appreciating".*
2009	**Aim of the art and craft syllabus for secondary school** *Being visual literate, our students are able to observe, understand and make meaning of what they see. They are also able to communicate their ideas by using and creating visuals". Pp 2*

Year	Identified theme: **MANIPULATION**
2000	**Aim of the "0" and "N" art and design syllabuses for secondary school** *"Aim of the syllabuses* *Develop technical ability and manipulative skills necessary to competently form, compose and communicate in two and three dimensions using a variety of materials and processes".*
2009	**Aim of the art and crafts syllabus for secondary school** *"Syllabus delivery for secondary school art* *Artmaking engages students to express their thoughts and feelings in various forms. They study different ideas, organise information, solve problems and decide what and how best to express through their artwork. They explore a range of media and develop competency and confidence in manipulating various media for expression". Pp. 17-18*

Year	Identified theme: **PSYCHOLOLOGICAL ENHANCEMENT IN "SELF-CONFIDENCE", "SELF- MOTIVATION", "SELF-DEPENDENT", "SELF-ACCEPTANCE", "SELF-REFLECTION", "SENSE OF ACHIEVEMENT", "SENSE OF PRIDE"**
2000	**Aim of the visual arts syllabus for secondary 1 and 2** *"Foster confidence, enthusiasm and a sense of achievement in the practice of art". Pp. 2 to 3*
2009	**Aim of the art and crafts syllabus for secondary school** *"Objectives of the primary and lower secondary art syllabus* *Develop self-confidence and sense of achievement". Pp. 3* *"Learning outcome for secondary 1 to 2* *Appreciating: achieve a sense of confidence and self esteem through the making and critique of art. Value local art as part of Singapore's heritage recognises that are reflects, records and plays a role in culture". Pp. 5* *"Syllabus delivery for secondary school art* *Artmaking engages students to express their thoughts and feelings in various forms. They study different ideas, organise information, solve problems and decide what and how best to express through their artwork. They explore a range of media and develop competency and confidence in manipulating various media for expression". Pp. 17 – 18*

Year	Identified theme: **CHARACTER BUILDING**
1961	**Aim of the art and crafts syllabus for secondary school** *"The secondary school syllabus is a continuation of the primary school syllabus, with an emphasis on the development of taste, art appreciation, personality and technical skill". Pp. 1*
2000	**Aim of the "N" and "O" art and design syllabuses for secondary school** *"Besides skill development and knowledge acquisition, the process of artmaking also contributes to the development of good values and attitudes that would put our pupils in good stead in an increasingly competitive world". Pp.1*

Year	Identified theme: <u>NATIONAL EDUCATION</u>
2000	**Aim of the "N" and "O" art and design syllabuses for lower secondary school** *"The 'N' & 'O' art design syllabuses have been designed to deliver a balanced curriculum with the necessary breadth to accommodate a wide range of abilities and interests, as well as to incorporate the MOE initiatives of thinking skills, national education and IT literacy". Pp. 1*
2009	**Aim of the art and crafts syllabus for secondary school** "*<u>Planning the instructional programme</u>* *The following are guiding principles in planning the IP:* *MOE Initiatives-incorporate National Education, thinking skills and information technology". Pp. 7*

Year	Identified theme: <u>VISUAL COMMUNICATION</u>
1993	**Aim of the art and crafts syllabus for lower secondary school** *"The ability to see clearly and to draw, paint, model and handle the associated technical problems is essential in a world that relies increasingly on direct visual communication".*
2000	**Aim of the "N" and "O" art and design syllabuses for secondary school** *<u>"Learning outcome</u>* *Communicate with a relevant working vocabulary, information about their process of artmaking and responses to artworks" Pp. 2 to 3*
2001	**Aim of the visual arts syllabus for secondary 1 and 2** *"The visual arts syllabus encompasses these three domains of perceiving, communicating and appreciating".*
2009	**Aim of the art and crafts syllabus for secondary school** *<u>"Visually literate</u>* *Being visual literate, our students are able to observe, understand and make meaning of what they see. They are also able to communicate their ideas by using and creating visuals". Pp. 2* *<u>"Framework</u>* *<u>Expressing</u>: In expressing art, our students generate ideas from what they see and explore ways to communicate their ideas, feelings and experiences. Students communicate through the various art forms and media as well as orally and in written text. This cultivates students' spirit of innovation and experimentation". Pp. 4*

Year	Identified theme: **PROBLEM -SOLVING**
2000	**Aim of the "N" and "O" art and design syllabuses for secondary school** *"Aim of the syllabuses* *Develop an ability to identify and solve problems creatively in visual and tactile form". Pp. 2 to 3*
2009	**Aim of the art and crafts syllabus for secondary school** *"Syllabus delivery for secondary school art* *Artmaking engages students to express their thoughts and feelings in various forms. They study different ideas, organise information, solve problems and decide what and how best to express through their artwork. They explore a range of media and develop competency and confidence in manipulating various media for expression". Pp. 17-18*

AIM OF THE ART LESSONS FOR SECONDARY SCHOOLS

Year/Theme	1959	1961	1983	1993	Total
Observation	**3**	**6**	**14**	**3**	**26**[53]
Resourceful	**4**	**2**	**12**		**18**
Experimentation			**10**	**7**	**17**
Research		**4**	**6**	**6**	**16**
Analysis	**12**	**1**	**2**		**15**
Thinking[54]	**1**	**4**	**8**		**13**
Planning/organising/recording	**8**	**2**		**1**	**11**
Personal/creative experience		**2**	**2**	**6**	**10**
Exploration			**8**		**8**
Communication	**2**	**4**	**2**		**8**
Art appreciation		**7**			**7**
Inventive			**2**	**4**	**6**
Integrative art learning			**6**		**6**
Writing		**4**	**2**		**6**
Sense of awareness				**5**	**5**
Imagination		**1**	**2**	**1**	**4**
Conducive art learning environment[55]		**2**	**2**		**4**
Cultural awareness		**4**			**4**
Visual literacy			**2**	**1**	**3**
Innovation				**2**	**2**
Interpretation			**2**		**2**
Perception				**1**	**1**

1959	Observation: 1XSec 2, 1XSec 3, 1XSec 5 Resourceful: 1XSec 2, 1XSec 3, 1XSec 4, 1XSec 5 Analysis: 2XSec 2, 2XSec 3, 4XSec 4, 4XSec 5 Thinking: 1XSec 2 Planning/organising/recording: 2XSec 2, 2XSec 3, 2XSec 4, 2XSec 5 Communication: 2XSec 4
1961	Observation: 2XSec 1, 2XSec 2, 1XSec 3, 1X Sec 4 Research: 4XSec 1, Sec 2, Sec 3 and Sec 4 Resourceful: 1XSec 1, 1XSec 2 Analysis: 1XSec 4 Thinking: 4XSec 1, Sec2, Sec 3, and Sec 4 Art appreciation: 1XSec 1, 2XSec 2, 2XSec 3, 2XSec 4 Personal/creative experience: 1XSec3,1XSec 4 Planning/organising/recording: 1XSec 1, 1XSec 2 Communication: 4XSec 1, Sec 2, Sec 3 and Sec 4 Imagination: 1XSec 4 Conducive art learning environment: 2XSec 1

[53] The numerical value shows the total number of times each common theme has appeared in the MOE art lessons for secondary schools from 1959, 1961, 1983, 1993.
[54] Thinking includes discovery, enquiry, investigation and criticality.
[55] Conducive art learning environment is to offer "Stimulation", "Enjoyment", "Enrichment", "Encouragement" and "Motivation".

	Cultural awareness: 4XSec 1, Sec 2, Sec 3 and Sec 4 Writing: 4XSec 1, Sec 2, Sec 3 and Sec 4
1983	Observation: 14XSec 1 and Sec 2 Research: 6XSec 1 and 2 Resourceful: 12XSec 1 and Sec 2 Experimentation: 10XSec 1 and Sec 2 Analysis: 2XSec 1 and Sec Thinking: 8XSec 1 and 2 Personal/creative experience: 2XSec 1 and 2 Exploration: 8XSec 1 and Sec 2 Communication: 2XSec 1 and 2 Inventive: 2XSec 1 and Sec 2 Integrative art learning: 6XSec 1 and Sec 2 Imagination: 2XSec 1 and Sec 2 Conducive art learning environment: 2XSec 1 and Sec 2 Visual literacy: 2XSec 1 and Sec 2 Interpretation: 2XSec 1 and Sec 2 Writing: 2XSec 1 and Sec 2
1993	Observation: 3Xlower secondary Experimentation: 7Xlower secondary Personal/creative experience: 6Xlower secondary Planning/organising/recording: 1Xlower secondary Inventive: 4Xlower secondary Sense of awareness: 5Xlower secondary Imagination: 1Xlower secondary Visual literacy: 1Xlower secondary Innovation: 2XSec 1 and Sec 2 Perception: 1Xlower secondary Research: 6XSec 1 and Sec 2

AIM OF THE ART AND CRAFTS SYLLABUSES FOR SECONDARY SCHOOLS

Year/Theme	1959	1961	1983	1993	1994 -1995	1998	2000	2001	2009	Total
Sense of awareness			16						2	18[56]
Observation	1	1			1		1	1	10	15
Thinking[57]	1						3	4	7	15
Art appreciation	2	3	4	1			1		4	15
Cultural awareness	2	2	1				2	2	5	14
Planning/Recording/ Organising			4				3	1	4	12
Exploration				7		1			4	12
Conducive art learning environment[58]	4	1	4						1	10
Imagination		1	2	1				2	3	9
Experimentation		2		1		2	1		2	8
Personal/creative experience	2	2	2				1		1	8
Perception			2					4	1	7
Interpretation									6	6
Visual communication				1			1	2	2	6
Psychological enhancement[59]							2		4	6
Visual literacy								2	3	5
Innovation							2		2	4
Communication									4	4
Analysis							2		1	3
Resourceful				2						2
Inventive	1						1			2
Manipulation							1		1	2
Character building		1					1			2
National education							1		1	2
Problem solving							1		1	2
Integrative art learning									1	1
Writing	1									1
Research					1					1

[56] The numerical value shows the total number of times each common theme has appeared in the MOE art and craft syllabuses for secondary schools from 1959, 1961, 1983, 1993, 1994-1995, 1998, 2000, 2001, 2009.
[57] Thinking includes discovery, enquiry, investigation, criticality.
[58] Conducive art learning environment refers to “Stimulation”, “Enjoyment”, “Enrichment”, “Encouragement” and “Motivation”.
[59] Psychology enhancement offers “Self-confidence”, “Self-motivation”, “Sense of pride”, “Self-acceptance”, “Self-reflection”, “Self-dependent” and “Sense of achievement”.

1959	Observation: 1 Cultural awareness: 2 Thinking: 1 Art Appreciation: 2 Conducive art learning environment: 4 Personal/creative experience: 2 Inventive: 1 Writing: 1
1961	Observation: 1 Cultural awareness: 2 Art appreciation: 3 Conducive art learning environment: 1 Imagination: 1 Experimentation: 2 Personal/creative experience: 2 Character building: 1
1983	Sense of awareness: 16 Cultural awareness: 1 Planning/organising/recording: 4 Conducive art learning environment: 4 Imagination: 2 Personal/creative experience: 2 Perception: 2 Art Appreciation: 4
1993	Exploration: 7 Art appreciation: 1 Imagination: 1 Experimentation: 1 Resourceful: 2 Visual communication: 1
1994-1995	Observation: 1 Research: 1
1998	Exploration: 1 Experimentation: 2
2000	Observation: 1 Cultural awareness: 2 Thinking: 3 Art appreciation: 1 Planning/organising/recording: 3 Experimentation: 1 Personal/creative experience: 1 Visual communication: 1 Inventive: 1 Character building: 1 Problem solving: 1 Manipulation: 1 National Education: 1 Innovation: 2 Analysis: 2 Psychological enhancement: 2
2001	Observation: 1 Cultural awareness: 2 Thinking: 4 Planning/organising/recording: 1 Imagination: 2 Visual communication: 2 Perception: 4 Visual literacy: 2
2009	Sense of awareness: 2 Exploration: 4 Observation: 10 Cultural awareness: 5 Thinking: 7 Art appreciation: 4 Planning/organising/recording: 4 Conducive art learning environment: 1

	Imagination: 3 Experimentation: 2 Personal/creative experience: 1 Interpretation: 6 Visual communication: 2 Psychological enhancement: 4 Visual literacy: 3 Innovation: 2 Analysis: 1 Communication: 4 Manipulation: 1 Integrative art learning: 1 Perception: 1 Problem – solving: 1 National Education: 1

COLLAPSING OF THEMES FROM THE ART LESSON PLANS AND ART AND CRAFTS SYLLABUSES IN SECONDARY SCHOOLS

Theme	Total
Observation	41[60]
Thinking	28
Experimentation	25
Sense of awareness	23
Planning/organising/recording	23
Art appreciation	22
Resourceful	20
Exploration	20
Analysis	18
Cultural awareness	18
Personal/creative experience	18
Research	17
Conducive art learning environment	14
Imagination	13
Communication	12
Inventive	8
Visual literacy	8
Interpretation	8
Perception	8
Integrative art learning	7
Writing	7
Innovation	6
Visual communication	6
Psychological enhancement	6
Manipulation	2
Character building	2
National education	2
Problem – solving	2

[60]The numerical value is the total value of each common theme from all the art lesson plans (Annex F) and all the art and crafts syllabuses (Annex G) in secondary schools.

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS UNDERVALUED</u>

"I think the root of the problem is not tackled. People see art as unimportant. Because it is a non core subject, and not everybody can deal with art. Those who cannot deal with it, they just say that it is not important, they are bias, and it does not help and parents are not supportive of it". Respondent Q1

"The parents may not remember that the art fundamentally are taught in schools but I believe they do not remember such role because it is art". Respondent Q1

"If the teachers level do not understand, how can we make the parents understand, is like, we have remedial compulsory classes for students, we do not see it coming from art, they do not make it compulsory and I have to make it compulsory by myself". Respondent Q1

"Well, it is just ah... I supposed they feel that art has some ah... useful things for slow learners and for people who are not academically inclined. On the surface is just a subject in the subject but principals and art educators have very low ah... opinion of art, even in the university, like ah... NUS (National University of Singapore) for an example when I was ah... working there, the exhibition hardly, some students do not even step into the gallery". Respondent Q3

"Yah, during my time, teachers used art lessons for other purposes. But I must say that it is still happening, very sad, I get a bunch of sec 1 students who cannot do art, for those who did art in primary school does not mean that they can do it in sec 1, you know but, they have not done paper cutting, stuff like that, yah.. Holding a scissor to do collage works is still foreign to them". Respondent Q6

"For your info, as a teacher in secondary school, you receive complaints from parents that their children are staying up late to finish their artworks and they feel that should not be the case when the kids want to do it. This is very sad as you are not nurturing or supporting the child". Respondent Q6

"Some of my colleagues think that art is enrichment and should not be part of the mainstream education. That happened when I just came in (2005) I have to stand strong, it is just such an old kind of comment". Respondent Q6

"In fact, there are teachers in the midst who feel that art, music and physical education are not important. I have colleagues who think that as well. They always feel that their subjects are more important. It is their mentality that if a colleague wants to take over my art lesson and say that, "Can I borrow your art lesson and conduct a maths lesson?" If I am for the art, I would be very protective and turned down my colleague's request. But the other person would feel that his or her subject is more important because it is an examinable subject, so who is more important". Respondent Q7

"Even when the time-table comes in, how they sort up the time-table for the teachers, you realize that they will try to fill up the teachers in English, Maths and Science, go this class has no art teacher, never mind, put an art teacher there. The core subjects will always take priority. Then, when they come to minor subject, like this at best, they try to find somebody who can teach. If I cannot find, then I will plonk any teacher who has free period and take the art lesson". Respondent Q7

"Then, I found out that not because that they do not want me to teach art because of the nature of my course. They need to train me for 4 years before I graduate from NIE, it is a waste of money and resources to pump 4 years of money to train you in art when art is not even an examinable subject in primary school so they do not see the value in it. That is why, they were churning art teachers from the Diploma and PGDE (Postgraduate Diploma in Education) side, whereby, it is only 1 or 2 years programme, quickly quickly trained them and out they go, that was the idea. Then, in a way, what sort of message are you sending to everyone already when right from the moment, already the stake holder are telling me the message, "No, your interest is not our interest" "We are more interested in our own interest". Respondent Q7

"They are very scare and because time is so precious, they have so much work to do every day, I have kids telling me, I cannot hand in, but I said that is next week, you have the whole week to do, no my weekend is filled, I do not have time, my mother said not to do art is not important, and by the time, I did the rest, I do not have energy of art. I have so many students; I have no time, no energy". Respondent Q7

"Well at that time, you are correct that the mentality of the parents was such that you cannot do anything, and then you do art. Art in their eyes remain very low priority, so able students will opt for science or other subjects. Why parents have such feeling and mentality is that they see that art cannot make money, very simple reason, no economical value to their eyes...". Respondent Q8

"I did it because I have always had an interest in art but my adopted mother against me taking art as she felt that I could not earn a decent living. Whenever I wanted to draw as a child, I would hide and draw while she went for her marketing and when she was back, I would keep my drawing paper". Respondent Q9

"If you are clever, you would not take art...". Respondent Q9

"...art education in the post – independent time, clearly it really took a back seat, the arts were extremely unimportant...". Respondent Q11

"First of all, unimportant, when the PAP (People's Action Party, Singapore ruling party) government took over. I am thinking of 1965 onwards; let's say independence, the basic idea, first of all, survival, Singapore needed to survive as a country and generally, some people feel that it was not viable as an independent city state. So, the basic thinking is that how to keep this city state alive into a foreseeable future as an independent entity. And the arts was not part of the equation, you know, although we can think today, it should be you know. It wasn't the focus was "get the economy of right first" and" get your country well defended" see that was the kind of motivating ideas and economical growth and defense. The arts did not figure in that...". Respondent Q11

"And not only that, no art can flourish but also a place we can see the similarity now and at that time, there was place of strong commercialization instinct in the 40s 50s 60s… Where business was important which was making money so even the artists in the 50s at that time, when Singapore was not so such an economic powerhouse, that time they were saying the art was undervalue, because people was more interested in making money, so people chose occupation that were good for income and career and so on and art was nowhere there". Respondent Q11

"Art is underestimated". Respondent Q13

"However, some art teachers said that they are being asked to trade off their art lessons for remedial classes.

You see, this still happens after all these years". Respondent Q13

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP SELF-CONFIDENCE</u>

"Art lessons in schools. For my school and my style of teaching in lower sec and upper sec is very different. Lower sec, I could have lots of structured assignments whereas for upper sec is more of independent work and is personal one to one consultation because upper sec, I want to train them to be more independent when they are doing their "O" and "N" level coursework". Respondent Q1

"We do not have the intellectual base. Courage, confident". Respondent Q2

"It depends how you manage your time. When I attended an art conference, I got students to present with us. They were very impressed the way they articulated themselves, they were confident. All the teachers were excited and they wanted to visit our school. That was 2 months back...". Respondent Q5

"For me, I see art as a platform to impart values and self management things like that. Because it is not just about the product, the process is actually more important to me, so through the process of art making, it is actually a self-awareness as well, knowing what you are capable of...". Respondent Q7

"Actually, I did share with them, because personally I experienced all these. I was not good in my studies at all. I always fail my English, like I get F9 (failed grade) and my maths is very bad. But it is art that really motivates and encourages me to tell myself that I can achieve great things too". Respondent Q10

"Of course not, that is anarchy ah democracy is a highly managed place and to me an extended logic and not just a small narrow kind of logic which are used to today so to me I see a strong link between a richer, deeper arts education, to teach people to think beyond technical ways and how that can enrich democratic practices because we become more tolerant of differences and we become less scare of difference or the unfamiliar right, the arts help us to develop a certain confidence in the unfamiliar". Respondent Q11

"You recognize the differences between the children but by just by looking at that way by definition, it means you accept the point that each child is different, of which, it is not a new point, see how you can deliver that each child is different. Now, for each child is different, it is not simply delivering different lessons, and I don't think fundamentally it is. I, I, I because, ah. Fundamentally, I am thinking of the aspect of creativity, innovation and expression of each child especially the ability of each child. In order to do this, I think the most critical thing you need is self-confident. I think that is the most critical thing". Respondent Q14

"But self-confident on its own without the good base of knowledge and skill sets is not very productive, so you do need quite a good base of skills and knowledge, and then apply creativity in it in order to deliver new stuff. In order for each child to be able to deliver according to what he or she is capable of doing. Therefore, there is this combination required, required the skills and the knowledge and you require to my mind: self-confident. Of course, mechanism by which express your innovation and creativity, is terribly important so for every child, we need to do, give a good sets of skills and knowledge base, we need to build their self-confident". Respondent Q14

"So, my view about humanity, if it is taught correctly, that is not on the basis of "mugging" up questions, delivering standard answer, whether it would be history or literature, I think these are open to differences of interpretation. So, I think, my view that it is a necessary part of children, not just learning to express themselves but being able to think for themselves but think for themselves is not the issue but fundamentally, that self-confident to think differently from others". Respondent Q14

"To me, art is like literature in a more extreme kind of way.
So in the sense that a very personal view, fundamentally, you needs the skills and knowledge base and other things, art, history... you need to tackle the creativity part of it, the creativity part of it, is self-confident issue has to be tackled". Respondent Q14

"I think the schools are building up on it. Every bit more needs to be done and the population a lot more needs to be done. To me, the whole business of art is of self-confident". Respondent Q14

"Sometimes, we lack research people, we lack of people who want to do PhD to do research and so on and sometimes, it is a certain expression of him or lack of passion but it is also lack of self-confident is to say that research is to start on those things where you come up or end up with, so maybe I need to say. You need the science and math and the whole knowledge base and skills you need to pump up some confident and I just feel that arts and humanity is what allows that expression at least at the school level". Respondent Q14

"so I am saying to ah ah I suppose if you want to get across to the parents, you have to get across another kind of way, let your kid do art for creativity and they said what for? You have to answer to that question. But the capacity to think differently, capacity for self-confident, capacity to create new stuff, to innovate, all these things create a good knowledge base and we not denying them these knowledge base, but it requires children to have this self-confident to say that this is what I believe and if you want to be in this business of creating something what is already there, as I said, you back self-confident, you back this skill and knowledge for which I think arts and humanity are good way to promote". Respondent Q14

"what we are teaching is self-confident. If we can get across to our schools that creativity and innovation is what the future is about, then the pragmatism in people will come out to say how do I achieve that and within the contexts why do some

schools do not pay attention in art?...". Respondent Q14
You need to go to the principal and art teachers and stir in them this great sense of mission, my view is the most extreme in terms of what it means of expression and building self-confident for people to look at it you say my painting is bad, it is for you to say, why do you paint that way, what are you trying to express? You can judge me on my technique but you cannot judge me on my expression. And if you said that to build up a kid in self-confident, you sort of stand up to say that this is why I am different, and you said that this is important for the future, then this makes a different, whether you talk about art, you talk about how you create a new ways to teach history or art, it makes a big different, it also the difference is going to be, it is going to be a different in the sense of playing the orchestra be part of the own, there is also the sense to say that we know the framework of the music but we improvise the framework within the expression, so to me, I think the real challenge is to say to appeal pragmatism to people, by saying where is the future possibility be, in terms of economic term or in terms of feeling good about yourself in realizing your potential, it lies in the creativity and innovation and being different from the present, how to we get there, that is how we get to the kids, that is my theory anywhere". Respondent Q14

"The deep thing, the whole creativity, innovation being self-confident, proud of who you are, not for the sake of natural pride but simply means that I am prepared to be different from you that is being proud of myself, that is a spiritual thing if I can use that word, that spiritual thing is some people understand it more than others, some take the report and say our job is to so you can take the renaissance report as a series or programme task to be accomplished and activities, events to be organized and so you have the KPI, I do not know for the people who are running it or how deeply they feel the spiritual aspect of it, creativity and innovation are the driver and creativity and innovation the driver can manifest itself in manufacturing company or in the design a TV, fundamental....". Respondent Q14

"I am not sure whether they are aware or not. They know that they can use it in their project presentation or when they come to put up some performances, they become more confident, I do not consciously aware or not". Respondent Q19

"so the impact of the school is quite tremendous, the after effect is extraordinary, so it is all about creating opportunities, about giving the students developmental process, people to realize the full potential, they become very confident individual and in the process, they learn how to sing, they learn about music, they learn about acting, about getting things done, being resourceful, how to have good initiative and so on and so forth, so this prepares the students a better tomorrow. If the neighbourhood school can do that, what about a typical secondary school or even primary school level, all these softer aspects of these students skill sets, we will be able to develop the students much better. So, ***a lot of confident, yes****, I would also say giving them an express, they have a better range of expression, all these skills would be required subsequently go out to work. That would make them a better contributor in the workforce. So, in the very sense, it is very much about the education process. Perhaps in the past, we have not given them much emphasis". Respondent Q22*

Quotations from the Qualitative Interviews

Identified theme:
ART IS UTILITARIAN OR ART SHOULD NOT BE UTILITARIAN

"You must in fact, encourage more and more people who believe in the arts to continue their ways, art for art sake is a fundamental necessity for any society because that is the true well spring of artistic aesthetic development, so do not try to fancy them with how to make art to have a better sense of economics". Respondent Q2

"If you have people like Thomas Yeo, a good artist and also a good business man but you cannot make Tang Da Wu like Thomas Yeo but this is the whole problem with our leadership because they would say that this is a wonderful model, and why don't you come and this is utterly idiotic approach to art development and it is the same thing as art education, you cannot teach children in utilitarian, how are you going to use it". Respondent Q2

"I am sure you are aware of primary school education review committee, actually they talked about how say drama can be used to help students in communication skills, some of the reports suggested that, how drama, music, PE (Physical Education), art music and PE these non academic subjects, how they can enhance character building or more holistic education. If students lack of communication skills, they think of how drama can be used or play a role, like process drama to teach communication skills, this is some sort like interdisciplinary or multidisciplinary approach". Respondent Q4

"To me, there is a distinction between art education and art training. Basically, in most schools, we are actually conducting the art programme in such a way like art training in terms of more skill base, we are thinking of using them for a career in art, stuff like that. If you look at it in terms of what art education is all about, is to get them basically looking at and what they are seeing. That is more important and more relevant to most majorities of them. To me, feel that, sometime, the focus is too much on skills". Respondent Q5

"My Deputy Head son is in the SOTA (School of the Arts). They complaint. His son goes in there, rather taxing. They have to do dance, music and art in first year, they end school quite late. It is like a pressure cooker". Respondent Q5

"MOE at that time Dr.Goh Keng Swee was the minister and then he asked me to put up some schemes so that those 10% percent able students would also learn art. With few officers, we put up a paper that was how the special art book implemented, we chose Hwa Chong, NJC (National Junior College), a few schools, CHIJ (Convent Holy Infant Jesus) included. So for students in this programme, they were given more period to learn art, the idea was not to produce artists, because they are able students, we hope that they can influence other students to make a mark in the arts scene of Singapore". Respondent Q8

"Examples given are a bit vague, not very, not many good examples because a lot of schools talk about production. They want to see the nice end products so that they can give it to the cluster board meeting, to parents or showcase. They want art to be a showcase. It is not that they want to see the learning outcome of the students but instead, students are treated like a manufactured production line, doing all the same kind of artworks". Respondent Q10

"Was that the intent in the arts and crafts programme in school?

In the way, it is functional; embroidery can be for table-cloth also". Respondent Q13

"The principal reason is that we become disconnected with our own sense of identity. I think that is the main reason why we do not value these things. We are disconnected, again going back to the education system, the fundamental lesson that the child learns in school is that whatever he or she does must work. We have a kind of instrumental logic to it. Whatever is learnt or done must work. Education is not about what works. Education is about what you need to know. There is a fundamental disconnection, so our value, they buy is instrumentalist values. Art is not about instrumentalism, you do not do a painting to win a prize, for some specific reasons, you do it because you want to paint. Singapore you learned it because you need to pass your exam or because you need to go to university because you need to win a prize. That kind of instrumentality is self defeating". Respondent Q20

"Maybe, the parents may find this useful because of the integrative programme in.. . By and large, if it is not integrative, I doubt parents will think art is important". Respondent Q21

"So SOTA (School of the Arts) is not just about developing artists, is about developing the leaders for tomorrow because not all would become professional artists". Respondent Q22

Quotations from the Qualitative Interviews

Identified theme: **SIGNIFICANCE OF A COMPETENT AND PASSIONATE ART TEACHER**
"It takes a lot to be an art teacher. It takes a lot of passion and keeps going because of the challenges you face from teachers, colleagues, parents and principal". Respondent Q1 *"It all boiled down to the teachers themselves. Teachers who are not trained to teach art in schools, they only, if the teacher is good in English, he or she will not be given any subject in art to teach, it is only given to teachers who do not have enough subjects to fill up, so they give it to them to teach art, at the best, have you taken arts in school, yes, I have, then you can teach art". Respondent Q3* *"Method of teaching is... the important thing is the teachers mentality, attitude, if he or she is passionate about her, he or she will find their own ways to put across their enthusiasm but if the teachers are lukewarm in his or her artistic endeavours, will not any progress, it is all is their own interests, enthusiasm, his or her own passion to share, and if not, no progress will be made. An enthusiastic teacher will find stimulating things for students. Basically, they are the pillars of strength". Respondent Q3* *"Art is still a tool to accomplish that, it boils down to how good the teacher can execute that teaching, of course, if someone is not so thinking on the feet that kind, we will have to incorporate TSLN (Teaching School Learning Nation), than we have to start scratching how to do it, now it depends on how smart that someone can do that". Respondent Q4* *"Well it is possible, you can be given guidelines, one may or may not do it, it may be due to many factors, it may be, someone who does not know how to teach, even know how to incorporate certain pedagogy, there are other factors affecting the delivery of the teaching. It could be the main reason". Respondent Q4* *"You may have a fantastic guideline but no good art teacher to run it, it is of no use. So, basically, how you prepare a teacher and how you deliver the programme, the delivery of the programme is the major issue". Respondent Q5* *"... it is how art teachers have actually learned from their place and institution and how they actually bring in their new ideas into the art syllabus if it is just what is given already". Respondent Q6* *"I think it is very important how to keep art teachers, and good art teachers to be allowed to be specialized and they are so good and passionate and you try to make them take up English or other subjects as well, it is going to divert their attention and it is bit hard to cope because art itself is not easy to teach seriously". Respondent Q7*

"The government or the MOE (Ministry of Education) has to start from somewhere. If you want to train future generation of kids that the kind of people you want, I think you have to start from the teachers, if you do not have the correct people to teach the next generation, it is difficult". Respondent Q7

"It is not that we cannot grow economically by taking contracts from other people, you can but you certainly, can grow a lot more by creating an unique position for yourself, you can handle the innovation is that is where you can get art and humanity and the teachers to innovate in it". Respondent Q14

"What does arts education teach? There is no right or wrong answer. There is no one right or wrong answer, the contexts, the execution, the presentation, the observation make a difference what the answer is, whether the work is good or bad, whether it is effective or done well or not. So, there is no right or wrong answer. That is something that cannot be applied. I admit that it is difficult to teach that. It takes good teachers, very very very dedicated system to be in placed...". Respondent Q20

Quotations from the Qualitative Interviews

Identified theme:
ART EDUCATION IS ECONOMICAL DRIVEN

"Singapore was a colony and then when part of Malaysia, then within a very short period became, we became separated for various reasons and Singapore survival as a sovereign state became the fundamental question for Singapore leaders. And therefore, they seem to come to a conclusion the one thing to make us survival is to make us an economical viable entity. And that became a mantra that drove everything else and of course, economically, this is called a miracle, Singapore is called an economical miracle, not a political miracle, social miracle and I think part of that success has also permeated into many other areas if not all other areas to look at everything in an economic perspective". Respondent Q2

"This country is one of the richest in Asia today and certainly one of the richest in the world and after a certain passage of time; we should have looked at other things. The government will certainly argue that it is precisely that it is what they are doing and once they have reached a stable economic state, they have started looking at arts". Respondent Q2

"We must be number 1 if not number 2 if not that is the only survival philosophy in Singapore. But again, this is contestable if we really should be number 1 or number 2. Why can't we number 5 as long as we are comfortable, we are not dying of poverty, and we do not have to be number 1 and weak in other areas? So, this debate has been going on among scholars, among concerned citizens, forever. But the PAP (People's Action Party, Singapore ruling party) government makes no excuse about the economic imperative". Respondent Q2

"Now, jump to recent Renaissance City and all that, what is the reason? Again, it is primarily driven by economic motive". Respondent Q2

"From the government point of view, the economic ah... trade off is a must. If it has no value, I am sure the government will not support and because they see that art is flourishing in European countries, they are taking more and paying more attention to support the art and now they realise it can and making money concern because the government is very pragmatic especially where survival is concerned". Respondent Q3

"Basically I also share this view, basically, I thought they are putting arts and economic almost hand in hand, and they see the economic value of arts. For example bringing sports such as the F1 (Singapore Annual "Grand Prix") event, I think a lot of these are also similar to arts. Parallel thinking". Respondent Q4

"...on the next stage, partly Singapore realize that it cannot compete with the region in manufacturing , Singapore has to jump ahead, for example IT and services, so the creative language comes in by the 90s that is when you start to see not just art as an commercial product and art can give an creative environment for creativity.. so you have a city that is artistic or has arts so that people can think out of the box for economic purposes, innovate products, so you need to have a conducive environment to make products...". Respondent Q11

"Here, the renaissance report here as in any other creative city is not really interested in creativity for its own sake or developing human intelligent, that is not the point, the point in renaissance to develop economy". Respondent Q11

"They have to justify under the economic standpoint, ah ministers, acting minister they were referring over here. The aesthetic side, the culture side, ah the minister said that all along there is economic dimension to it. Broadly speaking, these are what I have concluded, these are significant drivers". Respondent Q17

Quotations from the Qualitative Interviews

Identified theme: ART IS TO DEVELOP AESTHETIC APPRECIATION

"For me, it is important. Ah... for me, I always tell my students that you may think it is not important. In fact, you are dealing with art every day. The chair you are sitting on is a piece of art. You have to study art to achieve that kind of aesthetic. Even the clothes you wear. That is how I instil the value in them it is important and get them to be interested". Respondent Q1

"...People go through drawing, people go through, in some cases crafts but there was aesthetics to be built into the education system. And it is the aesthetics that our committee felt is the critical things, it is not art in the sense that am I drawing or am I creating music or dance but a sense of aesthetic which is ah... very very fundamental concept...". Respondent Q2

"...we found that art and aesthetic should be part of everybody education, whether you are a space scientist or biochemists etc. No matter of what you do, if you are going into a school system, you must have aesthetic values, it is just like ethical values must be part and parcel of any education system regardless of economics imperative you are, regardless of what your political agenda are, unless you want to create a nation of robots". Respondent Q2

"So, I would say that for arts education to be incorporated either in the system, where all school going children should have some kind of exposure aesthetics and arts, we believe that was a fundamental thing and integral part of education...". Respondent Q2

"Perhaps arts may help them to appreciate the beautiful things in life, aesthetic, affective learning, and art also link to design, they learn to draw in the 80s some link there". Respondent Q4

"Rationale, art education has been in Singapore all the time, I don't know, base on my personal experience, previously in Singapore, subject in the art was offered more in Chinese schools than English schools in the 50s and 60s, a lot of artists are Chinese educated, they came from Chinese high, Chung Cheng, you know most Chinese schools put more emphasis.

Why is that they promote art more in the Chinese schools than English schools?

Well it has to do, China, the May 4 movement, they started the new china, in the late Ching dynasty, they are already sending scholars to European countries, Japan, they learn how they can borrow western technology to improve the Chinese system, the Chinese, education must have the development of the character, cognitive development, physical, team work, aesthetic education, they called these 5 forms of education, aesthetic is one of this, having music and art in the classroom". Respondent Q4

"Well, first of all, let them appreciate art lah for the fact that they cannot do it. To get them to appreciate how art is done, why art is so important, ah... why is there still a need for art, is getting them to appreciate it...". Respondent Q6

“During my time to learn art (1970s to 1980s), everything was crafts in primary school, so during that time, what was the objective of having such lessons for students, is it such to learn crafts, or just for aesthetic reason?

Both lah, at that time, we were short of qualified art teachers, so many maths and other subject teachers, one or two teachers to teach art”. Respondent Q8

“Because now with the new syllabus ah... they are opening up avenues for them to be creative thinkers and also to have to appreciate art. Because maybe last time, is not inside the syllabus. Maybe, we do but only a little bit. Now we try to infuse a lot of appreciating of art”. Respondent Q21

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS NOT EXACT</u>
"For example, in art, there is no right or wrong unlike mathematics. I provide the correct solution and that's it, that is the end and I go on to the next one. Art is a continuous process". Respondent Q7 *"Art is diverse unlike maths and science, where they have formula to follow. You can teach anything in art, you can teach maths and science in art. So, a lot of art teachers have their own preference in their teaching. There are some schools that lessen the admin duties from the art teachers who can solely concentrate in their teaching". Respondent Q10* *"Well, I would think is a bad thing but some people may think is a practical thing, you don't have to waste your time in developing from the scratch and secondly, there may be probably little faith can actually teach creativity. Actually, is not a straightforward question," Can you teach creativity?" you can't have, "Can you have a textbook to teach how to be creative?" Some people would say that it is a contradiction in itself". Respondent Q11* *"if you do not force yourself to draw a perfect circle or control your brush strokes or learn the different styles that have been used in the past, kind of boring thing for people, learn the different styles, ideologies and methods, learn and copy, but that tell us that creative is a very complex, a mixture of forcing people to be creative as well as to know when to step back to allow people to create". Respondent Q11* *"But you see Math and Science are a little bit technical than art but art is like very subjective, but Math and Science can be treated objectively". Respondent Q13* *I did not get involved in the curriculum business and I am not sure if I can be so helpful to you, the curriculum was left to the curriculum specialist. I was not involved in the organization aspect of how, deciding what needs to be delivered is left to the curriculum specialist in MOE (Ministry of Education). I was looking at the impediment which made it more difficult or easier for people to get things done. I have a personal view about arts and humanities. I think and this was something also, this was why I was really advocate about not necessary about art, about the ability of children to express themselves. I think math, science are very much see as an exact. Ok, by that time, you go for your PhD, it is not exact, you begin to discover there are so many things that are unknown about science and so many things sometime, even, so squawky about science, even physic is exact and by the time, you go to higher to quantum mechanics, it is not exact after all, and you discover that many things in biology, you just do not understand but at the level of the school, it is very much an exact science, when I pose you a question, there is a specific answer. Respondent Q14*

“What does arts education teaches? There is no right or wrong answer. There is no one right or wrong answer, the contexts, the execution, the presentation, the observation make a difference what the answer is, whether the work is good or bad, whether it is effective or done well or not. So, there is no right or wrong answer”. Respondent Q21

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS SELF-EMBODIMENT</u>
"...art and aesthetic should be part of everybody education, whether you are a space scientist or biochemists etc. No matter of what you do, if you are going into a school system, you must have aesthetic values, it is just like ethical values must be part and parcel of any education system regardless of economics imperative you are, regardless of what your political agenda are, unless you want to create a nation of robots...". Respondent Q2 *"It is intrinsic. It does not deliver itself like sports, but in you, run in your vein, go into your blood, that is what driven you, this is in terms of art education, art training is about professional where NAFA (Nanyang Academy of Fine Arts), LaSalle (this is an arts institution) should be doing. Unfortunately, the quality up there (Students) does not have that". Respondent Q5* *"We have the impulse to express in ways that are beyond the natural material world so I think that is impulse for art and it happened in everywhere and that's why Singapore thinking is to deal with the material economy then when you can afford it, art is an luxury you can pay for once you have the material but is not true, the art is part of our everyday life, poor people do art is not rich then you can do art, that is a kind of debase art, art in the price tag, we are talking about art is a natural everyday life of expression the alternative reality". Respondent Q11* *"It is when we really trained up the creativity side of everybody, when we do art, we do not mean that everybody becomes artists. Yah... in one way or another, everybody lives would have the aspects of art". Respondent Q12* *"The deep thing, the whole creativity, innovation being self-confident, proud of who you are, not for the sake of natural pride but simply means that I am prepared to be different from you that is being proud of myself, that is a spiritual thing if I can use that word, that spiritual thing is some people understand it more than others". Respondent Q14*

Quotations from the Qualitative Interviews

Identified theme: <u>ART AS A SUBSTITUTE SUBJECT</u>
"During that time, during my time, when I was teaching art, the government took hardly any interests in art. Because of survival, subject matter like science and technology take prominent in position. Art is irrelevant and even at that time, art in schools was supposed from have art from primary to secondary 1 to 2 and after that is optional. But, ah... art as a subject had no support from teachers, principals or parents. If a child said that he or she wanted to take up art, no way in good in maths or other subjects. Only those who are not good in anything else will take art". Respondent Q3 *"Is a kind of a fill up gap so that they have enough subjects for the "O" Level". Respondent Q2* *"Well at that time, you are correct that the mentality of the parents was such that you cannot do anything, and then you do art". Respondent Q8* *"If you are clever, you would not take art" Respondent Q9* *"These students may not have chosen art or like art but very strange why they are in the art class when they are not interested in art.* *They have got no choice* *Why no choice?* *Because some of them picked art, because they liked art. Some because of subjects combination, they have no choice.* *Because they cannot go science, so they landed up in art.* *Yah, yah precisely and it happened all the time". Respondent Q13*

Quotations from the Qualitative Interviews

Identified theme: <u>ART TEACHERS ARE OVERLOADED</u>
"Hm...Most of the peers left the service are not because they have lost their passion in teaching art; it is because other subjects have consumed them". Respondent Q7 *"I have a friend who taught for 10 years, quitted and worked at LaSalle to do admin. She was promoted all the way to HOD (Head of Department) and said that she rather does brainless admin job. And, she was a very good art teacher and other friends who broke their bonds because they rather did not do anything because they have to spend time to find out how to conduct English lessons". Respondent Q7* *"Okay, are you aware of the structure in the ministry like specialization? For example myself, I was trained in the primary track, they have this patch of teachers who are the generalists who mainly teach English, Maths, Science whatever lah... then, the specialization is mother tongue or PE (Physical Education) or Music or Art. But in a way, whether you are a PE teacher or Music or Art Teacher, you still an English Medium teacher. So, when you are posted to out to school, there is still a tendency to deploy you to teach other subjects, unless you are a mother tongue teacher who solely teaches mother tongue. But then you're surprised, for example, people who are in my generation are effectively bilingual, oh you can speak English, okay I make you teach whatever also. It really depends on individual school". Respondent Q7* *"I have a friend who said that he could only be a good event manager in school because he has been organizing events in school. Field trip, fund raising, concert, giving forms, counting forms". Respondent Q7* *"Is up to the art teacher, what the art teacher wants to teach especially when the art teacher has so many students to teach and they have to attend to activities such as publicity or other kinds of committee, they have their own CCA (extra curriculum activities), they have to plan their own CCA. Sometimes, they would copy from other teacher's lessons and do a simple one. Somehow, they will short-change the student's lah". Respondent Q10*

Quotations from the Qualitative Interviews

Identified theme: INTEGRATIVE ART LEARNING
"I am sure you are aware of primary school education review committee, actually they talked about how say drama can be used to help students in communication skills, some of the reports suggested that, how drama, music, PE (Physical education), art music and PE these non academic subjects, how they can enhance character building or more holistic education. If students lack of communication skills, they think of how drama can be used or play a role, like process drama to teach communication skills, this is some sort like interdisciplinary or multidisciplinary approach". Respondent Q4 *"Yah, a lot of schools are in this manner but I know some schools, they give actually give students rooms to explore and create art. They integrate art history and theory to the art lessons and concentrate on creativity; this is the kind environment that the students received. No matter how good or bad the students perform, such schools continued to offer such learning environment. Some schools are doing that". Respondent Q10* *"So what I have done in school, I find the opportunities to give the kids to be able to learn more in arts through the main core subjects". Respondent Q19* *"This can be done as a specialised component within the core curriculum, I mean within the curriculum of English, Maths, Science and second language. This becomes a core aspect of it. I am not suggesting that this needs to be a separate subject. It can be part of other subject, the part of what the children learning in history, the part of what the children is learning in literature, it can part of what the children learning in language but the content is specifically about the art...". Respondent Q20* *"Maybe, the parents may find this useful because of the integrative programme... By and large, if it is not integrative, I doubt parents will think art is important". Respondent Q21*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS FOR EVERYBODY</u>
"Art and aesthetic should be part of everybody education, whether you are a space scientist or biochemists etc. No matter of what you do, if you are going into a school system, you must have aesthetic values, it is just like ethical values must be part and parcel of any education system regardless of economics imperative you are, regardless of what your political agenda are, unless you want to create a nation of robots". Respondent Q2 *"Well, there are a lot of independent schools around, look at Chinese High, very rigid, they produced results. We produced students, have you heard of Jean Quek, the photographer and we have people gone on to do, one student, do nuclear physic, while he was doing nuclear physic, he did a minor in art, he valued that. Frankly, an all rounded, artist, academic all in one, where he is, he has that creative input and creative foundation. I have students who gone on to do, there is this guy, a consultant with one of the big firms in US, he actually tried to do triple major, with art as one of the triple majors. This type of people who does not have strong drawing skill, but they have very in terms of creative mind, they can apply things. In fact, he can draw if he puts his mind in it. His forte is in photography, then I have a current student, he cannot draw but he is taking art, photography is a medium, his stuff can blow of your mind. He is doing experimenting stuff". Respondent Q5* *"...the art is part of our everyday life, poor people do art is not rich then you can do art, that is a kind of debase art, art in the price tag, we are talking about art is a natural everyday life of expression the alternative reality...". Respondent Q11* *"It is when we really trained up the creativity side of everybody, when we do art, we do not mean that everybody becomes artists. Yah... in one way or another, everybody lives would have the aspects of art". Respondent Q12*

Quotations from the Qualitative Interviews

Identified theme: <u>PARENTS DISINTERESTED IN ART LEARNING</u>
"Then there is another question; do the parents know what is taught in art and music as the non academic subjects?" Respondent Q4 *"For you info, as a teacher in secondary school, you receive complaints from parents that their children are staying up late to finish their artworks and they feel that should not be the case when the kids want to do it. This is very sad as you are not nurturing or supporting the child". Respondent Q6* *"I have kids telling me, I cannot hand in, but I said that is next week, you have the whole week to do, no my weekend is filled, I do not have time, my mother said not to do art is not important, and by the time, I did the rest, I do not have energy of art. I have so many students; I have no time, no energy". Respondent Q7* *"Correct, they do not see the value that is the process Most of the parents take the product more than process". Respondent Q7*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP THINKING SKILL</u>
"That's is why the most important thing we give to students in the lower sec is to give them back the ability to see what they truly can enjoy, rather than seeing what other people expect them to see. And, that is why we have a very rigorous drawing programme. Unfortunately, there are very few people who are able to teach drawing the way we want it". Respondent Q5 *"Why do I think art education is necessary in school? It helps the students to think out of the box rather than by rules and system". Respondent Q10* *"It depends on what level the students are in. whether it is concept or feeling, they can use that to express. They would also how to be culturally aware person so that go to the museum, in one way, whether they are buying or looking at art, eventually, they have the skills for their own assessment". Respondent Q12* *"Because I think it is more for the holistic development, to be creative and to infuse lots of thinking". Respondent Q21*

Quotations from the Qualitative Interviews

Identified theme: **ART-MAKING AS AN END PRODUCT OR SHOULD NOT BE AN END PRODUCT**
"Even in TKGS (Tanjong Katong Girls' School), though the principal support art, the learning outcome is purely on achievement in terms of winning competitions versus the true appreciation of art". Respondent Q6 *"Ah... art in secondary school, we do a SOW (Scheme of Work), a lesson/plan work. Even though, sometime the art teaches follow the guideline, some don't, it is for a show to the HOD (Head of Department), this is what am going to do for the students, de, de, de, de, de, art teachers work out the SOW, they may eventually would not used as a guide because they are doing it to show to the HOD". Respondent Q10* *"But the school wants to see the product but how can the art teacher going to do that. A lot of teachers do not follow the syllabus and only once a while they follow". Respondent Q10* *"Examples given are a bit vague, not very, not many good examples because a lot of schools talk about production. They want to see the nice end products so that they can give it to the cluster board meeting, to parents or showcase. They want art to be a showcase. It is not that they want to see the learning outcome of the students but instead, students are treated like a manufactured production line, doing all the same kind of artworks", Respondent Q10*

Quotations from the Qualitative Interviews

Identified theme: SIGNIFICANCE OF ART HISTORY
"I think you are right, to think of in general, this is of course a generalization, art education here not just in schools, film, is often taught in cultural vacuum, in that a lot of people don't care about history, they do not care about learning of history of style, people just want to do, it is very practical, the film making here is just making how to use the camera, how to edit, I think the art schools here is also how to get your brush strokes nice, how to paint do not dry up quickly. Not so much being exposed to the difference practices over time in other countries I think is true, people have limited palette here, the language is very small for artistic expression, so the tendency is to copy the field that people know, you find that a lot of works are very mimic from something nice, very hard to develop own voice, because we jump too quickly because we say we want creativity, we want original voice but before we jump to that, we have to learn what has already been said and that is something called "hard work" and it is very dry too. History tells you how the struggle that gives you some dominant style". Respondent Q11 *"Yah (ha, ha, ha) that's why you see, when you see modern art; you need an artist to explain to you. You cannot just see it because when you see, it means nothing to you like Piet Mondrian". Respondent Q13* *"You need the science and math and the whole knowledge base and skills you need to pump up some confident and I just feel that arts and humanity is what allows that expression at least at the school level". Respondent Q14* *"General art education must involve a sense of a survey of what is available, a sense of history, generally, very generally, a sense of what constitutes good works, how are these judgement made. So, I think art history is a critical component of general art education exposure, general art education syllabus". Respondent Q20*

Quotations from the Qualitative Interviews

Identified theme: <u>ART OFFERS A HOLISTIC EDUCATION</u>
"...neighbourhood schools especially like in Woodland area, the school is not very good lah, so they will focus on academic subjects, art is to show people that it is a subject that is included so that it looks complete in education". Respondent Q10 *"...because again the colonial influence, the curriculum usually have music, art, physical education, so in people's mind, all round education is the mind, body PE(Physical Education), something like spirit and soul and that is the arts". Respondent Q11* *"Basically, he said that art syllabus will have to be in the programme lah. Basically, the main thing is that they feel that it will be holistic so that the education programme more complete to have art programmes in school". Respondent Q19* *"Because I think it is more for the holistic development...". Respondent Q21*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP EXTENDED LOGIC</u>
"Slowly, people will take art seriously though it is no way good. Our democracy is very technical democracy, the only voices are presented with data, you made an argument you give supporting evidences, data, you can prove tangible data then it is strong in democracy. Singapore does not have ways of extended logic, artistic ways of thinking. So democracy is not coping with irony or artistic ways of expressing ideas, in fact it is very suspicious of the arts, subversive, being irresponsible or being worst illogical". Respondent Q11 *" For me, democracy, rich democracy is one that where you have a scientific rationality the kind of perspective and all that proof, evidence and materials, collaboration and all kind of these things which are very use to but also an aesthetic logic, artistic way of thinking, that brings closer to a truth, I find that is Singapore but not just Singapore but many other places, democracy hasn't yet coped with extended rationality, artistic rationality". Respondent Q11* *"So, I think, my view that it is a necessary part of children, not just learning to express themselves but being able to think for themselves but think for themselves is not the issue but fundamentally, that self-confident to think differently from others. How do you approach this without sense that there is one answer but rather it is to say there are certain there is a different way of thinking, there is a different way of perceiving, nobody says that this is correct or not, but the concern is how do you think about this so I believe strongly when you talk about history or literature, it allows that kind of scope provided the lessons are delivered in a way which allows it. Similarly, general paper, you can think of anything in any subject so long there is a way by which you can analyze in order to come to some sensible conclusion, it is not everything need to be logic, it is intuition but even intuition is not irrational, intuition is simply maybe in some ways, you think of the answer, the reason why your answer is a good one..... To me, art is like literature in a more extreme kind of way". Respondent Q14* *"But on the other hand, if we want to realize the vision of Singapore as a global citizen to perform in the vibrant role in the economy, creative economy, we do need different kinds of students, students who are not only logical, good in the left brain, so very strong in the right brain, integration of the left and right brain and this could only happen in the if we have a fundamental change in the education system, and therefore, Singapore now has a different way to look at talents, sports talents can be view as talents, arts talents would be viewed as talents and therefore, what we have sports school and arts school (School of the Arts, SOTA)". Respondent Q22*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO SEEK RELATIONSHIP</u>
"When you emphasis solely on the product of drawing skills, you are missing the point in the sense that the basis for drawing is basically the understanding of what you are looking at, comprehension of looking at, being able to be construct and reconstruct of what you are looking at. All these are based on relationship. Seeing the relationship point lays on the basic element and how to use this in somewhat ways to communication your idea". Respondent Q5 *"Yes, to me, it is not important, not that crucial a student, in terms with manipulated figures. If they articulate what they are looking at, that is the first step in learning how to draw but if they can at least get away they understand what they are looking at, that is good enough for the lower sec". Respondent Q5* *"I do not believe that art can purely be independent or creativity for that matter, it has to, to me called dialectical thinking where you realize is not static relationship you know, these are all challenges, tension that go on, and the art are always about tension, relationships are intense that are tense as I said that the art needs money but the art can also be destroyed by money so how do you keep balancing the two, so the art is about balancing these two things, ah same as creativity, yes you need to be free from the needs of the world so that we can think outside of the world, come out with new ideas the world has not thought of but the body also needs to be fed by the world, we need to earn a living, you need a decent meal". Respondent Q11* *"So art is not about total freedom then everything becomes a struggle and a challenge which is true, struggle is not a bad thing is an essential definition of many things in our lives, art is one of them, and art is about struggle, struggle of balancing need". Respondent Q11*

Quotations from the Qualitative Interviews

Identified theme: <u>ART-MAKING REQUIRES KNOWLEDGE AND SKILL</u>
"I think is true, people have limited palette here, the language is very small for artistic expression, so the tendency is to copy the field that people know, you find that a lot of works are very mimic from something nice, very hard to develop own voice, because we jump too quickly because we say we want creativity, we want original voice but before we jump to that, we have to learn what has already been said and that is something called "hard work" and it is very dry too. History tells you how the struggle that gives you some dominant style. This year is impressionist, actually people do not realize style, struggle, thinking, internal rivalry things that create artistic style and medium, I think sometime this is what happened in Singapore, we want to short circuit thing quickly, so we do not do the learning". Respondent Q11 *"One of reasons lah. We are asked to use all kinds, like the visualiser, sometimes, you used your laptop. Sometimes, when I put up artworks such as Renee Magritte, sometimes, they would say things like, "Aiyah, this one not nice lah." They just would not, what I am saying that they do not have a background; you are just throwing them to respond you see". Respondent Q13* *"But self-confident on its own without the good base of knowledge and skill sets is not very productive, so you do need quite a good base of skills and knowledge, and then apply creativity in it in order to deliver new stuff. In order for each child to be able to deliver according to what he or she is capable of doing. Therefore, there is this combination required, required the skills and the knowledge and you require to my mind: self-confident". Respondent Q14* *"I think the problem about science and math as delivered or perceived in schools is that it is exact, if you have a question, you have an exact answer. So, maybe, it helps children to remember stuff, children learn how to apply formula, it does not on its own means creativity but to have creativity, you must have this knowledge base, if we do not have this knowledge base, what you create is limited". Respondent Q14*

Quotations from the Qualitative Interviews

Identified theme: SUBSTITUTE TO TEACH ART
"It all boiled down to the teachers themselves. Teachers who are not trained to teach art in schools, they only, if the teacher is good in English, he or she will not be given any subject in art to teach, it is only given to teachers who do not have enough subjects to fill up, so they give it to them to teach art, at the best, have you taken arts in school, yes, I have, then you can teach art. The ah... the other option was also when they could not find anyone in the "O" or "A" level, teachers who cannot have enough quota of work are made to teach art. So, you see, it all boils down to education". Respondent Q3 *"Sometimes, those teachers are second language teachers or home economics teachers, because not enough art teachers, so they have to get all these teachers to come in to teach art". Respondent Q13* *"So, I see, you can choose as a specialised subject and also some of the teachers were tasked to teach art though they were not trained". Respondent Q13*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP EXPRESSION SKILL</u>
"But you see, you need a balanced individual. We need not only in these subjects because art appeals to our emotion, you need to develop their area and not all of us are good in maths and science". Respondent Q13 *"I have a personal view about arts and humanities. I think and this was something also, this was why I was really advocate about not necessary about art, about the ability of children to express themselves". Respondent Q14* *"Basically, teamwork and give them chances to express themselves". Respondent Q19*

Quotations from the Qualitative Interviews

Identified theme: **ART LEARNING REGARDLESS OF PERSONAL CIRCUMSTANCES**
"The most important criteria of learning art is not how good you are but it is your interests, no matter how lousy you are, you can still learn art". Respondent Q9 *"Not really, most students are very involved in arts because they are passionate about it, they really like art. Art is a subject that is difficult to fail unless you cannot draw lah...some do not bother about the results". Respondent Q10* *"We have the impulse to express in ways that are beyond the natural material world so I think that is impulse for art and it happened in everywhere and that's why Singapore thinking is to deal with the material economy then when you can afford it, art is an luxury you can pay for once you have the material but is not true, the art is part of our everyday life, poor people do art is not rich then you can do art, that is a kind of debase art, art in the price tag, we are talking about art is a natural everyday life of expression the alternative reality". Respondent Q11*

Quotations from the Qualitative Interviews

Identified theme: <u>SCHOOL OF THE ARTS (SOTA) IS AN ELITE SCHOOL</u>
"At the moment, they are still trying to see, she said that she has spoken to Howard Garner and said that there is no other model that is similar to your school because she was trying to see the direction, the setup is one of its kind and at the moment it is still too difficult to predict. They do the IB programme, they may continue to pursue, and many may or may not continue the arts……. The government going about promoting arts education or arts related education, mainly is looking into the industrial related, there is a lot of potential". Respondent Q4 *"You have the arts school, and you have the maths and science school, specialised school, which supposedly give people a choice. But actually, it is still the same elitist paradigm. The average boys and girls in Singapore do not benefit from such a system. It is the same kind of thing is the GEP, the gifted education programme. It is a twigging of the elitist paradigm. It is a symbolic thing, so that is, they can say look we do have a diversified education system in Singapore, we have all of these specialised schools in Singapore but they make no difference as they are in the elitist paradigm". Respondent Q20* *"So SOTA (School of the Arts) is not just about developing artists, is about developing the leaders for tomorrow because not all would become professional artists". Respondent Q22*

Quotations from the Qualitative Interviews

Identified theme: <u>COLLECTIVE RESPONSIBILTY</u>
"My opinion is always been that it should be top down. Ministers, ah... all the important people, school principals, academies must be ah... form a cohort who sort of take an interest in art in all forms, painting, music and all kind of arts. If you have this upper echelon that is really including billionaires or millionaires who support art then we have a good chance of seeing a rapid progress in art". Respondent Q3 *"Well, that cannot over night to create Singapore into a cultural hub, it should be a concerted effort, not just NAFA (Nanyang Academy of Fine Arts) or LaSalle (arts institution), slowly, they will move into the same objective". Respondent Q8* *"Yes, it is not about PAP (People's Action Party, Singapore ruling party), this is not my point is not PAP. The point is that we have a collective responsibility to our children". Respondent Q19*

Quotations from the Qualitative Interviews

Identified theme: <u>ART OFFERS MULTI-DISCIPLINARY APPROACH</u>
"We produced students, have you heard of Jean Quek, the photographer and we have people gone on to do, one student, do nuclear physic, while he was doing nuclear physic, he did a minor in art, he valued that. Frankly, an all rounded, artist, academic all in one, where he is, he has that creative input and creative foundation. I have students who gone on to do, there is this guy, a consultant with one of the big firms in US, he actually tried to do triple major, with art as one of the triple majors. This type of people who does not have strong drawing skill, but they have very in terms of creative mind, they can apply things. In fact, he can draw if he puts his mind in it. His forte is in photography, then I have a current student, he cannot draw but he is taking art, photography is a medium, his stuff can blow of your mind. He is doing experimenting stuff". Respondent Q5 *"Our economy will require people to contribute in the multi-dimensional interdisciplinary manner in order to bring about the fusion of arts business and technology value, so this in my mind would be how I would look at the transformation in the nation supported by the transformation of the education system, arts manpower is very much part of it". Q22* *"We are living in an age of life-long learning, and we are operating in an environment which requires a multi-disciplinary approach". Respondent Q22*

Quotations from the Qualitative Interviews

Identified theme: <u>SINGAPORE SEEKS EXTERNAL REFERENCES</u>
"...ok if you are going to have a renaissance city idea, here are some of the ideas, of course they have other inputs and we are not the only ones, the PAP (People's Action Party, Singapore ruling party) government often ask other good and capable sources". Respondent Q2 *"In Singapore, we are too over westernised, we tend to be influenced by the Americans and western practices and customs, and they are not too keen adhering to their own traditions and customs". Q3*

Quotations from the Qualitative Interviews

Identified theme: **DEVELOPMENT OF ARTS POLICIES BY NON ARTS EXPERTS**
"There is a major weakness in our government because many people in the civil service, the political circle is not well school in this sort of issue and they come out with fairly simplistic notion of what culture is what kind of art we should develop and so on". Respondent Q2 *"And therefore they are not sure where they are heading. They want to reach there but do not know what mode can take them there. So that is the main thing. We do not have art background people in the ministerial level. We have people from the science background". Respondent Q5*

Quotations from the Qualitative Interviews

Identified theme: **EXTERNAL INFLUENCES IMPACT THE DEVELOPMENT OF ARTS**
"From the government point of view, the economic ah... trade off is a must. If it has no value, I am sure the government will not support and because they see that art is flourishing in European countries, they are taking more and paying more attention to support the art and now they realise it can and making money concern because the government is very pragmatic especially where survival is concerned". Respondent Q3 *"Quite true but then you see, in a way, we are trying to progress too fast because we are like following the west, in a way like, look at western art". Respondent Q13*

Quotations from the Qualitative Interviews

Identified theme: <u>ART HELPS TO DEVELOP SOCIAL COHESION</u>
"so probably in SINGAPORE probably our ministry still see there are talents in this subject, what if there is a policy change, luckily, the education review committee did not take away the arts subject, but they use the arts subjects for social cohesive, they still see value in it. We cannot guarantee it, they still see it". Respondent Q4 *"...the government activated art in another way, a very debase propaganda, where the art, the government realized that it can be very useful for nation building...". Respondent Q11*

Quotations from the Qualitative Interviews

Identified theme: <u>ARTS THREATS</u>
"Art education in the post – independent time, clearly it really took a back seat, the arts were extremely unimportant on the one hand and on the other hand, it was also possibly seen as dangerous". Respondent Q11 *the arts were activated into two different ways. One is that the arts were deactivated, "...the arts was a very fatal tool at that time, we know that in the 50s and 60s and the 70s, a lot of very progressive arts, something you were describing, now you know very socially conscious arts were actually very well developed and practiced by radical Singaporean Chinese". Respondent Q11*

Quotations from the Qualitative Interviews

Identified theme: <u>ARTS EDUCATION IS ARTS DEVELOPMENT</u>
"True, because the report is for the entire industry department, I think MICA (Ministry of Information, Communications and the Arts) recently presented the RCP 3 (Renaissance City Report III) some of the art teachers in schools in a symposium in which MICA made a presentation of RCP3, RCP3, is of course art teachers are the stake holder in the education which is a strategy within NAC but this is at large a broader document on art development, it does not solely involve in art education, so we are quite aware that not all art teachers are aware of the renaissance report". Respondent Q15 *"Like I say it is a master plan for art education for art development the whole entire spectrum for developing the arts, artists and arts groups in the ministry point of view, the intermediary, arts audiences as well as the future generation, you know art education is one of the key strategy within the art ministry report as well as the advocacy and so on, so this is one of the many pillars of art development that we actually cover in RCP3". Respondent Q15*

Quotations from the Qualitative Interviews

Identified theme: <u>ARTS IS ABOUT CREATIVE INDUSTRY</u>
"Ok, in MICA (Ministry of Information, Communications and the Arts), creative industry is defined as Media, Design, Arts and Culture as well as some components of ICT I think. These are what we called the industry sector and MICA is looking at driving economic development within this creative industry". Respondent Q15 *"The creative industry would have 3 components, 1 the arts and culture or arts and heritage, the other component is design and then media". Respondent Q22*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS THERAPEUTIC</u>
"I think teenagers need to have their ways to express themselves and have their own outlets to do what they like, will not be so stressed up lah". Respondent Q19 *"Yes. I find that most of my students want art which they find that art helps them to distress". Respondent Q21*

Quotations from the Qualitative Interviews

Identified theme: <u>SHORTAGE OF ART TEACHERS</u>
"Both lah, at that time, we were short of qualified art teachers, so many maths and other subject teachers, one or two teachers to teach art". Respondent Q8 *"Not that it is unimportant because the ministry cannot really at one time at one time have so many qualified art teachers". Respondent Q8*

Quotations from the Qualitative Interviews

Identified theme: <u>UNTRAINED ART TEACHERS</u>
"Both lah, at that time, we were short of qualified art teachers, so many maths and other subject teachers, one or two teachers to teach art". Respondent Q8 *"I was not specialised in art or anything or supposed to be in geography. Later, I did not know how I was drifted to art and I did not frankly speaking any particular training in art". Respondent Q9*

Quotations from the Qualitative Interviews

Identified theme: <u>CHINESE SCHOOLS WERE STRONG IN ARTS</u>
"I love art in primary school. It was my elder brother, Yong Cheng School, Chinese school at that time, bring in professional artists to teach students, like Cheng Chong Swee, Cheong Soo Pieng, the Chinese schools are very interested in art". Respondent Q3 *"Rationale, art education has been in Singapore all the time, I don't know, base on my personal experience, previously in Singapore, subject in the art was offered more in Chinese schools than English schools in the 50s and 60s, a lot of artists are Chinese educated, they came from Chinese high, Chung Cheng, you know most Chinese schools put more emphasis". Respondent Q4*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP COGNITIVE ABILITY</u>
"Well it has to do, China, the May 4 movement, they started the new china, in the late Ching dynasty(last dynasty in China), they are already sending scholars to European countries, Japan, they learn how they can borrow western technology to improve the Chinese system, the Chinese, education must have the development of the character, cognitive development, physical, team work, aesthetic education, they called these 5 forms of education, aesthetic is one of this, having music and art in the classroom". Respondent Q4 *"Because I think it is more for the holistic development, to be creative and to infuse lots of thinking". Respondent Q21*

Quotations from the Qualitative Interviews

Identified theme: <u>ARTS FOR SPECIAL SELECTED STUDENTS</u>
"MOE (Ministry of Education) at that time Dr.Goh Keng Swee was the minister and then he asked me to put up some schemes so that those 10% percent able students would also learn art. With few officers, we put up a paper that was how the special art book implemented, we chose Hwa Chong, NJC (National Junior College), a few schools, CHIJ (Convent Holy Infant Jesus) included. So for students in this programme, they were given more period to learn art, the idea was not to produce artists, because they are able students, we hope that they can influence other students to make a mark in the arts scene of Singapore". Respondent Q8 *"Only 10%, they are given intensive care and employed overseas art teachers to teach them and you can see the results, they put up exhibition year after year and you can see they are more creative than the average students, not that the other are not good". Respondent Q8*

Quotations from the Qualitative Interviews

Identified theme: <u>COUNTER-CREATIVITY</u>
"In fact, that day, I was reading about this article, the schools kill creativity. I think, being in an institution like this, is an act of counter creativity already, because in a normal art lesson in class, there is so much you can teach and you realize that the teacher teaches a certain thing, oh I have to do, this is what the teacher said". Respondent Q7 *"...not so much how much students can achieve from the art lessons. Because how much 1 hour can actually produces good work if it is not systematic. If we want to teach a student to explore and creative, I think 1 hour is insufficient. Anyway, we are given 1 hour. To teach is like 45 minutes". Respondent Q10*

Quotations from the Qualitative Interviews

Identified theme: <u>COUNTER-ECONOMIC</u>
"You must in fact, encourage more and more people who believe in the arts to continue their ways, art for art sake is a fundamental necessity for any society because that is the true well spring of artistic aesthetic development, so do not try to fancy them with how to make art to have a better sense of economics". Respondent Q2 *"I think I mentioned earlier, the economic imperative overwhelm the leadership thinking space and then when they decided to do this, it was also, conditioned by the economic imperative, we developed the arts as an extension of economic imperative concept. There is nothing wrong per se which are actually you know doable but that should not be the main reason how art should be developed". Respondent Q2*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP CREATIVITY</u>
"The other thing we said for me it is important that they need to delink creativity from the arts, you see, people who have associated, whenever, they talk about creativity, they only think of artistic creativity. But there are many level of creativity. But, I think they need to understand, what we are trying to do is to get them to understand what is the best way to teach people to be creativity is through the arts". Respondent Q20 *"You put a flower in the middle of the class and you tell 20 students to paint the flower, you will see 20 different paintings because each child is looking at the flower in their own angle. That you will never get in a maths class because you have a fix formula with a fix answer. There is opportunity for creative learning in arts which is not available in other subjects". Respondent Q20* *"Because I think it is more for the holistic development, to be creative and to infuse lots of thinking". Respondent Q21*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP ENJOYMENT IN ART LEARNING</u>
"...so if I suggest books of say, various artists, it will never been successful, so the thinking is that, it must be art education. To them art education means training children to be able and enjoy some aspects of artworks, just give them an exposure but do not go beyond that...". Respondent Q3

Quotations from the Qualitative Interviews

Identified theme: <u>PARENTS MUST BE INTERESTED IN ART TOO</u>
"Education system alone is not enough, the parents are the people must be the one the lead them on, if the parents are not interested in any form of art, neither will the child. If the parents create this interest, maybe, taking children to observe nature, the school can only do so much, but the parents are the real driver". Respondent Q3

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP EXPLORATORY SKILL</u>
"...even in art. When it comes to secondary school, they are asked to explore, innovate and create." Respondent Q10

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP INNOVATION SKILL</u>
"...even in art. When it comes to secondary school, they are asked to explore, innovate and create". Respondent Q10

Quotations from the Qualitative Interviews

Identified theme: <u>MISCONCEPTION ON SOTA (School of the Arts)</u>
"I think we have battling it for a long time. It is good to set up SOTA but again it gives the wrong impression to some people, like if you want to do art you should go to SOTA. Normal secondary school is ok. I have some students who feel that art and SOTA is important. If you are doing art in a neighbourhood school, it is not so important. I think that is the wrong impression people get". Respondent Q1

Quotations from the Qualitative Interviews

Identified theme: **MOE (Ministry of Education AND MICA (Ministry of Information, Communications and the Arts) NON COLLABORATION IN SCHOOL ART**
"...we have now identified the creative industry as a growth sector, how do we then fix the education you see. And of course, there is not much relation with and the creative industry because they did not think about it the way that we thought ah... basically, of course, MOE is also protective of its education philosophy and will not just you know quickly change". Respondent Q2

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP TRANSFERRABLE SKILL</u>
"The whole thing the way of thinking. So, we believe that, if we actually train them this connection, they can do so many marvellous things. In fact, ah. Ah, in fact, drawing is one of the powerful subjects that trigger a student's interests in everything". Respondent Q5

Quotations from the Qualitative Interviews

Identified theme: <u>NON-CONTINUITY IN ART LEARNING</u>
"There is no consistency, there is no capability. That is why, I have been pushing MOE (Ministry of Education), and the people up there the curriculum depart. They are very guarded. They are quite unwilling to open themselves". Respondent Q5

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP CONCEPTUAL SKILL</u>
"To me art is not about drawing, drawing is a useful tool, a foundation you need to develop, like ah... find out. In today's context, that is not primary anymore. We are talking about conceptualizing". Respondent Q5

Quotations from the Qualitative Interviews

Identified theme: <u>ART LEARNING OFFERS CREATIVE OUTPUT</u>
"My main concern is to know what is the main motive behind that is it good for the nation or society. Is it for economics position. I think is more than that, it is more commercial than anything else. Right, everywhere design is an industry in itself. In fact, every industry requires creative kind of input. You do not have that you going to lose out; it is more on the economics than anything else". Respondent Q5

Quotations from the Qualitative Interviews

Identified theme: <u>ABSENCE OF ART LEARNING</u>
"This year, when the sec 1 student came in, I have 2 classes of sec 1 and the rest are with another art teacher who cannot join us today... ah... I asked those who did not do art in primary schools in primary 5 or 6 or somewhere in your primary level, how many teachers are taking art lessons to do other subjects? And quite a no of them. It is pretty sad because I am not sure if that was the reason they are not able to do art in sec 1. *That is a breach of the MOE and art is a compulsory subject in school.* *Yes it is". Respondent Q6*

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP SELF-MANAGEMENT SKILL</u>
"For me, I see art as a platform to impart values and self management things like that". Respondent Q7

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO</u> <u>DEVELOP SELF-AWARNESS</u>
"Because it is not just about the product, the process is actually more important to me, so through the process of art making, it is actually a self-awareness as well, knowing what you are capable of, how else you can push yourself and what are your boundaries and how can you go beyond the boundaries and like values like perseverance and things like that, the same goes for physical education and music and minor subjects like this in school". Respondent Q7

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP PERSEVERANCE</u>
"Because it is not just about the product, the process is actually more important to me, so through the process of art making, it is actually a self-awareness as well, knowing what you are capable of, how else you can push yourself and what are your boundaries and how can you go beyond the boundaries and like values like perseverance and things like that, the same goes for physical education and music and minor subjects like this in school". Respondent Q7

Quotations from the Qualitative Interviews

Identified theme: <u>ROLE OF MOE (Ministry of Education)</u>
"So, the MOE (Ministry of Education) has a more consultancy role in that sense. Upon request, they will visit the school in the event you require help. But of course, it is possible for them to sit down and look through every lesson you have and how to improve on it, so I think is more like, in a way, there is no assessment unlike "O" level art, mathematics and science, in a way, they cannot really track what we are doing". Respondent Q7

Quotations from the Qualitative Interviews

Identified theme: <u>INSIGNIFICANCE OF ART</u>
"Correct. In fact, there are teachers in the midst who feel that art, music and physical education are not important. I have colleagues who think that as well. They always feel that their subjects are more important. It is their mentality that if a colleague wants to take over my art lesson and say that, "Can I borrow your art lesson and conduct a maths lesson?" If I am for the art, I would be very protective and turned down my colleague's request. But the other person would feel that his or her subject is more important because it is an examinable subject, so who is more important...". Respondent Q7

Quotations from the Qualitative Interviews

Identified theme: <u>SUBSITUTION OF ART PERIOD</u>
"Even when the time-table comes in, how they sort up the time-table for the teachers, you realize that they will try to fill up the teachers in English, Maths and Science, go this class has no art teacher, never mind, put an art teacher there. The core subjects will always take priority. Then, when they come to minor subject, like this at best, they try to find somebody who can teach. If I cannot find, then I will plonk any teacher who has free period and take the art lesson". Respondent Q7

Quotations from the Qualitative Interviews

Identified theme: <u>RIGHT RECRUITMENT</u>
"For example myself, I was trained in the primary track, they have this patch of teachers who are the generalists who mainly teach English, Maths, Science whatever lah... then, the specialization is mother tongue or PE (Physical Education) or Music or Art. But in a way, whether you are a PE teacher or Music or Art Teacher, you still an English Medium teacher. So, when you are posted to out to school, there is still a tendency to deploy you to teach other subjects, unless you are a mother tongue teacher who solely teaches mother tongue. But then you're surprised, for example, people who are in my generation are effectively bilingual, oh you can speak English, okay I make you teach whatever also. It really depends on individual school. *The government or the MOE has to start from somewhere. If you want to train future generation of kids that the kind of people you want, I think you have to start from the teachers, if you do not have the correct people to teach the next generation, it is difficult". Respondent Q7*

Quotations from the Qualitative Interviews

Identified theme: ART TEACHING ATTITUDE
"I always think that there are 3 type of teachers, 1 is those who can teach but do not want to share especially Singapore art teachers, 2 is those willing to teach but do not know how to impart, 3 is those who can teach and share unreservedly. The 2 type is very common type". Respondent Q9

Quotations from the Qualitative Interviews

Identified theme: TRADITIONAL ART LEARNING
"...in the early years of independence and even before that, art education has a colonial kind of a beginning, there has a very traditional canon of learning...". Respondent Q11

Quotations from the Qualitative Interviews

Identified theme: LESS POLITICS IN ARTS
"...the second thing was that deactivate art right but also the government activated art in another way, a very debase propaganda, where the art, the government realized that it can be very useful for nation building. Ah.. a lot of it had to do with like, say, multi-racial dancing and they have a thing called "Anekaragam" is a Malay word which is a performance we continue to see in some form today also, first Malay dance, then disappear, Indian dance, then disappear and Chinese dance they disappear, they are more like social cohesion, that is where you have propaganda art, art is used to forge nationhood, and you can see straightaway that the thinking in the 50s, 60s and 70s is independent country, you have very little resources, you are vulnerable, what should you do, defend yourself, grow your economy, make sure your people are together as a nation, pull in one direction, so art cannot be subversive, pull in different direction and at the same time, art can be used by the state to forge people together and that was the view of the arts and there was nothing to do with business... is as a less political as possible". Respondent Q11

Quotations from the Qualitative Interviews

Identified theme: ROLE OF AEP (Arts Elective Programme)
"Currently, NAC (National Arts Council) looks and works with the schools as well but we do not look at the formal curriculum much but we do give input what we are driving is the AEP arts education programme, so we have the NAC arts education programme so that that is more to promote awareness and participation in the arts among the students and youth". Respondent Q15

Quotations from the Qualitative Interviews

Identified theme: <u>INDUSTRIAL DEVELOPMENT</u>
"A lot of teachers do not know the renaissance report. *True, because the report is for the entire industry department, I think MICA (Ministry of Information, Communications and the Arts) recently presented the RCP 3 (Renaissance City Report III) some of the art teachers in schools in a symposium in which MICA made a presentation of RCP3, RCP3, is of course art teachers are the stake holder in the education which is a strategy within NAC but this is at large a broader document on art development, it does not solely involve in art education, so we are quite aware that not all art teachers are aware of the renaissance report". Respondent Q15*

Quotations from the Qualitative Interviews

Identified theme: <u>TALENT DEVELOPMENT</u>
"...we NAC (National Arts Council) does work with MOE (Ministry of Education) in various projects, some more are shorter terms whereas some are longer terms depends on the nature of the project. So, in terms of task force, we are looking with MOE into talent development, we are talking about children in schools, how do we influence, how do we come on board to influence talent development which currently working with MOE". Respondent 16

Quotations from the Qualitative Interviews

Identified theme: <u>ART CELEBRATES HUMANITIES</u>
"To celebrate humanities and appreciate arts". Respondent Q20

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP TEAM SPIRIT</u>
"Basically, teamwork and give them chances to express themselves". Respondent 19

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO ENRICH ART LEARNING</u>
"I think core teachers need to follow strictly because these subjects are examinable whereas art is non examinable unless you are taking art as an examinable subject, then you have to follow the syllabus. As art is an enrichment programme, you teach them certain things and you should allow them to enjoy the process, if it is not examinable, I rather teach art for them to enjoy and meet certain outcomes, instead to follow strictly what is being mapped out and at of the day, I have to suffer because I cannot teach well and they will not enjoy what they do". Respondent Q19

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP EXPERIMENTATION SKILL</u>
"I think Art in general; give a student a chance to experiment their idea". Respondent Q19

Quotations from the Qualitative Interviews

Identified theme: ART AS A CORE SUBJECT
"Because we are all very focused on what is the eventual outcome is, the "O" level, but I still believe that art is experimental, enrichment thing for the kids, some of the maths teachers get to learn tessellation through art, so to me, art is not no1 and it will not be no 1 for many many years to come. It does not mean that the kids should be short changed lah. Still must find avenue for the kids to learn and showcase what they have done and to find meaning what they have learned lah". Respondent Q19

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP SENSE OF AWARENESS</u>
"Basically is that when you teach drawing in some way to draw the way an artist draws within understanding the mechanics behind, the process of drawing. For us, basically, you look at something, what do you see there? Do you see what's there or do you see in some way, preconceived. Because, for majority of us, what happened is that, it has more or less been in some way, been numbed as to what we are looking at. After all, we categories things. When we look at things, things begin to connect our opinions what and what and so on. Therefore, what happened is that, we have already classified what we are looking at is actually seeing what your mind is telling you to see rather than what you think, so what is the most important thing we felt in art education is that begin to train people to see what they are looking at into again and enjoy what they are seeing, rather than taking things for granted. A chair is a chair to them. All these chairs look alike but all these chairs have different characters". Respondent Q5

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP OBSERVATION SKILL</u>
"Basically is that when you teach drawing in some way to draw the way an artist draws within understanding the mechanics behind, the process of drawing. For us, basically, you look at something, what do you see there? Do you see what's there or do you see in some way, preconceived. Because, for majority of us, what happened is that, it has more or less been in some way, been numbed as to what we are looking at. After all, we categories things. When we look at things, things begin to connect our opinions what and what and so on. Therefore, what happened is that, we have already classified what we are looking at is actually seeing what your mind is telling you to see rather than what you think, so what is the most important thing we felt in art education is that begin to train people to see what they are looking at into again and enjoy what they are seeing, rather than taking things for granted. A chair is a chair to them. All these chairs look alike but all these chairs have different characters". Respondent Q5

Quotations from the Qualitative Interviews

Identified theme: <u>ART IS TO DEVELOP PERCEPTUAL SKILL</u>
"Basically is that when you teach drawing in some way to draw the way an artist draws within understanding the mechanics behind, the process of drawing. For us, basically, you look at something, what do you see there? Do you see what's there or do you see in some way, preconceived. Because, for majority of us, what happened is that, it has more or less been in some way, been numbed as to what we are looking at. After all, we categories things. When we look at things, things begin to connect our opinions what and what and so on. Therefore, what happened is that, we have already classified what we are looking at is actually seeing what your mind is telling you to see rather than what you think, so what is the most important thing we felt in art education is that begin to train people to see what they are looking at into again and enjoy what they are seeing, rather than taking things for granted. A chair is a chair to them. All these chairs look alike but all these chairs have different characters". Respondent Q5

Identified common ideas or themes for qualitative interviews (yellow highlight represents the common theme identified from the respondent)

Theme/Interviewee no.	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22
Art is undervalued																						
Art is to develop self-confidence																						
Art is utilitarian or Art should not be utilitarian																						
Significance of a competent and a passionate art teacher																						
Arts education is economic driven																						
Art is to develop aesthetic appreciation/value																						
Art is not exact																						
Art is self-embodiment																						
Art is a substitute subject																						
Art teachers are overloaded																						
Integrative art learning																						
Art is for everybody																						
Parents disinterested in art learning																						
Art is to develop thinking skill																						
Art making is an end product or should not be an end product																						
Significance of art history																						

Identified common ideas or themes for qualitative interviews (yellow highlight represents the common theme identified from the respondent)

Theme/Interviewee no.	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22
Art offers a holistic education																						
Art is to develop extended logic																						
Art learning is to seek relationship																						
Art-making requires knowledge and skills																						
Art as a substitute teaching subject																						
Art is to develop expression skill																						
Art learning regardless of personal circumstances																						
Collective responsibility																						
School of the Arts (SOTA) is an elite school																						
Art offers Multi-disciplinary approach																						
Singapore seeks external references																						
Development of arts policies by non arts experts																						
External influences impact the development of arts																						
Art helps to develop social cohesion																						
Arts education is arts development																						

Identified common ideas or themes for qualitative interviews (yellow highlight represents the common theme identified from the respondent)

Theme/Interviewee no.	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22
Art is about creative industry																						
Art is therapeutic																						
Shortage of art teachers																						
Untrained art teachers																						
Art is to develop cognitive ability																						
Arts for special selected students																						
Counter-creativity																						
Counter-economic																						
Art is to develop creativity																						
Art is to develop enjoyment in art learning																						
Parents must be interested in art too																						
Art is to develop exploratory skill																						
Art is to develop innovation skill																						
Misconception on SOTA(School of the Arts)																						
MOE (Ministry of Education) and MICA (Ministry of Information, Communications and the Arts) non collaboration in art																						

Identified common ideas or themes for qualitative interviews (yellow highlight represents the common theme identified from the respondent)

Theme/Interviewee no.	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22
Art is to develop transferable skill																						
Non-continuity in art learning																						
Art is to develop conceptualisation skill																						
Art learning offers creative input																						
Absence of art learning																						
Art is to develop self-management skill																						
Art is to develop self-awareness																						
Art is to develop perseverance																						
Role of MOE (Ministry of Education)																						
Insignificance of art																						
Substitution of art period																						
Right recruitment																						
Art teaching attitude																						
Role of AEP(Arts Education Programme)																						
Industrial development																						
Talent development																						

Identified common ideas or themes for qualitative interviews (yellow highlight represents the common theme identified from the respondent)

Theme/Interviewee no.	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22
Art celebrates humanities																						
Art is to develop team spirit																						
Art is to enrich art learning																						
Art is to develop experimentation skill																						
Art as a core subject																						
Art is to develop sense of awareness																						
Art is to develop observation skill																						
Art is to develop perceptual skill																						

Q1: Art teacher from Special Aided Programme (SAP), Secondary School
Q2: Arts scholar/academics from Lee Kuan Yew, Institute of Policy Studies (IPS)
Q3: Former Curriculum Specialist in the development of the art syllabuses
Q4: Dean of Visual Arts, NIE
Q5: Head of Aesthetics, Independent School
Q6: Art teacher from Autonomous Secondary School
Q7: Art teacher from a Primary Aided School
Q8: Former Parliamentary Secretary in Ministry of Education and Former President of Nanyang Academy of Fine Arts (NAFA)
Q9: Retired Art Teacher from Ministry of Education
Q10: Art teacher from Secondary School
Q11: Arts scholar/Academics from Lee Kuan Yew, Institute of Policy Studies (IPS)
Q12: Head of Aesthetic, Autonomous/Special Aided Programme Secondary School
Q13: Retired art teacher from Ministry of Education
Q14: Former Permanent Secretary from Ministry of Education
Q15: Official from National Arts Council (NAC)
Q16: Official from National Arts Council (NAC)
Q17: Academics from Lee Kuan Yew, Institute of Policy Studies (IPS)
Q18: Art teacher from International School
Q19: Head of Aesthetic from Specialist School
Q20: Director of Theatre Works, Singapore
Q21: Art teacher from Primary SchoolQ22: Former Permanent Secretary of Ministry of Information, Communications and the Arts (MICA)

Common ideas or themes collapsed into individual main theme

Main theme: Art develops personal developmental skills

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Art is to develop self-confidence	...but fundamentally, that self-confidence to think differently from others. How do you approach this without sense that there is one answer but rather it is to say there are certain there is a different way of thinking, there is a different way of perceiving, nobody says that this is correct or not, but the concern is how do you think about this so I believe strongly when you talk about history or literature, it allows that kind of scope provided the lessons are delivered in a way which allows it...To me, the whole business of art is of self-confidence.
Art is to develop thinking skill	Because I think it is more for the holistic development, to be creative and to infuse lots of Thinking.
Art is to develop extended logic	... democracy is a highly managed place **and to me an extended logic and not just a small narrow kind of logic** which are used to today so to me I see a strong link between a richer, deeper arts education, to teach people to think beyond technical ways and how that can enrich democratic practices because we become more tolerant of differences and we become less scare of difference or the unfamiliar right, the arts help us to develop a certain confidence in the unfamiliar
Art is to develop expression skill	Basically, teamwork and give them chances to express themselves.
Art is to develop creativity	There is opportunity for creative learning in arts which is not available in other subjects.
Art is to develop exploratory skill	...even in art. When it comes to secondary school, they are asked to explore, innovate and create.
Art is to develop innovative skill	...even in art. When it comes to secondary school, they are asked to explore, innovate and create.
Art is to develop conceptual skill	To me art is not about drawing, drawing is a useful tool, a foundation you need to develop, like ah... find out. In today's context, that is not primary anymore. We are talking about conceptualizing.
Art is to develop self-management skill	For me, I see art as a platform to impart values and self management things like that.
Art is to develop self-awareness skill	Because it is not just about the product, the process is actually more important to me, so through the process of art making, it is actually a self-awareness as well, knowing what you are capable of, how else you can push yourself and what are your boundaries and how can you go beyond the boundaries and like values like perseverance and things like that, the same goes for physical education and music and minor subjects like this in school.
Art is to develop perseverance	Because it is not just about the product, the process is actually more important to me, so through the process of art making, it is actually a self-awareness as well, knowing what you are capable of, how else you can push yourself and what are your boundaries and how can you go beyond the boundaries and like values like perseverance and things like that, the same goes for physical education and music and minor subjects like this in school.

Common ideas or themes collapsed into individual main theme

Main theme: Art develops personal developmental skills

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Art is to develop experimentation skill	I think Art in general; give a student a chance to experiment their idea.
Art is to develop sense of awareness	For us, basically, you look at something, what do you see there? Do you see what's there or do you see in some way, preconceived…When we look at things, things begin to connect our opinions what and what and so on. Therefore, what happened is that, we have already classified what we are looking at is actually seeing what your mind is telling you to see rather than what you think, so what is the most important thing we felt in art education is that begin to train people to see what they are looking at into again and enjoy what they are seeing, rather than taking things for granted.
Art is to develop observation skill	For us, basically, you look at something, what do you see there? Do you see what's there or do you see in some way, preconceived…When we look at things, things begin to connect our opinions what and what and so on. Therefore, what happened is that, we have already classified what we are looking at is actually seeing what your mind is telling you to see rather than what you think, so what is the most important thing we felt in art education is that begin to train people to see what they are looking at into again and enjoy what they are seeing, rather than taking things for granted.
Art is to develop perceptual skill	For us, basically, you look at something, what do you see there? Do you see what's there or do you see in some way, preconceived…When we look at things, things begin to connect our opinions what and what and so on. Therefore, what happened is that, we have already classified what we are looking at is actually seeing what your mind is telling you to see rather than what you think, so what is the most important thing we felt in art education is that begin to train people to see what they are looking at into again and enjoy what they are seeing, rather than taking things for granted.

Common ideas or themes collapsed into individual main theme

Main theme: Art is unimportant

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Art is undervalued	People see art as unimportant. Because it is a non core subject, and not everybody can deal with art.
Art is a substitute subject	Is a kind of a fill up gap so that they have enough subjects for the "O" Level.
Absence of art learning	I asked those who did not do art in primary schools in primary 5 or 6 or somewhere in your primary level, how many teachers are taking art lessons to do other subjects? And quite a no of them. It is pretty sad because I am not sure if that was the reason they are not able to do art in sec 1.
Insignificance of art	Correct. In fact, there are teachers in the midst who feel that art, music and physical education are not important. I have colleagues who think that as well.
Substitution of art period	Even when the time-table comes in, how they sort up the time-table for the teachers, you realize that they will try to fill up the teachers in English, Maths and Science, go this class has no art teacher, never mind, put an art teacher there. The core subjects will always take priority. Then, when they come to minor subject, like this at best, they try to find somebody who can teach. If I cannot find, then I will plonk any teacher who has free period and take the art lesson. .
Substitute to teach art	Even when the time-table comes in, how they sort up the time-table for the teachers, you realize that they will try to fill up the teachers in English, Maths and Science, go this class has no art teacher, never mind, put an art teacher there. The core subjects will always take priority. Then, when they come to minor subject, like this at best, they try to find somebody who can teach. If I cannot find, then I will plonk any teacher who has free period and take the art lesson.
Enjoy some aspects in art learning	To them art education means training children to be able and enjoy some aspects of artworks, just give them an exposure but do not go beyond that...
Right recruitment	The government or the MOE has to start from somewhere. If you want to train future generation of kids that the kind of people you want, I think you have to start from the teachers, if you do not have the correct people to teach the next generation, it is difficult.
Untrained art teachers	I was not specialised in art or anything or supposed to be in geography. Later, I did not know how I was drifted to art and I did not frankly speaking any particular training in art.

Common ideas or themes collapsed into individual main theme

Main theme: Art is utilitarian

Common ideas or Themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Art is utilitarian	To me, there is a distinction between art education and art training. Basically, in most schools, we are actually conducting the art programme in such a way like art training in terms of more skill base, we are thinking of using them for a career in art, stuff like that.
Arts education is economical driven	...on the next stage, partly Singapore realize that it cannot compete with the region in manufacturing , Singapore has to jump ahead, for example IT and services, so the creative language comes in by the 90s that is when you start to see not just art as an commercial product and art can give an creative environment for creativity..
Integrative art learning	I am sure you are aware of primary school education review committee, actually they talked about how say drama can be used to help students in communication skills, some of the reports suggested that, how drama, music, PE (Physical education), art music and PE these non academic subjects, how they can enhance character building or more holistic education.
Art is about creative industry	Ok, in MICA (Ministry of Information, Communications and the Arts), creative industry is defined as Media, Design, Arts and Culture as well as some components of ICT I think. These are what we called the industry sector and MICA is looking at driving economic development within this creative industry.
Industrial development	A lot of teachers do not know the renaissance report. True, because the report is for the entire industry department.
Arts education is arts development	Like I say it is a master plan for arts education for arts development the whole entire spectrum for developing the arts, artists and arts groups in the ministry point of view, the intermediary, arts audiences as well as the future generation, you know art education is one of the key strategy within the art ministry report as well as the advocacy and so on, so this is one of the many pillars of art development that we actually cover in RCP3.
Art making is an end-product	They want to see the nice end products so that they can give it to the cluster board meeting, to parents or showcase. They want art to be a showcase. It is not that they want to see the learning outcome of the students but instead, students are treated like a manufactured production line, doing all the same kind of artworks.

Common ideas or themes collapsed into individual main theme

Main theme: Art is positive

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Art is self-embodiment	No matter of what you do, if you are going into a school system, you must have aesthetic values, it is just like ethical values must be part and parcel of any education system regardless of economics imperative you are, regardless of what your political agenda are, unless you want to create a nation of robots...
Art is for everybody	...the art is part of our everyday life, poor people do art is not rich then you can do art, that is a kind of debase art, art in the price tag, we are talking about art is a natural everyday life of expression the alternative reality...
Art offers a holistic education	Basically, he said that art syllabus will have to be in the programme lah. Basically, the main thing is that they feel that it will be holistic so that the education programme more complete to have art programme in school.
Art learning regardless of personal circumstances	The most important criteria of learning art is not how good you are but it is your interests, no matter how lousy you are, you can still learn art.
Art offers multidisciplinary approach	Our economy will require people to contribute in the multi-dimensional interdisciplinary manner in order to bring about the fusion of arts business and technology value, so this in my mind would be how I would look at the transformation in the nation supported by the transformation of the education system, arts manpower is very much part of it.
Art is therapeutic	Yes. I find that most of my students want art which they find that art helps them to distress.
Art learning offers creative input	In fact, every industry requires creative kind of input. You do not have that you going to lose out; it is more on the economics than anything else.
Art celebrates humanities	Art is to celebrate humanities.
Art is to develop team spirit.	Basically, teamwork and give them chances to express themselves.
Art is to enrich art learning	As art is an enrichment programme, you teach them certain things and you should Allow them to enjoy the process.
Art is to develop cognitive	...education must have the development of the character, cognitive development, physical, team work, aesthetic education, they called these 5 forms of education, aesthetic is one of this, having music and art in the classroom.
Art is to develop transferrable skill	if we actually train them this connection, they can do so many marvelous things. In fact, ah. Ah, in fact, drawing is one of the powerful subjects that trigger a student's interests in everything.
Art is to develop aesthetic appreciation/value	...we found that art and aesthetic should be part of everybody education, whether you are a space scientist or biochemists etc. No matter of what you do, if you are going into a school system, you must have aesthetic values, it is just like ethical values must be part and parcel of any education system regardless of economics imperative you are, regardless of what your political agenda are, unless you want to create a nation of robots.

Common ideas or themes collapsed into individual main theme

Main theme: Art requires support

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Significance of a competence and passionate art teacher	Method of teaching is... the important thing is the teachers mentality, attitude, if he or she is passionate about her, he or she will find their own ways to put across their enthusiasm but if the teachers are lukewarm in his or her artistic endeavours, will not any progress, it is all is their own interests, enthusiasm, his or her own passion to share, and if not, no progress will be made. An enthusiastic teacher will find stimulating things for students. Basically, they are the pillars of strength.
Art teaching attitude	I always think that there are 3 type of teachers…3 is those who can teach and share unreservedly.
Art teachers are overloaded	I have a friend who said that he could only be a good event manager in school because he has been organizing events in school. Field trip, fund raising, concert, giving forms, counting forms.
Shortage of art teachers	Not that it is unimportant because the ministry cannot really at one time at one time have so many qualified art teachers.
Parents disinterested in art learning	I have kids telling me, I cannot hand in, but I said that is next week, you have the whole week to do, no my weekend is filled, I do not have time, my mother said not to do art is not important, and by the time, I did the rest, I do not have energy of art. I have so many students; I have no time, no energy.
Parents Must be interested In art too	Education system alone is not enough, the parents are the people must be to lead them, parents must be interested.
Collective responsibility	Yes, it is not about PAP (People's Action Party, Singapore ruling party), this is not my point is not PAP. The point is that we have a collective responsibility to our children.
Development of art policies by non arts experts	And therefore they are not sure where they are heading. They want to reach there but do not know what mode can take them there. So that is the main thing. We do not have art background people in the ministerial level. We have people from the science background.
Non-continuity in Art learning	There is no consistency, there is no capability. That is why, I have been pushing MOE (Ministry of Education), and the people up there the curriculum depart. They are very guarded. They are quite unwilling to open themselves.

Common ideas or themes collapsed into individual main theme

Main theme: Art requires knowledge and skills

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Significance of art history	General art education must involve a sense of a survey of what is available, a sense of history, generally, very generally, a sense of what constitutes good works, how are these judgement made. So, I think art history is a critical component of general art education exposure, general art education syllabus.
Art-making requires knowledge and skills	…but to have creativity, you must have this knowledge base, if we do not have this knowledge base, what you create is limited.

Common ideas or themes collapsed into individual main theme

Main theme: Art is for special students

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
School of the Arts (SOTA) is an elite school	You have the arts school, and you have the maths and science school, specialised school, which supposedly give people a choice. But actually, it is still the same elitist paradigm. The average boys and girls in Singapore do not benefit from such a system. It is the same kind of thing is the GEP, the gifted education programme. It is a twigging of the elitist paradigm. It is a symbolic thing, so that is, they can say look we do have a diversified education system in Singapore, we have all of these specialised schools in Singapore but they make no difference as they are in the elitist paradigm.
Art is for special selected students	Only 10%, they are given intensive care and employed overseas art teachers to teach them and you can see the results, they put up exhibition year after year and you can see they are more creative than the average students, not that the other are not good.
Misconception on SOTA	I think we have battling it for a long time. It is good to set up SOTA but again it gives the wrong impression to some people, like if you want to do art you should go to SOTA.
Talent development	...we NAC (National Arts Council) does work with MOE (Ministry of Education) in various projects, some more are shorter terms whereas some are longer terms depends on the nature of the project. So, in terms of task force, we are looking with MOE into talent development, we are talking about children in schools, how do we influence, how do we come on board to influence talent development which currently working with MOE.

Common ideas or themes collapsed into individual main theme

Main theme: Art and policy making

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
MOE and MICA Non collaboration in school art	...we have now identified the creative industry as a growth sector, how do we then fix the education you see. And of course, there is not much relation with and the creative industry because they did not think about it the way that we thought ah... basically, of course, MOE is also protective of its education philosophy and will not just you know quickly change.
Role of MOE	So, the MOE (Ministry of Education) has a more consultancy role in that sense. Upon request, they will visit the school in the event you require help. But of course, it is possible for them to sit down and look through every lesson you have and how to improve on it, so I think is more like, in a way, there is no assessment unlike “O” level art, mathematics and science, in a way, they cannot really track what we are doing.
Role of AEP	Currently, NAC (National Arts Council) looks and works with the schools as well but we do not look at the formal curriculum much but we do give input what we are driving is the AEP arts education programme, so we have the NAC arts education programme so that that is more to promote awareness and participation in the arts among the students and youth.
Art as a core subject	...so to me, art is not no1 and it will not be no 1 for many many years to come

Common ideas or themes collapsed into individual main theme

Main theme: Art and external politics

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Singapore seeks external references	...ok if you are going to have a renaissance city idea, here are some of the ideas, of course they have other inputs and we are not the only ones, the PAP (People's Action Party, Singapore ruling party) government often ask other good and capable sources.
External influences impact the development of art	From the government point of view, the economic ah... trade off is a must. If it has no value, I am sure the government will not support and because they see that art is flourishing in European countries, they are taking more and paying more attention to support the art and now they realise it can and making money concern because the government is very pragmatic especially where survival is concerned.

Common ideas or themes collapsed into individual main theme

Main theme: Art becomes counter-productive

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Counter- creativity	In fact, that day, I was reading about this article, the schools kill creativity. I think, being in an institution like this, is an act of counter creativity already, because in a normal art lesson in class, there is so much you can teach and you realize that the teacher teaches a certain thing, oh I have to do, this is what the teacher said.
Counter-economic	You must in fact, encourage more and more people who believe in the arts to continue their ways, art for art sake is a fundamental necessity for any society because that is the true well spring of artistic aesthetic development, so do not try to fancy them with how to make art to have a better sense of economics.

Common ideas or themes collapsed into individual main theme

Main theme: Art is not exact

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Art is not exact	For example, in art, there is no right or wrong unlike mathematics. I provide the correct solution and that's it, that is the end and I go on to the next one. Art is a continuous process.

Common ideas or themes collapsed into individual main theme

Main theme: Art helps to develop social cohesion

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Art helps to develop social cohesion	so probably in Singapore probably our ministry still see there are talents in this subject, what if there is a policy change, luckily, the education review committee did not take away the arts subject, but they use the arts subjects for social cohesive, they still see value in it…

Common ideas or themes collapsed into individual main theme

Main theme: Art is seek relationship

Common ideas or themes	Quotations taken from Annex I, which are also similarly reflected in Chapter 5
Art is to seek relationship	When you emphasis solely on the product of drawing skills, you are missing the point in the sense that the basis for drawing is basically the understanding of what you are looking at, comprehension of looking at, being able to be construct and reconstruct of what you are looking at. All these are based on relationship. Seeing the relationship point lays on the basic element and how to use this in somewhat ways to communicate your idea.

Quotations from the Renaissance City Report I

Identified theme: <u>ECONOMY</u>

"To establish Singapore as a global arts city. We want to position Singapore as a key city in the Asian Renaissance of the 21st century and a cultural centre in the globalised world. The idea is to be one of the top cities in the world to live, work and play in, where there is an environment conducive to creative and knowledge-based industries and talent". Pp. 4

"Knowledge workers will gravitate towards and thrive in places that are vibrant and stimulating. Building up a cultural and creative buzz will thus help us to attract both local and foreign talents to contribute to the dynamism and growth of our economy and society". Pp. 5

"Renaissance Singapore will be creative, vibrant and imbued with a keen sense of aesthetics. Our industries are supported with a creative culture that keeps them competitive in the global economy". Pp.5

"Contribute to our tourist and entertainment sectors". Pp. 12

"We need to recognise the enhanced role of culture and the arts in the future development of our nation's society and economy". Pp. 13

"In order to attract foreign talent to Singapore, we must not only provide the economic case to them, we must also ensure that our city is vibrant so that residents can enjoy a good quality of life. Singapore has in a sense no world class institutions of higher learning or research laboratories etc. That would attract people here on their own merits". Pp. 24

"Singapore aims to be a hub for business, financial services, electronic commerce, travel, tourism, telecommunications, information, education and innovation. Together with our policy to attract foreign talent here, it dovetails well with our desire to create a buzzing cultural city here". Pp. 24

"Arts and cultural activities can have substantial flow-on economic benefits. Considerable returns can arise from spin-offs of the arts such as books, merchandise, videos, film rights and CD-ROMS". Pp. 30

"Creativity will move into the centre of our economic life because it is a critical component of a nation's ability to remain competitive.

Economic prosperity for advanced, developed nations will depend not so much on the ability to make things, but more on the ability to generate ideas that can then be sold to the world. This means that originality and entrepreneurship will be increasingly prized". Pp. 31

"The 1991 Strategic Economic Plan singled out the need to nurture creativity and innovativeness in Singapore's education system as a key strategy to realise our

vision of a developed economy". Pp. 32
"These arts development and business formation loops will have a mutually reinforcing effect and will evolve with society to achieve greater heights in artistic and economic achievement". Pp. 33

"We need to pay closer attention to culture and the arts as a significant factor in attracting foreign talent, as a legitimate demand of an increasingly sophisticated population, and as a means of enhancing the image of Singapore". Pp. 33

"Our arts and culture have the potential to help us protect Singapore's "soft power" in the global marketplace". Pp. 35

"... the notion of a Renaissance Man – an individual imbued with an inquiring mind, an adventurous spirit and wide ranging abilities. Those qualities were responsible for the innovation, learning, progress and prosperity of those societies. We would want similar qualities in Singaporeans in order to meet the social and economic challenges of the new millennium". Pp. 38

"The Renaissance Nation: Our industries remain competitive in the global economy with the help of cutting edge research and development that is supported by a creative culture". Pp. 40

"The Government role: to enable the arts to act as an economic catalyst". Pp. 47

Quotations from the Renaissance City Report I

Identified theme: <u>CULTURAL CENTRE</u>
"We want to position Singapore as a key city in the Asian Renaissance of the 21st century and a cultural centre in the globalised world". Pp. 4 *"Building up a cultural and creative buzz will thus help us to attract both local and foreign talents to contribute to the dynamism and growth of our economy and society". Pp. 5* *"Our industries are supported with a creative culture that keeps them competitive in the global economy". Pp. 5* *"In order to attract foreign talent to Singapore, we must not only provide the economic case to them, we must also ensure that our city is vibrant so that residents can enjoy a good quality of life". Pp. 24* *"Singapore aims to be a hub for business, financial services, electronic commerce, travel, tourism, telecommunications, information, education and innovation. Together with our policy to attract foreign talent here, it dovetails well with our desire to create a buzzing cultural city here". Pp. 24* *"Our longer term objective would be to join New York and London in the top rung of cultural cities". Pp. 27* *"We need to pay closer attention to culture and the arts as a significant factor in attracting foreign talent, as a legitimate demand of an increasingly sophisticated population, and as a means of enhancing the image of Singapore". Pp. 33* *"Our arts and culture have the potential to help us protect Singapore's "soft power" in the global marketplace". Pp. 35* *"The idea of re-inventing our nation's image as a global hub for goods, service and ideas through our arts and cultural scene is worth considering". Pp. 35* *"The Renaissance Nation: It will be an international centre for arts and arts-related activities, similar to its status as an international centre for communication, finance and commerce". Pp. 40* *"Develop a strong arts and cultural base: the current arts education programme should be expanded with additional funding of another $400,00 per annum". Pp. 52*

Quotations from the Renaissance City Report I

Identified theme: CREATIVITY
"Expose students to the arts as an aesthetic experience as well as to broaden their understanding and appreciation of the creative possibilities in our world". Pp. 5 *"Creativity will move into the centre of our economic life because it is a critical component of a nation's ability to remain competitive". Pp. 31* *"The 1991 Strategic Economic Plan singled out the need to nurture creativity and innovativeness in Singapore's education system as a key strategy to realise our vision of a developed economy". Pp. 32* *"When opening a creative arts programme in May 1996, Deputy Prime Minister BG Lee Hsien Loong said: 'Creativity cannot be confined to a small group of elite group of Singapore, In today's rapidly changing world, the whole workforce needs problem-solving skills so that every worker can continuously add value through his efforts". Pp. 32* *"We have to be wary that we do not merely equate creativity with a narrow form of problem solving. The arts, especially where there is an emphasis on students producing their own works as well as appreciating the work of others, can be a dynamic means of facilitating creative abilities". Pp. 33* *"This is not an attempt to replicate the conditions of post-medieval Europe. Rather it is the spirit of creativity, innovation, multi-disciplinary learning, socio-economic and cultural vibrancy that we are trying to capture. The vision is a projection of the type of Singapore person, society and nation that can aspire to". Pp. 38* *"We must attract creative talent from all corners of the world to help raise our artistic and creative standards. In doing so, we will create an exciting and vibrant city-state where Singaporeans and foreigners will converge to share and produce entertaining, meaningful and world-class artistic creations". Pp. 42* *"The graciousness of our Renaissance Singaporean is underpinned by a fine sense of aesthetics. He appreciates respects and constantly seeks out the work of artists, drawing from them inspiration, self-renewal and creative inputs". Pp. 39* *"Government's involvement in cultural development: the core of cultural development is an intricate mix of creativity, freedom and individualism". Pp. 47* *"In addition, we should promote education through the arts, as opposed to arts education along. For example, learning literature through drama. This will make learning through the arts a way of life and thus open the windows for expression, creativity and imagination for Singaporeans at an early age". Pp. 52*

Quotations from the Renaissance City Report I

Identified theme: <u>CULTURAL MARKETING</u>
"An additional $700,000 per annum for NAC to reinforce our efforts to promote our artists overseas and for NHB to bring our exhibitions overseas. This fund can also be used to help our overseas missions showcase our arts and heritage". Pp. 7 *"MITA should work with STB to promote arts and cultural tourism through opportunities in conferences, conventions, exhibitions, foreign media, travel writers, tourism industry online ticketing sales for performances and exhibitions in Singapore". Pp. 8* *"Set up marketing task force to systematically develop marketing practices in the arts industry that would attract more audiences and sponsors from Singapore and abroad. This should be supported by $500,000 over 3 years to enable it to commission market research, identify potential marketing opportunities and advise on marketing plans". Pp. 8* *"Using concessionary measures for foreign cultural talents to come to stage international arts events". Pp. 8* *"Set aside $500,000 over 3 years to organise an international performing arts markets with an Asian focus to attract neighbouring countries to market their arts groups and productions to festival directors and impresarios". Pp. 8* *"The idea of re-inventing our nation's image as a global hub for goods, service and ideas through our arts and cultural scene is worth considering. Our local artistic talents become our culture ambassadors when they tour their works overseas". Pp. 35* *"The Renaissance Nation: Artists in Singapore do not engage in parochial themes that are relevant to Singaporeans, but are able to speak to a wider international audience, as a Singaporean, as an Asian, and as part of the human race. Our arts and cultural scene helps to project our presence in the global arena. At the same time, Singapore provides opportunities for international and pan-Asian creative collaborations". Pp. 40*

Quotations from the Renaissance City Report I

Identified theme: <u>NATIONAL IDENTITY</u>
"To provide cultural ballast in our nation-building efforts. In order to strengthen Singaporean's sense of national identity and belonging, we need to inculcate an appreciation of our heritage and strengthen the Singapore Heartbeat through the creation and sharing of Singapore stories, be it in film, theatre, dance music, literature or the visual arts". Pp. 4 *"We need to pay closer attention to culture and the arts as a significant factor in attracting foreign talent, as a legitimate demand of an increasingly sophisticated population, and as a means of enhancing the image of Singapore". Pp. 33* *"The idea of re-inventing our nation's image as a global hub for goods, service and ideas through our arts and cultural scene is worth considering. Our local artistic talents become our culture ambassadors when they tour their works overseas". Pp. 35* *"A Renaissance Singaporean must have a strong sense of belonging and identity to his community and nation gives him the confidence to pursue activities beyond our shores". Pp. 39* *"The Renaissance Society: In this regard, artists play a key role as they can base their artistic efforts on the experience of being Singaporean and living in Singapore, thereby helping to create shared perspectives that are distinctively Singaporean". Pp. 39* *"The government role: to develop our cultural identity". Pp. 46*

Quotations from the Renaissance City Report I

Identified theme: <u>CULTURAL FACILITIES</u>
"Set up a Singapore Studies Department or Programme at the NUS to offer courses relating to the people, society, heritage and culture of Singapore". Pp. 6 *"Expand NAC's successful Arts Housing Scheme..." Pp. 6* *"Extension of Singapore History Museum, refurbishment of old parliament house as an arts and cultural centre and the development of a national arts gallery at Queen street". Pp. 7* *"As at 31 Mar 99, there were 602 cultural and interest groups at the community centres/clubs. Courses on folk dances, ballet, painting, pottery, music classes and drama are available to the public". Pp. 18* *"Development of Arts Housing Scheme". Pp. 20* *"For example, the comparisons in this chapter indicate that there is a scope in Singapore for more attention to be given to the development of major arts companies. Such companies can play an important role in developing audiences and adding to the quantity and variety of arts activities here". Pp. 27*

Quotations from the Renaissance City Report I

Identified theme: <u>AESTHETIC APPRECIATION</u>
"Expose students to the arts as an aesthetic experience as well as to broaden their understanding and appreciation of the creative possibilities in our world". Pp. 5 *"It is argued that instilling in our people a sense of aesthetics and an interest in our heritage should be the next step in our nation's development". Pp. 13* *"In 1993, the Arts Education Programme (AEP) was launched in our primary and secondary schools and junior colleges. The aim of the AEP is to promote an appreciation of the arts among students. By instilling sense of aesthetics in our young, we are building the audiences of the future". Pp. 19* *"The arts, especially where there is an emphasis on students producing their own works as well as appreciating the work of others, can be a dynamic means of facilitating creative abilities". Pp. 33* *"The graciousness of our Renaissance Singaporean is underpinned by a fine sense of aesthetics. He appreciates respects and constantly seeks out the work of artists, drawing from them inspiration, self-renewal and creative inputs". Pp. 39*

Quotations from the Renaissance City Report I

Identified theme: <u>CULTURAL MANPOWER</u>
"Beef up scholarship funding by $300,000 per annum to send local and foreign talents for training". Pp. 6 *"Set up a "New Artist Discovery Scheme" with an initial sum of $200,000 per annum to fund promising projects proposed by fresh talents". Pp. 6* *"The recently-adopted recommendations of the Committee to Upgrade LaSalle-SIA and NAFA to develop tertiary arts education will in time enlarge the numbers of artistically talented individuals who will pursue the arts as a viable career option". Pp. 25* *"Our local artistic talents become our culture ambassadors when they tour their works overseas". Pp. 35* *"We must attract creative talent from all corners of the world to help raise our artistic and creative standards. In doing so, we will create an exciting and vibrant city-state where Singaporeans and foreigners will converge to share and produce entertaining, meaningful and world-class artistic creations". Pp. 42*

Quotations from the Renaissance City Report I

Identified theme: <u>CULTURAL ACTIVITIES</u>
"Upgrade the National Piano and Violin Competitions into regional competitions". Pp. 7 *"Sculptural Biennale to showcase sculptures from all over the world". Pp. 7* *"Arts Awards such as Commonwealth Book prize". Pp. 7* *"Develop regional arts awards". Pp. 7* *"Arts and cultural activities can have substantial flow-on economic benefits. Considerable returns can arise from spin-offs of the arts such as books, merchandise, videos, film rights and CD-ROMS". Pp. 30*

Quotations from the Renaissance City Report I

Identified theme: <u>INNOVATION</u>
"Singapore aims to be a hub for business, financial services, electronic commerce, travel, tourism, telecommunications, information, education and innovation". Pp. 24 *"The future will nonetheless be very different from the past. In the knowledge age, our success will depend on our ability to absorb, process and synthesise knowledge through constant value innovation". Pp. 31* *"The 1991 Strategic Economic Plan singled out the need to nurture creativity and innovativeness in Singapore's education system as a key strategy to realise our vision of a developed economy". Pp. 32* *".. the notion of a Renaissance Man – an individual imbued with an inquiring mind, an adventurous spirit and wide ranging abilities. Those qualities were responsible for the innovation, learning, progress and prosperity of those societies". Pp. 38* *"The Renaissance Society: This will be a society that encourages experimentation and innovation, whether be it in culture and the arts, or in technology, the sciences and education". Pp. 40*

Quotations from the Renaissance City Report I

Identified theme: <u>PERSONAL EXPRESSION</u>
"The Renaissance Society: Singaporeans need to be aware that they can find latitude for the expression of their beliefs and ideas here, to pursue self-fulfilment, while respecting the multi-racial and multi-religious nature of our society". Pp. 39 *"Government's involvement in cultural development: the core of cultural development is an intricate mix of creativity, freedom and individualism". Pp. 47* *"This will make learning through the arts a way of life and thus open the windows for expression, creativity and imagination for Singaporeans at an early age". Pp. 52*

Quotations from the Renaissance City Report I

Identified theme: <u>NATIONAL HERITAGE</u>
"To provide cultural ballast in our nation-building efforts. In order to strengthen Singaporean's sense of national identity and belonging, we need to inculcate an appreciation of our heritage and strengthen the Singapore Heartbeat through the creation and sharing of Singapore stories, be it in film, theatre, dance music, literature or the visual arts". Pp. 4 *"It is argued that instilling in our people a sense of aesthetics and an interest in our heritage should be the next step in our nation's development". Pp. 13*

Quotations from the Renaissance City Report I

Identified theme: INQUIRY
"The Renaissance Singaporean has an adventurous spirit, an inquiring and creative mind and a strong passion for life". Pp. 5 *"... the notion of a Renaissance Man – an individual imbued with an inquiring mind, an adventurous spirit and wide ranging abilities". Pp. 38*

Quotations from the Renaissance City Report I

Identified theme: **PSYCHOLOGICAL ENHANCEMENT IN TERMS OF SELF-FULFILLMENT AND SELF-MOTIVATION**
"He appreciates respects and constantly seeks out the work of artists, drawing from them inspiration, self-renewal and creative inputs". Pp. 39 *"The Renaissance Society: Singaporeans need to be aware that they can find latitude for the expression of their beliefs and ideas here, to pursue self-fulfilment, while respecting the multi-racial and multi-religious nature of our society". Pp. 39*

Quotations from the Renaissance City Report I

Identified theme: GLOBAL ARTS CITY
"To establish Singapore as a global arts city. We want to position Singapore as a key city in the Asian Renaissance of the 21st century and a cultural centre in the globalised world". Pp. 4

Quotations from the Renaissance City Report I

Identified theme: <u>CULTURAL RECOGNITION</u>
"Accord greater recognition to Singaporean artists or arts groups who have attained high standards of excellence in their field. They could be designated as cultural ambassadors or recognised as arts laureates. Create an annual $200,000 fund to support projects or commission works by recipients of Cultural Medallions". Pp. 6

Quotations from the Renaissance City Report I

Identified theme: <u>SOCIAL COHESION</u>
"Strengthen the social bond". Pp. 12 *"The Renaissance Society: At the social level, culture and the arts are useful means of cultivating a civic-minded community". Pp. 39*

Quotations from the Renaissance City Report I

Identified theme: <u>IMAGINATION</u>
"In addition, we should promote education through the arts, as opposed to arts education along. For example, learning literature through drama. This will make learning through the arts a way of life and thus open the windows for expression, creativity and imagination for Singaporeans at an early age". Pp. 52

Quotations from the Renaissance City Report I

Identified theme: <u>EXPERIMENTATION</u>
"The Renaissance Society: This will be a society that encourages experimentation and innovation, whether be it in culture and the arts, or in technology, the sciences and education". Pp. 40

Quotations from the Renaissance City Report I

Identified theme: <u>INTERDISCIPLINARY ART LEARNING</u>
"In addition, we should promote education through the arts, as opposed to arts education along. For example, learning literature through drama". Pp. 52

Quotations from the Renaissance City Report I

Identified quotations: <u>ARTS EDUCATION</u>
"The recently-adopted recommendations of the Committee to Upgrade LaSalle-SIA and NAFA to develop tertiary arts education will in time enlarge the numbers of artistically talented individuals who will pursue the arts as a viable career option". Pp.25

Quotations from the Renaissance City Report 2

Identified theme: <u>ECONOMY</u>
"Furthermore, it is important to recognise that the arts and cultural sector is the artistic core of the creative cluster, and is therefore part of the creative value chain, and closely linked to the overall economic performance of the cluster..". Pp. 10 *"Finally, a vibrant arts and culture scene is vital to enhance the attractiveness of Singapore to global talent and businesses". Pp. 10* *"Small domestic market: Local audience development is an essential market creator. However there is no strong culture of arts appreciation among the general population, especially among the heartlanders. There is a need to enhance our arts education and outreach programmes so as to strengthen our local market demand. At the same time, our local enterprises have to explore ways to deepen their local market reach and to internationalise their offerings". Pp. 12* *"Cultural tourism: According to the world tourism organisation, cultural tourism accounts for 37% of global tourism and is forecasted to grow at a rate of 15% per year. In Singapore, the value-added arts tourism increased from $2.19 million in 1986 to $38.4 million in 1999, registering an average annual growth rate of 24.6%... The fusion of arts, business and technology can be applied to create unique experiences (events, parks, etc) for consumers (see box on "Remaking Sentosa")". Pp. 13* *"We will seek to integrate arts and cultural development more deeply and pervasively into the economic landscape of Singapore, and to fully harness its multi-faceted influence on our national competitiveness. This will help us achieve our vision of Singapore as a Renaissance city – a highly innovative and multi-talented global city for arts and culture". Pp. 14* *"Adopting a 'creative industries' perspective would entail fundamental changes in the way NAC, NHB and NLB operate, requiring them to adopt a holistic approach to develop the arts and cultural sector. Apart from developing the non-profit arts and cultural scene, these agencies can also help to promote arts and cultural industries' value-added to the economy". Pp. 19*

Quotations from the Renaissance City Report 2

Identified theme: <u>CREATIVE INDUSTRY</u>
"A fundamental focus in the coming years would be to ensure that we maximise the potential of the existing and new arts infrastructure by developing our software and enhancing the level of integration with the business and people sectors. At the same time, MITA agencies must shift away from the "arts for arts sake" mindset, to look at the development of arts from a holistic perspective, to contribute towards the development of the creative industries as well as our nation's social development". Pp. 14 *"It is recommended that a 'creative town' initiative be piloted with a selected township to serve as a developmental model for a vibrant, creative, culturally rich, entrepreneurial and technologically savvy community. This prototype can be fine-tuned and, eventually, adopted by the rest of the CDCs to evolve a creative and connected Singapore". Pp. 17* *"Adopting a 'creative industries' perspective would entail fundamental changes in the way NAC, NHB and NLB operate, requiring them to adopt a holistic approach to develop the arts and cultural sector. Apart from developing the non-profit arts and cultural scene, these agencies can also help to promote arts and cultural industries' value-added to the economy". Pp. 19*

Quotations from the Renaissance City Report 2

Identified theme: <u>CULTURAL MARKETING</u>
"Small domestic market: Local audience development is an essential market creator. However there is no strong culture of arts appreciation among the general population, especially among the heartlanders. There is a need to enhance our arts education and outreach programmes so as to strengthen our local market demand. At the same time, our local enterprises have to explore ways to deepen their local market reach and to internationalise their offerings". Pp. 12 *"Transform Singapore art series into Singapore biennale to enhance Singapore's international profile". Pp. 18*

Quotations from the Renaissance City Report 2

Identified theme: <u>CULTURAL ACTIVITIES</u>
"The value-added of the arts and cultural activities in 2000 was estimated to be around $470 million in 2000 (or 0.29% of GDP)....". *Pp.9 and 10*

Quotations from the Renaissance City Report 2

Identified theme: <u>CREATIVE EXPERIMENTATION</u>
"Interacting closely with the design and media sectors, the arts and cultural sector provide the learning tools and experimentation space for creative individuals to hone their arts". Pp. 10

Quotations from the Renaissance City Report 2

Identified theme: <u>ARTS EDUCATION</u>
"There is a need to enhance our arts education and outreach programmes so as to strengthen our local market demand". Pp. 12

Quotations from the Renaissance City Report 2

Identified theme: <u>CULTURAL FACILITIES</u>
"A southeast asian arts, heritage and cultural library, satellite arts libraries, ethnic language libraries". Pp. 16

Quotations from the Renaissance City Report 2

Identified theme: <u>INTERDISCIPLINARY ART LEARNING</u>
"While it has often been argued that the arts must be considered as an integral part of the school's core curriculum it is often difficult to justify more curriculum time for arts vis-a vis other core subjects such as languages, science and maths. It is therefore recommended that the arts, design and media be embedded as learning tools for all levels of education. For example, drama and literature could be employed to help students enhance their language abilities while multi-media could be used as a means to demonstrate creativity in science and maths projects". Pp. 15

Quotations from the Renaissance City Report 3

Identified theme: <u>ECONOMY</u>
"The Advisory Council on Culture and the Arts (ACCA): *Help us in nation building* *Contribute to tourist and entertainment sectors...". Pp. 5* *"Singapore's arts and culture have become a source of national pride. Museums and performing arts centres such as the Esplanade are highly publicised in national marketing and tourism materials. The Esplanade, in particular, has top-of-mind recall for Singaporeans and attracts more than 6 million visitors yearly, of which only 30% are tourists". Pp. 11* *"As cities around the world compete for talent, investment and wealth, they recognise the importance of balancing a strong business image with arts and culture. Emerging cities in Asia-Seoul, Hong Kong, Beijing and Abu Dhabi, to name a few – have recognised the importance of unique cultural content in developing viable creative economies and stepped up government support for the development of their cultural offerings". Pp. 12* *"As developed and developing countries alike transit up the value chain into the knowledge- and innovation-based economy, there is increasing competition among them for creative talent". Pp. 12* *"Dynamic ecosystem* *Enhance industry exposure and relevance in tertiary and pre-tertiary specialised arts education and training". Pp. 26* *"Arts and culture are also important because of Singapore's bid to move up the value chain towards more high value-added services such as the creative industries, financial services and legal services...". Pp. 28* *"As Asia rises in prominence on the world stage, Singapore future will be determined by how we position our economy, our society and our people alongside with the rest of our neighbours and the rest of the world". Pp. 35*

Quotations from the Renaissance City Report 3

Identified theme: <u>NATIONAL IDENTITY</u>
"Furthermore, a strong artistic repertory will help promote a stronger sense of belonging and identity among citizens, including Singaporeans who are overseas". Pp. 12 *"Best home to inclusive and cohesive population, appreciative and knowledgeable about its diversity and proud of its national identity". Pp. 17* *"Distinctive content* *A nation's unique content also shapes its national identity and distinctiveness". Pp. 18* *"Arts and culture is a critical aspect of national identity..." . Pp. 28* *"Finally, arts and culture are important for building a gracious society and sense of belonging to Singapore...". Pp. 28* *"RCPIII will also encourage the public to be creators, and to partner arts and heritage professionals in producing unique community arts that reflect community identity and heritage, address, community issues, as well as enhance community bonding". Pp. 30*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL MARKETING</u>
"Singapore's arts and culture have become a source of national pride. Museums and performing arts centres such as the Esplanade are highly publicised in national marketing and tourism materials". Pp. 11 *"Singapore in 2015* *Distinctive global city of culture and the arts. Building on the success of RCP I and II, it aims to see Singapore in 2015 as* *Vibrant magnet for international talent, consistently, ranking highly in liveability indices due to its winning combination of first-world infrastructure, as well as its distinctive multi-cultural and forward – looking identity; and...". Pp. 17* *"Distinctive content* *Showcase "made-in-Singapore" content internationally". Pp. 21* *"Dynamic Ecosystem* *...to develop the Bras Basah district as a multidisciplinary creative and educational cluster comprising mixed use offices, residency spaces and studios, private museums, educational institutions and complementary lifestyle enterprises. The aim is to enhance the sense of energy and buzz in the district, as well as to position it as an international hotbed of creative talent and ideas". Pp. 2*4

Quotations from the Renaissance City Report 3

Identified theme: <u>ARTS AND HUMANITIES</u>
"These are skill sets nurtured through exposure to the arts, humanities and languages. For Singaporean talent to compete effectively in the global marketplace, there is a need to emphasise on these "softer" subjects in our education system". Pp. 12 *"A holistic education with a firm grounding in arts and culture in its broadest sense (which includes history, humanities and languages) would be critical in nurturing young talents with inquisitive and analytical mindsets, and strong communication skills, to enable them to succeed amidst the growing complexity of today's global landscape". Pp. 28* *"Enhance and enrich general arts and humanities education". Pp. 29* *"However, given the arts and heritage resources that MICA agencies have and the many arts and cultural events that they organise and support, there is a scope for a stronger partnership between MICA and MOE to inject greater depth and opportunities for experiential learning into formal arts, history and other relevant humanities curriculum to create more engaging and enjoyable learning experiences". Pp. 29* *"Under the capability development plan, MICA aims to explore with MOE means of enriching general arts and humanities education with our cultural resources. The plan also aims to explore the development of schemes to support arts and humanities teachers and instructors, ensuring that they have ample opportunities to upgrade their skills and be exposed to both the local and international scenes. As custodians of our nation's future creative talent, strong arts and humanities teachers will be tipping point for Singapore's transition into a full-fledge knowledge and innovation economy within a generation". Pp. 29*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL FACILITIES</u>
"The Advisory Council on Culture and the Arts (ACCA): *Enhance arts education at tertiary level and pre-tertiary levels* *Improving cultural facilities...". Pp. 5* *"Dynamic Ecosystem* *Artists and arts groups need affordable workspaces, studios and rehearsal facilities to create new works". Pp. 22* *"Dynamic Ecosystem* *...to develop the Bras Basah district as a multidisciplinary creative and educational cluster comprising mixed use offices, residency spaces and studios, private museums, educational institutions and complementary lifestyle enterprises. The aim is to enhance the sense of energy and buzz in the district, as well as to position it as an international hotbed of creative talent and ideas". Pp. 2*4 *"Co-locating Arts/cultural groups or facilities in community spaces.* *Transforming singapore's urban residential environment through arts and culture". Pp. 31*

Quotations from the Renaissance City Report 3

Identified theme: <u>SOCIAL COHESION</u>
"Arts and culture will therefore continue to provide a sophisticated means of building stronger community bonds, promoting greater cross-cultural understanding and, in the process, uniting diverse communities". Pp. 12 *"Arts and culture is a critical aspect of national identity, community building and education". Pp. 28* *"That arts and culture are an important platform for inter-racial harmony, community bonding and pride has been undisputed since Singapore's independence". Pp. 30* *"RCPIII will also encourage the public to be creators, and to partner arts and heritage professionals in producing unique community arts that reflect community identity and heritage, address, community issues, as well as enhance community bonding". Pp. 30* *"Today, the People's Association (PA) continues to use arts and culture as a platform for encouraging inter-racial harmony and building community pride, a challenge that will intensify as Singapore's society becomes even more cosmopolitan and ethnically diverse". Pp. 28*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL RESOURCES</u>
"The Advisory Council on Culture and the Arts (ACCA): Boosting heritage and visual arts collection...". Pp. 5 *"Distinctive content* *Acquisition strategy to strengthen the value and historical significance of Singapore's National Collection. It will produce more scholarly research and publication". Pp 20* *"Under the capability development plan, MICA aims to explore with MOE means of enriching general arts and humanities education with our cultural resources". Pp. 29*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL SENSITIVITY</u>
"Companies worldwide, even in the "hard" business and technical professions like finance, IT, law and engineering, are increasingly looking for talent with strong analytical and critical thinking skills, a creative and innovative outlook, the ability to manage complexity, as well as the cultural sensitivity to work in a globalised, multi-cultural context". Pp. 12 *"By 2015, International talent, foreign workers and new citizens will make up a significant proportion of Singapore's resident population. There is a need to ensure a good understanding of Singapore's heritage and different cultures so that we can respect, accept, and react sensitivity to each other". Pp. 12*

Quotations from the Renaissance City Report 3

Identified theme: <u>ARTS EDUCATION</u>
"Developing future audiences by putting more emphasis on the arts in education and arts education in schools, improving Singapore's tertiary arts education to give it more depth, and providing better training for arts teachers in schools". Pp. 15 *"Dynamic ecosystem* *Enhance industry exposure and relevance in tertiary and pre-tertiary specialised arts education and training". Pp.26* *"Thus far, MICA agencies' involvement in general arts and history education has been limited to informal programmes rather than formal curriculum. NAC has partnered Singapore Totalisator Board and MOE in exposing students in school to the arts through NAC Arts Education Programmes. NHB and the museums also provide public education and outreach programmes to school groups". Pp. 29*

Quotations from the Renaissance City Report 3

Identified theme: <u>NATIONALISM</u>
"The Advisory Council on Culture and the Arts (ACCA): Help us in nation building..." . Pp. 5 *"At the same time, culture can bring us closer to the rest of Asia, with which we share deep ties of heritage and values and a common vision for the future. Closer to home, with growing diversity, culture cn be an inclusive platform to bring Singaporeans together, regardless of race, religions, age or financial background. It offers our children, families, of relishing our past, finding meaning in our present, and gaining confidence for the future, it also offers those who can, an opportunity to leave a legacy behind for future generation of Singaporeans". Pp. 35*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL OFFERINGS</u>
"As cities around the world compete for talent, investment and wealth, they recognise the importance of balancing a strong business image with arts and culture. Emerging cities in Asia-Seoul, Hong Kong, Beijing and Abu Dhabi, to name a few – have recognised the importance of unique cultural content in developing viable creative economies and stepped up government support for the development of their cultural offerings. Established cultural cities such as Paris and London are not standing still either, but also continuing to look at how they can compete better". Pp. 12 *"Distinctive content* *Develop a world-class cultural and entertainment district with major arts and cultural offerings". Pp. 18*

Quotations from the Renaissance City Report 3

Identified theme: <u>ANALYTICAL</u>
"Companies worldwide, even in the "hard" business and technical professions like finance, IT, law and engineering, are increasingly looking for talent with strong analytical and critical thinking skills, a creative and innovative outlook, the ability to manage complexity, as well as the cultural sensitivity to work in a globalised, multi-cultural context". Pp. 12 *"A holistic education with a firm grounding in arts and culture in its broadest sense (which includes history, humanities and languages) would be critical in nurturing young talents with inquisitive and analytical mindsets, and strong communication skills, to enable them to succeed amidst the growing complexity of today's global landscape". Pp. 28*

Quotations from the Renaissance City Report 3

Identified theme: <u>CRITICAL THINKING</u>
"Companies worldwide, even in the "hard" business and technical professions like finance, IT, law and engineering, are increasingly looking for talent with strong analytical and critical thinking skills, a creative and innovative outlook, the ability to manage complexity, as well as the cultural sensitivity to work in a globalised, multi-cultural context". Pp. 12 *"A holistic education with a firm grounding in arts and culture in its broadest sense (which includes history, humanities and languages) would be critical in nurturing young talents with inquisitive and analytical mindsets, and strong communication skills, to enable them to succeed amidst the growing complexity of today's global landscape". Pp. 28*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL PARTNERSHIP</u>
"Seed funding schemes under RCP III. NHB's Heritage industry Incentive Programme (H12P) will provide seed funding support for projects, businesses, private museums and other private players in the heritage industry, while NAC will continue to fund arts-related businesses through its arts business framework. This cluster development model would require a strong partnership between the private sector, the arts community and the government-a people-private-public partnership". Pp. 24 *"MICA, NAC and NHB will partner the Economic Development Board (EDB) to grow the arts industry, as part of EDB's broader plans to develop the lifestyle industry as a growth area". Pp. 24* *"RCPIII will also encourage the public to be creators, and to partner arts and heritage professionals in producing unique community arts that reflect community identity and heritage, address, community issues, as well as enhance community bonding". Pp. 30*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL SUPPORT AND TRAINING</u>
"Under the capability development plan, MICA aims to explore with MOE means of enriching general arts and humanities education with our cultural resources. The plan also aims to explore the development of schemes to support arts and humanities teachers and instructors, ensuring that they have ample opportunities to upgrade their skills and be exposed to both the local and international scenes". Pp. 29 *"To address the above, NAC will launch its Arts for All Community Engagement Plan in line with the renewal of its MOU with PA in 2008. The highlight of the plan is a community participation grant to support community-initiated arts and cultural programmes which benefit the community". Pp. 31*

Quotations from the Renaissance City Report 3

Identified theme: <u>SELF-FULFILLMENT</u>
"The Advisory Council on Culture and the Arts (ACCA): *Enrich us as persons* *Enhance our quality of life..." . Pp. 5*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL ADVOCACY</u>
"The Advisory Council on Culture and the Arts (ACCA): *Encouraging reading and writing; and* *Stepping up arts promotion by the media among the community". Pp. 5*

Quotations from the Renaissance City Report 3

Identified theme: <u>INTERDISCIPLINARY ART LEARNING</u>
"Singapore's first pre-tertiary arts school, School of the Arts, Singapore (SOTA), opened its doors in 2008. Enrolment response has been overwhelming, with close to 1000 students competing for about 200 vacancies each academic year. Its innovative curriculum, based on the International Baccalaureate system and utilising arts as a tool to teach academic subjects, offers a completely new paradigm of education in Singapore". Pp. 10

Quotations from the Renaissance City Report 3

Identified theme: <u>CREATIVITY</u>
"Companies worldwide, even in the "hard" business and technical professions like finance, IT, law and engineering, are increasingly looking for talent with strong analytical and critical thinking skills, a creative and innovative outlook, the ability to manage complexity, as well as the cultural sensitivity to work in a globalised, multi-cultural context". Pp. 12

Quotations from the Renaissance City Report 3

Identified theme: <u>INNOVATION</u>
"Companies worldwide, even in the "hard" business and technical professions like finance, IT, law and engineering, are increasingly looking for talent with strong analytical and critical thinking skills, a creative and innovative outlook, the ability to manage complexity, as well as the cultural sensitivity to work in a globalised, multi-cultural context". Pp. 12

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL INDUSTRY</u>
"MICA, NAC and NHB will partner the Economic Development Board (EDB) to grow the arts industry, as part of EDB's broader plans to develop the lifestyle industry as a growth area". Pp. 24

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL COMPETITIONS</u>
"Dynamic ecosystem *Thus far, NAC's efforts in talent development have inadvertently targeted core arts professional. Through a combination of national arts competitions, scholarships, training grants and bursaries, as well as national awards such as the cultural medallion and the young artist awards, NAC plays a key role in discovering, grooming and recognising talent in various art forms (music, theatre, dance, visual arts, literary arts and others". Pp. 25*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL RECOGNITION</u>
"Dynamic ecosystem *Thus far, NAC's efforts in talent development have inadvertently targeted core arts professional. Through a combination of national arts competitions, scholarships, training grants and bursaries, as well as national awards such as the cultural medallion and the young artist awards, NAC plays a key role in discovering, grooming and recognising talent in various art forms (music, theatre, dance, visual arts, literary arts and others". Pp. 25*

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL MANPOWER AND TRAINING</u>
"To address these challenges, MICA, NAC and NHB are developing a comprehensive capability development roadmap to identify manpower and training needs in the arts and cultural sector. This will be part of a broader roadmap for manpower development in the creative industries". Pp. 26

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL ACCREDITATION</u>
"Under the agegis of this plan, MICA agencies will work with Singapore workforce development agency (WDA) to develop a creative industries workforce skills qualification framework". Pp. 26

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL ELITES</u>
*"MICA established the school of the Arts, Singapore (SOTA) to provide opportunities for talents aged between 13 and 18 years old to pursue an interest in the arts. SOTA's vision is to develop creative leaders for the future-future artists, creative professionals and passionate supporters for the arts in all fields". Pp. 2*6

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL JOB PROSPECT</u>
"...MICA will work with MOE and other partners to look at enhancing industry exposure and relevance in specialised arts curriculum and training programmes at both the pre-tertiary and tertiary levels. The aim is to develop a "lighted pathway" for young talents who choose to pursue a career in arts and culture, in order that more of them transition successfully into the cultural workforce". Pp. 27

Quotations from the Renaissance City Report 3

Identified theme: <u>CREATIVE INDUSTRY</u>
"Arts and culture are also important because of Singapore's bid to move up the value chain towards more high value-added services such as the creative industries, financial services and legal services". Pp. 28

Quotations from the Renaissance City Report 3

Identified theme: <u>CULTURAL ACTIVITIES</u>
"RCP I and II invited the public to be members of the audience and visitors to museums. RCP III will encourage the public to be active practitioners, taking up arts and cultural activities for personal development, education or recreation". Pp. 30

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CULTURAL SUPPORT AND TRAINING</u>

"Engagement
Strengthen competencies of artists and schools". Pp. 5

"Besides new audiences, there are more organisations from the private and people sectors, e.g. education institutions and foundations, playing a more visible and active role in promoting and supporting the arts. In particular, Community Development Councils (CDCs), the People's Association (PA) and schools have all incorporated a stronger arts component into their programmes and activities". Pp. 12

"Arts Creation Fund. The fund will help Singapore artists and arts groups create quality new works. It will provide financial support for incubation of the work and facilitate connections to test-beds and showcase platforms". Pp. 21

"Nurturing intermediaries distributors and supporting industries:
Facilitating the expansion of scalable critical intermediaries, distributing and supporting activities through co-funding schemes". Pp. 23

"Every thriving arts ecosystem must be supported by a deep and wide talent pol. A big challenge for any nation with a tiny population is to have sufficient talent. This problem is compounded when making a living from the arts is perceived to be less rewarding, and hence not preferred as full-time employment. If the arts sector is to grow-in terms of the heights of excellence that it can reach its ability to generate revenue and jobs-the immediate challenge for Singapore is to ensure that there is a sufficient high-quality talent. The main mode of manpower development in the overall economy is employment-based training. Specifically, the Skills Development Fund administers incentives for employers to upgrade their workers". Pp. 31

"NAC's capability development framework focuses on four key areas:
c. *Enhance professional competencies". Pp. 32*

"Securing opportunities and providing support for the talent to participate in leading overseas residencies, fellowships and other dedicated capability development programmes". Pp.34

"NAC, together with the Ministry of Information, Communications and the Arts will step up its participation with WDA to develop a Creative Industries WSQ framework, covering the development of skills standards, assessment strategies and training curriculum for the creative sector". Pp.36

"To build on the sterling achievements from its NAC-AEP, NAC will focus on 3 strategies:
c. Capabilities-strengthen competencies of artists and schools". Pp. 53

"Capabilities-strengthen competencies of artists and schools". Pp. 55

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: ECONOMY

"The old model on which I worked was to create a First World City in a Third World region – clean, green, efficient... These virtues are no longer sufficient. Now we have to be an economically vibrant and exciting city to visit, with top class symphony orchestras, concerts, drama, plays, artists and singers and popular entertainment... we have to be a part of ...Singapore has got to re-position itself in this world". Minister Mentor Lee Kuan Yew (Parliament speech, 19 April 2005)

"In 1989, the seminal report of the advisory council on culture and the arts highlighted the indispensable contribution of the arts to the quality of life, a gracious society and economic development". Pp. 7

"At the turn of the 21st century, unprecedented advances in information and communication technologies and the rise of the economic giants of China and India starkly transformed the global landscape. Singapore reached a watershed-it needed to make the leap from an industrial to an innovation-driven economy, and to change its image from utilitarian workplace to a vibrant place to work-live-and-play". Pp. 8

"Going into the second decade of the 21st century. Singapore will face new challenges. The global economic landscape is expected to be more volatile. Competition for talent, ideas and capital across borders will intensify. Domestically, national identity and "rootedness" have to be fostered in a world of fluid human capital. With their ability to facilitate personal, community and economic development, the arts have a key role to play". Pp. 15

"Driven by content
Content is what lies at the core of the creative industries. The convergence of arts, business and technology, which began in 1990s, promises many new possibilities and opportunities. But these can only be realised if artists are able to transform their oceans of creative ideas and artistic inspiration into distinctive cultural content, products and services. Artistic and economic value is created only when inspiring works of art or compelling stories are crafted and appeal to their intended audiences". Pp. 19

"Driven by content
Content is what lies at the core of the creative industries. The convergence of arts, business and technology, which began in 1990s, promises many new possibilities and opportunities. But these can only be realised if artists are able to transform their oceans of creative ideas and artistic inspiration into distinctive cultural content, products and services. Artistic and economic value is created only when inspiring works of art or compelling stories are crafted and appeal to their intended audiences". Pp. 19

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>INNOVATION</u>
"At the turn of the 21st century, unprecedented advances in information and communication technologies and the rise of the economic giants of China and India starkly transformed the global landscape. Singapore reached a watershed-it needed to make the leap from an industrial to an innovation-driven economy, and to change its image from utilitarian workplace to a vibrant place to work-live-and-play". Pp. 8 *"85% agree that the basics alone are not enough for a 21st century workforce without the skills and ability to be imaginative, creative and innovative". Pp. 55* *"Promote excellence and innovation in new works". Pp. 21* *"To encourage artists to continue pushing the artistic frontiers, NAC has revised its grant framework to merit and innovativeness". Pp. 21* *"One of the barriers to greater participation and investment in training is the lack of certifiable standards for occupational skills. In response, the Singapore Workforce Development Agency (WDA) developed by the workforce skills qualification (WSQ) system... Overall, it is envisioned that the WSQ framework will facilitate delivery of innovative and cutting-edge products to global markets by top creative companies". Pp. 36.* *"The arts enrich the lives of Singaporeans, contributing to Singapore's efforts to make the city a desirable place to work, live and play. The arts can broaden horizons and transform mindsets, making it a critical element in Singapore's bid to become an idea-and-innovation-fulled economy". Pp. 45* *"87% believe that science, engineering, technology and maths-when integrated with the arts-provide students with a set of skills and values necessary to promote innovation". Pp. 55*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>SOCIAL COHESION</u>
"1960s-1980s: Growing Arts for the community and a better quality of life *Inter-racial and religious tension culminated in riots in the 1960s. To check this unhealthy state, the government stepped up cultural programmes to strengthen inter-ethnic understanding and enhance nation-building in the early years following independence". Pp.7* *"1990s-2007: Investing in cultural infrastructure, institution and industry* *The economic recession in 1985-86 was a timely warning for Singapore to diversify its growth engines. The Advisory Council on Culture and the Arts (ACCA) was formed to study the role that the arts could play in a maturing nation. In 1989, the seminal report of the advisory council on culture and the arts highlighted the indispensable contribution of the arts to the quality of life, a gracious society and economic development". Pp. 7* *"...the Renaissance City Report in 2000. The plan provided for increased investments in building arts and cultural capabilities. These were needed to transform Singapore into a global arts city with strong inter-cultural bonds and a distinct national identity". Pp. 8* *"To this end, NAC has identified three strategic areas of work:* *Forge closer linkages among peers". Pp. 26* *"The arts reflect and celebrate Singapore stories, fostering community bonds and interactions among the people". Pp. 45* *"The arts contributed to health and well-being, education and learning, and a sense of belonging and community, thereby leading to social cohesion and a healthy economy". Pp. 57*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: CULTURAL MARKETING
"Develop a range of players in the arts ecosystem *Nurturing intermediaries distributors and supporting industries...". Pp. 23* *"Helping the arts markets (e.g. visual arts fairs, performing arts markets) in Singapore to develop and establish a regional presence". Pp. 23* *"To this end, NAC has identified three strategic areas of work:* *Promote international showcases and exchanges". Pp. 26* *"The key challenge is the intense competition in the international arts scene. Many countries invest significant amounts to profile their artists. To keep pace, Singapore must undertake promotional efforts and developmental programmes on an increasingly large and concerted scale". Pp.26* *"Careful selection of works of exceptio*nal quality to tour major overseas arts *destinations, venues and events". Pp. 26*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>ARTS EDUCATION</u>
"Engagement *Extend arts education to pre-schools". Pp. 5* *"In 1991, the National Arts Council (NAC) was formed. Key national festival such as the Singapore Writers Festival and the Singapore Arts Festival were launched. An arts education programme was also initiated to cultivate an interest in the arts from young". Pp. 7* *"To build on the sterling achievements from its NAC-AEP, NAC will focus on 3 strategies:* b. *Coverage-Extend arts education to pre-schools". Pp. 53* *"Coverage-Extend arts education to pre-schools". Pp. 54*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>ARTS RESEARCH</u>
"Engagement *Reinforce research". Pp. 5* NAC has developed a three-pronged arts advocacy strategy. This comprises a. Reinforce research. Pp. 59 *"Evidence-reinforce research* *At the national level, NAC will work with other agencies such as non-governmental think tanks, academic institutions and statistical organisations to encourage greater research focus on the arts and culture". Pp. 59* *"Moving ahead NAC will actively scrutinise arts-related policies and legislation in other countries and analyse whether these are relevant for the local arts scene. It will also leverage studies and recommendations made by leading overseas agencies and think tanks involved in advocating the arts, e.g Rand Corporation, American for the Arts and National Arts councils, to see how it can develop new initiatives and solutions for the priority areas under RCP III". Pp. 59*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>NATIONAL IDENTITY</u>
"1960s-1980s: Growing Arts for the community and a better quality of life *Inter-racial and religious tension culminated in riots in the 1960s. To check this unhealthy state, the government stepped up cultural programmes to strengthen inter-ethnic understanding and enhance nation-building in the early years following independence. Grassroots bodies organised numerous activities to showcase the cultures of different ethnic groups. Songs by Singapore composers were promoted to help inculcate "Singaporean values" and develop a sense of national identity. A National Theatre Company comprising the Singapore National Orchestra, Chinese Orchestra, Choir and Dance Company was established". Pp. 7* *"...the Renaissance City Report in 2000. The plan provided for increased investments in building arts and cultural capabilities. These were needed to transform Singapore into a global arts city with strong inter-cultural bonds and a distinct national identity". Pp. 8* *"Going into the second decade of the 21st century. Singapore will face new challenges. The global economic landscape is expected to be more volatile. Competition for talent, ideas and capital across borders will intensify. Domestically, national identity and "rootedness" have to be fostered in a world of fluid human capital. With their ability to facilitate personal, community and economic development, the arts have a key role to play". Pp. 15* *"The arts contributed to health and well-being, education and learning, and a sense of belonging and community, thereby leading to social cohesion and a healthy economy". Pp. 57*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: CULTURAL IDENTITY
"Content unique to a nation is integral to cultural identity. Works of art-sometimes described as culture expressed-can be used to transmit values from one generation to another and to tell a nation's stories to the world". Pp. 19 *"Arts Creation Fund. The fund will help Singapore artists and arts groups create quality new works. It will provide financial support for incubation of the work and facilitate connections to test-beds and showcase platforms. The outcome of this initiative will be a rich legacy of works of arts that are distinctively Singapore or Asian, accessible to Singaporeans, and possess international appeal". Pp. 21* *"However, the open and cosmopolitan nature of Singapore and its language and education policies have led to a younger generation of Singaporeans who are often more comfortable with English than their "mother tongue" or the vernacular dialects. Thus practitioners of the traditional art forms worry about the potential threat of cultural discontinuity, citing the erosion of artistic expressions using the traditional arts of vernacular languages, dwindling audiences and lack of leadership succession in key cultural institutions". Pp. 22* *"Traditional Arts Programme (TAP): Talent development is a key component of TAP (further elaborated in Chapter 5). In addition, emphasis is given to traditional arts projects, especially those that contribute to cultural identity and those that inspire new content". Pp. 22*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>IMAGINATION</u>
"85% agree that the basics alone are not enough for a 21st century workforce without the skills and ability to be imaginative, creative and innovative". Pp. 55 *"88% agree that an education in and through the arts is essential to cultivating the imagination". Pp. 55* *"91% strongly believe that an education in and through the arts helps to substantiate imaginative learning and should be considered a part of the basics". Pp. 55* *"While almost two-third of voters think that it is extremely or very important to have imagination and creative skills taught in school, most do not think that these skills are being taught very well". Pp. 55*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>GLOBAL ARTS CITY</u>
"The old model on which I worked was to create a First World City in a Third World region – clean, green, efficient... These virtues are no longer sufficient. Now we have to be an economically vibrant and exciting city to visit, with top class symphony orchestras, concerts, drama, plays, artists and singers and popular entertainment...We have to develop our high culture – symphony orchestra, ballet, the arts.. We must also develop our popular culture-pop singers. TV dramas... This is today's global village that we have to be a part of ...Singapore has got to re-position itself in this world. Minister Mentor Lee Kuan Yew (Parliament speech, 19 April 2005). Pp. 7 *"...the Renaissance City Report in 2000. The plan provided for increased investments in building arts and cultural capabilities. These were needed to transform Singapore into a global arts city...". Pp. 8* *"To this end, NAC has identified three strategic areas of work:* *b. Reinforce Singapore's image as an arts destination". Pp. 26*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CREATIVITY</u>
"Driven by content *Content is what lies at the core of the creative industries. The convergence of arts, business and technology, which began in 1990s, promises many new possibilities and opportunities. But these can only be realised if artists are able to transform their oceans of creative ideas and artistic inspiration into distinctive cultural content, products and services". Pp. 19* *"However, just as critically, the arts matter to children and youth, especially if Singapore is to make the transition from an industrial to a creative economy; and from a place to live to a liveable home". Pp. 51* *"85% agree that the basics alone are not enough for a 21st century workforce without the skills and ability to be imaginative, creative and innovative". Pp. 55* *"While almost two-third of voters think that it is extremely or very important to have imagination and creative skills taught in school, most do not think that these skills are being taught very well". Pp. 55*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CULTURAL ELITES</u>
"Arts Development Roadmap *Ecosystem Support* *Discover talent* *Groom talent with training grants, scholarships & bursaries, specialised arts training and GREAT initiative". Pp. 5* *"NAC's capability development framework focuses on four key areas:* *a. Discover talent* *b. Groom talent* *c. Enhance professional competencies* *d. Recognise talent". Pp. 32* *"Discover talent* *Young talent programmes run by arts institutions. Examples are the NAFA School of Young talents, Yong Siew Toh Young Artist Programme and the Arts and Music Elective Programmes in schools. These programmes are wide-accessible platforms to identify emerging new artists. In fact, Singapore's first pre-tertiary arts school – School of the Arts (SOTA)-which started in 2008 is a dedicated pathway for young arts talent". Pp. 33*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: **<u>SELF-FULFILLMENT/SELF-CONFIDENCE/SELF-ESTEEM</u>**
"1990s-2007: Investing in cultural infrastructure, institution and industry *The economic recession in 1985-86 was a timely warning for Singapore to diversify its growth engines. The Advisory Council on Culture and the Arts (ACCA) was formed to study the role that the arts could play in a maturing nation. In 1989, the seminal report of the advisory council on culture and the arts highlighted the indispensable contribution of the arts to the quality of life, a gracious society and economic development". Pp. 7* *"The arts enrich the lives of Singaporeans, contributing to Singapore's efforts to make the city a desirable place to work, live and play". Pp. 45* *"The arts can provide a spectrum of possibilities for Singaporeans to realise their aspirations, increasing confidence and self-esteem". Pp. 45*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CULTURAL INVESTMENT</u>
"Two phases of the RCP (i.e. RCP I from 2000-04 and RCP II from 2005-07) saw $91.5 million invested in Singapore's arts and culture "software". Pp. 8 *"NAC, embarked on the formulation of an Arts Development Plan. This plan supports the third phase of the RCP (i.e. RCP III from 2008-12) and has been allocated a total of $16.09 million per year for the next 5 years". Pp. 15*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CREATIVE INDUSTRY</u>
"Driven by content *Content is what lies at the core of the creative industries. The convergence of arts, business and technology, which began in 1990s, promises many new possibilities and opportunities. But these can only be realised if artists are able to transform their oceans of creative ideas and artistic inspiration into distinctive cultural content, products and services". Pp. 19* *"In response, the Singapore Workforce Development Agency (WDA) developed by the workforce skills qualification (WSQ) system. Organisations across the economic and social sector have benefited from this national continuing education and training system. NAC, together with the Ministry of Information, Communications and the Arts will step up its participation with WDA to develop a Creative Industries WSQ framework...". Pp. 36*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CULTURAL PARTNERSHIP</u>
"Collaboration with local and international presenters to deliver these quality arts presentations to the foreign audiences. Not only is this approach more cost-effective, it leverages the expertise of international partners in the areas critical to the success of these international showcases-audience preferences, marketing local networks". Pp. 26 *"Ownership-programmes should be developed in partnership with agencies with a stake in engaging the community, e.g. Community Development Councils (CDCs), corporations and hospitals". Pp. 46*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CULTURAL ACTIVITIES</u>
"ArtReach-Enhance Broad-based access to the arts *Focus on activities of mass and community appeal... Showcase the rich diversity of local culture". Pp.47* *"To build on the sterling achievements from its NAC-AEP, NAC will focus on 3 strategies:* a. *Content-Ensure quality programmes and facilitate customisation". Pp. 53*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>ARTS ADVOCACY</u>
*"NAC has developed a three-pronged arts advocacy strategy. This comprises **...** Enlistment-cultivate art advocates...". Pp. 58* *"At the national level, NAC will work with other agencies such as non-governmental think tanks, academic institutions and statistical organisations to encourage greater research focus on the arts and culture. Such knowledge resources can then be shared to build a foundation of common knowledge and language for arts advocacy". Pp. 59*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: CULTURAL ARCHIVE
"Deliberate curation of a collection of Singapore works (e.g. Singapore Dance Collection and Singapore Chinese Writers showcase)". Pp. 26 *"At the national level, NAC will work with other agencies such as non-governmental think tanks, academic institutions and statistical organisations to encourage greater research focus on the arts and culture. Such knowledge resources can then be shared to build a foundation of common knowledge and language for arts advocacy". Pp. 59*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CULTURAL MANPOWER SUPPORT</u>
"Every thriving arts ecosystem must be supported by a deep and wide talent pol. A big challenge for any nation with a tiny population is to have sufficient talent. This problem is compounded when making a living from the arts is perceived to be less rewarding, and hence not preferred as full-time employment. If the arts sector is to grow-in terms of the heights of excellence that it can reach its ability to generate revenue and jobs-the immediate challenge for Singapore is to ensure that there is a sufficient high-quality talent. The main mode of manpower development in the overall economy is employment-based training. Specifically, the Skills Development Fund administers incentives for employers to upgrade their workers". Pp. 31

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CULTURAL FACILITIES</u>
"NAC will launch the Growing Exceptional Arts talent (GREAT) initiative. This initiative will be implemented using two approaches: *a. Development of a series of Singapore-based residencies, masterclasses, training courses, mentorship programmes and fellowships for artists around the world to congregate for knowledge exchange and professional arts capability development". Pp. 34*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CULTURAL RECOGNITION</u>
"In Singapore, artistic talent has received recognition through Singapore's national awards and overseas arts awards. Moving forward, NAC hopes to leverage more platforms to sustain awareness for these cultural heros as their achievement". Pp. 36

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>INTERPRETATION</u>
"The majority of respondents agreed that *a. The arts helped build capacity for understanding and navigating the world- they enabled them to interpret, adapt to and understand the world; and express themselves, communicate with others and broaden their collective horizons". Pp. 57*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>PERSONAL EXPRESSION</u>
"The majority of respondents agreed that *a. The arts helped build capacity for understanding and navigating the world- they enabled them to interpret, adapt to and understand the world; and express themselves, communicate with others and broaden their collective horizons". Pp. 57*

Quotations from the Renaissance City Plan 3: Arts Development Plan

Identified theme: <u>CULTURAL RESOURCES</u>
"At the national level, NAC will work with other agencies such as non-governmental think tanks, academic institutions and statistical organisations to encourage greater research focus on the arts and culture. Such knowledge resources can then be shared to build a foundation of common knowledge and language for arts advocacy". Pp. 59

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: <u>CULTURAL CAPITAL</u>

"It is through sustainable and strong investment in our cultural capital that we will evolve a creative and connected Singapore. This is our vision of a "remade" Singapore-driven by a creative economy-that will thrive in the next phase of development and growth". Pp. iii

"Our cultural capital is the accumulated sum of our nation's creative capacity and our emotional and social bonds to the country and communities, and our deep knowledge of economy, society and world affairs". Pp. iii

"Cultural capital is therefore the driving force and the measure of a society's ingenuity and creativity. It is also an important support for building an environment that fosters multi-disciplinary learning and innovation among the workforce, and helps bind together communities and the nation". Pp. iii

"From social perspective, cultural capital is seen by these countries as a tool of civic engagement to bond communities and help them to change, and a source of inspiration, individual fulfilment, identity and useful beauty". Pp. iii

"The imaginative capacity of our "creative people and creative workforce" is another key component of our cultural capital". Pp.iv

"Adopt a national partnership approach to invest in cultural capital in Singapore, involving players such as ministries and statutory boards, educational institutes at all levels, technology companies, businesses, financial institutions and investors, people sector etc. MITA can be tasked to co-ordinate and spearhead our new cultural policies for the new economy, and garner support from the other agencies in a total Singapore Inc, approach". Pp. V

"These modes of connection associated with cultural capital include the tangible and intangible; the social and emotional ties to the community and nation, as well as technological linkages and knowledge arbitrage and infrastructure". Pp. 4

"While MITA and her agencies, together with EDB, STB, IE Singapore and MOE have served to develop the arts and culture in Singapore over the years, we need a more coherent and co-ordinated approach in developing Singapore's cultural capital". Pp. 9

"The economic importance of cultural capital is already well recognised and documented in both USA and the United Kingdom (country case studies with relevant statistical evidences and graphs are at Annex 1.1.1 & 1.1.2 respectively)". Pp. 10

"Investing in our cultural capital is crucial because it has the ability to unleash the creative potential within each individual, enabling him/her to be creative in ways that involve but also go beyond the arts. In a world marked by rapid change, globalisation and product". Pp. 23

"It would be a key prerogative to bring about a paradigm shift in the hearts and minds of our people to value the arts and culture as primary in unleashing the individual's human potential and in developing cultural capital as a key creator or wealth and opportunities in the economy". Pp. 24

"Only with this new paradigm can we realise the full value of our cultural capital as a key pillar of our nation's new innovation-driven economic ecosystem". Pp. 24

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: <u>CREATIVITY</u>

"Our cultural capital is the accumulated sum of our nation's creative capacity and our emotional and social bonds to the country and communities, and our deep knowledge of economy, society and world affairs". Pp. iii

"Cultural capital is therefore the driving force and the measure of a society's ingenuity and creativity". Pp. iii

"To unlock this creative capacity in our workforce and our people, we believe that a paradigm shift in thinking is needed to increase access, education and training opportunities to arts and culture". Pp. iv

"Creative people includes consumers who fuel the demand for cultural activities and differentiated products and services, as well as individuals who are inspired by the arts but are creative in ways that go beyond the arts". Pp. 4

"The current arrangement also lacks sufficient co-ordination between arts education in schools and the overall cultivation of cultural literacy to grow a critical audience and to tap into the creativity of our people and workforce". Pp. 9

"In fact, since the 1990s, the USA and UK have started to map out co-ordinated strategies at both the national and regional levels to tap the full economic potential of the creative and cultural sector". Pp. 10

"The media industry specialises in producing, transforming, packaging and distributing creative and informative products when and where it is needed". Pp. 21

"To take advantage of this fast growing sector, we need to fundamentally change our perception of the media from a means of mass communications to a whole ecosystem of inter-related value chains of creative and technological products and services". Pp. 21

"Investing in our cultural capital is crucial because it has the ability to unleash the <u>creative</u> potential within each individual, enabling him/her to be <u>creative</u> in ways that involve but also go beyond the arts. In a world marked by rapid change, globalisation and product homogenisation, the ability to develop <u>creative</u> solutions to management problems, product design and market development is increasingly important to economic vitality and business success". Pp. 23

"Hence, whilst we have relooked our tertiary arts education system (Creative Singapore Report, 1998), more has to be done at the lower levels of education where the culture has to be inculcated from young, and this will constitute an important foundation for increasing the creative capacity in Singapore". Pp. 24

“Education – The role of education is fundamental to cultivate an appreciative and critical evidence for cultural experiences, to unlock the latent creativity of our people as well as to develop talents who participate in the creative cluster”. Pp. 30

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: <u>CREATIVE ECONOMY</u>
"It is through sustainable and strong investment in our cultural capital that we will evolve a creative and connected Singapore. This is our vision of a "remade" Singapore-driven by a creative economy-that will thrive in the next phase of development and growth". Pp. iii *"Creative cluster which includes individuals and enterprises engaged in traditional arts (such as performing, literary and visual arts, etc) and "applied arts" industries (such as advertising, design and publishing, media etc) is a potential growth engine for our economy". Pp. iv* *"Adopt a national partnership approach to invest in cultural capital in Singapore, involving players such as ministries and statutory boards, educational institutes at all levels, technology companies, businesses, financial institutions and investors, people sector etc. MITA can be tasked to co-ordinate and spearhead our new cultural policies for the new economy, and garner support from the other agencies in a total Singapore Inc, approach". Pp. v* *"Embark on a design Singapore initiative to capitalise on opportunities arising from "applied arts", to further develop the economies of this promising sector, which includes fashion, multi-media, graphics, industrial design, advertising, communications". Pp. v* "*Creative workforce includes producers who are workers or entrepreneurs in the creative economy with specific cultural and artistic skills and drive leading industries, though not limited to the arts and culture". Pp. 4* *"The economic importance of cultural capital is already well recognised and documented in both USA and the United Kingdom (country case studies with relevant statistical evidences and graphs are at Annex 1.1.1 & 1.1.2 respectively)". Pp. 10* *"While the creative cluster as a whole can be a key engine of economic growth, it can also be understood as having critical impact on specific products and industries outside the immediate cluster of activities. The coming together of arts and culture with business and technology have often resulted in new growth opportunities across all sectors o the economy". Pp. 16* *"Similarly, interdisciplinary learning fusing the arts with science and technology will help us to groom a new breed of inventors and designers, who are unafraid to look at things from new perspectives and to experiment and take risks. Good design*

and cultural influence have been shown to add value to otherwise ordinary goods, thus creating new demand and expanding the market. The increases the intellectual property of our nation and contributes to a sharper economic advantage". Pp. 16

"A workforce of both creative workers and entrepreneurs is critical to our continued economic testify that it is a people and a workforce with these qualities that will drive economic and civic vitality". Pp. 23

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified quotations: CREATIVE CLUSTER
"Creative cluster which includes individuals and enterprises engaged in traditional arts (such as performing, literary and visual arts, etc) and "applied arts" industries (such as advertising, design and publishing, media etc) is a potential growth engine for our economy". Pp. iii *"Creative cluster* *Defined as enterprises and individuals that directly and indirectly produce cultural products". Pp. 3* *"The cluster includes artists, as well as public and non-profit organisations such as libraries, the performing arts, museums, and heritage sites, festivals, the visual and literary arts". Pp. 3* *"The cluster also includes commercial activities and businesses in industries such as advertising, architecture, graphic and industrial design, crafts, film and media, music, the performing arts, galleries and auctions, photographic studios, publishing, television and radio, and commercial theatre". Pp. 3* *"The cluster is supported also by education institutions, especially those in higher and specialised education, cultural agencies and philanthropy". Pp. 3* *"While the creative cluster as a whole can be a key engine of economic growth, it can also be understood as having critical impact on specific products and industries outside the immediate cluster of activities". Pp. 16* *"Education – The role of education is fundamental to cultivate an appreciative and critical evidence for cultural experiences, to unlock the latent creativity of our people as well as to develop talents who participate in the creative cluster". Pp. 30*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: CULTURAL PRODUCTS
"Embark on a design Singapore initiative to capitalise on opportunities arising from "applied arts", to further develop the economies of this promising sector, which includes fashion, multi-media, graphics, industrial design, advertising, communications". Pp. v *"Creative cluster* *Defined as enterprises and individuals that directly and indirectly produce cultural products". Pp. 3* *"Creative people includes consumers who fuel the demand for cultural activities and differentiated products and services, as well as individuals who are inspired by the arts but are creative in ways that go beyond the arts". Pp. 4* *"While the creative cluster as a whole can be a key engine of economic growth, it can also be understood as having critical impact on specific products and industries outside the immediate cluster of activities". Pp. 16* *"Good design and cultural influence have been shown to add value to otherwise ordinary goods, thus creating new demand and expanding the market". Pp. 16* *"The media industry specialises in producing, transforming, packaging and distributing creative and informative products when and where it is needed". Pp. 21* *"A country comprising creative and innovative people is key for the continued economic success of our nation. Investing in our cultural capital is crucial because it has the ability to unleash the creative potential within each individual, enabling him/her to be creative in ways that involve but also go beyond the arts. In a world marked by rapid change, globalisation and product homogenisation, the ability to develop creative solutions to management problems, product design and market development is increasingly important to economic vitality and business success". Pp. 23*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: <u>SOCIAL COHESION</u>
"Our cultural capital is the accumulated sum of our nation's creative capacity and our emotional and social bonds to the country and communities, and our deep knowledge of economy, society and world affairs". Pp. iii *"It is also an important support for building an environment that fosters multi-disciplinary learning and innovation among the workforce, and helps bind together communities and the nation". Pp. iii* *"From social perspective, cultural capital is seen by these countries as a tool of civic engagement to bond communities and help them to change, and a source of inspiration, individual fulfilment, identity and useful beauty". Pp. iii* *"These modes of connection associated with cultural capital include the tangible and intangible; the social and emotional ties to the community and nation, as well as technological linkages and knowledge arbitrage and infrastructure". Pp. 4* *"Key benefits of connected nation* *Fostering emotional and social ties" . Pp. 26-27* *"Building a connected nation:* *Social connections". Pg. 31*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: <u>INNOVATION</u>
"Cultural capital is therefore the driving force and the measure of a society's ingenuity and creativity. It is also an important support for building an environment that fosters multi-disciplinary learning and innovation among the workforce, and helps bind together communities and the nation". Pp. iii *"A strong emphasis on "design concept" will inspire product innovation and differentiation". Pp. 16* *"A country comprising creative and innovative people is key for the continued economic success of our nation". Pp. 23* *"We must transform the media into creators of knowledge, innovation and entertainment to meet the demands of the 21st century. Media must be able to rapidly harness new technologies and reinvent itself to deliver totally new content, new platforms and new modes of delivery". Pp. 21* *"Only with this new paradigm can we realise the full value of our cultural capital as a key pillar of our nation's new innovation-driven economic ecosystem". Pp. 24*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: CREATIVE MANPOWER
"The imaginative capacity of our "creative people and creative workforce" is another key component of our cultural capital". Pp. iv *"Enhance the existing arts education programme through close collaboration between MITA, MOE, MOM and educational institutions at all levels, to develop future audiences, creative workers, volunteers and donors". Pp. v* *"Creative workforce includes producers who are workers or entrepreneurs in the creative economy with specific cultural and artistic skills and drive leading industries, though not limited to the arts and culture". Pp. 4* *"A workforce of both creative workers and entrepreneurs is critical to our continued economic testify that it is a people and a workforce with these qualities that will drive economic and civic vitality". Pp. 23*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: CULTURAL MARKETING
"Build a connected nation: knowledge Singapore, connected island and marketing Singapore strategy". Pp. v *"Good design and cultural influence have been shown to add value to otherwise ordinary goods, thus creating new demand and expanding the market". Pp. 16* *"Knowledge Singapore* *Emotional connections & the "marketing Singapore" initiative". Pg. 32*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: PARTNERSHIP
"Adopt a national partnership approach to invest in cultural capital in Singapore, involving players such as ministries and statutory boards, educational institutes at all levels, technology companies, businesses, financial institutions and investors, people sector etc". Pp. v *"Forge strong links with industry players to design education and training programmes which are highly attuned to new and emerging job opportunities within the creative sector". Pp. 31* *"Forge strong partnerships with the creative sector to bring cultural experiences into the schools and vice versa". Pp. 31*

New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: <u>MULTI-DISCIPLINARY LEARNING</u>
"It is also an important support for building an environment that fosters multi-disciplinary learning and innovation among the workforce, and helps bind together communities and the nation". Pp. iii *"Our people will become unafraid to discover, take risks and experiment in an environment which encourages multi-disciplinary learning". Pp. iv*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: **SELF-FULFILLMENT/SELF-CONFIDENCE/SELF-MOTIVATION**
"From social perspective, cultural capital is seen by these countries as a tool of civic engagement to bond communities and help them to change, and a source of inspiration, individual fulfilment, identity and useful beauty". Pp. iii *"Furthermore an arts education can build specific skills that the business world values such as goal setting, flexible thinking, tolerance, co-operation and teamwork, creative problem solving, self-confidence and motivation". Pp. 24*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: EXPERIMENTATION
"Our people will become unafraid to discover, take risks and experiment in an environment which encourages multi-disciplinary learning". Pp. iv *"Similarly, interdisciplinary learning fusing the arts with science and technology will help us to groom a new breed of inventors and designers, who are unafraid to look at things from new perspectives and to experiment and take risks". Pp. 16*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: CULTURAL SUPPORT/TRAINING
"To unlock this creative capacity in our workforce and our people, we believe that a paradigm shift in thinking is needed to increase access, education and training opportunities to arts and culture". Pp. iv *"The cluster is supported also by education institutions, especially those in higher and specialised education, cultural agencies and philanthropy". Pp. 3*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: CULTURAL ACTIVITIES
"The cluster also includes commercial activities and businesses in industries such as advertising, architecture, graphic and industrial design, crafts, film and media, music, the performing arts, galleries and auctions, photographic studios, publishing, television and radio, and commercial theatre". Pp. 3 *"Creative people includes consumers who fuel the demand for cultural activities and differentiated products and services, as well as individuals who are inspired by the arts but are creative in ways that go beyond the arts". Pp. 4*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: ARTS EDUCATION
"In the area of arts education and outreach, MOE is the key player. Today, music and the visual arts are taught in primary and secondary schools. Several secondary schools and junior colleges also offer both music and art elective programmes". Pp. 9 *"Hence, whilst we have relooked our tertiary arts education system (Creative Singapore Report, 1998), more has to be done at the lower levels of education where the culture has to be inculcated from young, and this will constitute an important foundation for increasing the creative capacity in Singapore". Pp. 24*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: ARTS AND HUMANITIES
"Whilst our local education system does support the arts and culture, the arts and humanities have not been given enough significance and emphasis as the other core subjects such as mathematics, the languages and science". Pp. 24 *"Develop and integrate a strong arts and humanities component into the core education curriculum from pre-school to university levels". Pp. 31*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: ECOSYSTEM
"To take advantage of this fast growing sector, we need to fundamentally change our perception of the media from a means of mass communications to a whole ecosystem of inter-related value chains of creative and technological products and services. We must transform the media into creators of knowledge, innovation and entertainment to meet the demands of the 21st century. Media must be able to rapidly harness new technologies and reinvent itself to deliver totally new content, new platforms and new modes of delivery". Pp. 21 *"Key benefits of connected nation* *A compelling ecosystem for global talent and business". Pp. 26-27*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: CULTURAL EXPERIENCES
"Education – The role of education is fundamental to cultivate an appreciative and critical evidence for cultural experiences, to unlock the latent creativity of our people as well as to develop talents who participate in the creative cluster". Pp. 30 *"Forge strong partnerships with the creative sector to bring cultural experiences into the schools and vice versa". Pp. 31*

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: NATIONAL IDENTITY
"From social perspective, cultural capital is seen by these countries as a tool of civic engagement to bond communities and help them to change, and a source of inspiration, individual fulfilment, identity and useful beauty". Pp. iii

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: PERSONAL EXPRESSION
"Our people will become unafraid to discover, take risks and experiment in an environment which encourages multi-disciplinary learning. This will in turn fuel new growth and value creation. At the same time, we have to acknowledge that the arts and culture are an important source of inspiration and a powerful avenue for individual expression as well as a means to nurture a well-balanced society". Pp. iv

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: CULTURAL LITERACY
"The current arrangement also lacks sufficient co-ordination between arts education in schools and the overall cultivation of cultural literacy to grow a critical audience and to tap into the creativity of our people and workforce". Pp. 9

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: GOAL SETTING
"Educators have observed that students develop creative thinking through the arts and transfer that capacity to other subjects. Studies have also shown that when the arts are a strong component of the school environment, students achieve higher grades and better scores on standardised tests such as SAT, while demonstrating, lower drop-out rates and absenteeism. Furthermore an arts education can build specific skills that the business world values such as goal setting, flexible thinking, tolerance, co-operation and teamwork, creative problem solving, self-confidence and motivation". Pp. 24

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: THINKING
"Educators have observed that students develop creative thinking through the arts and transfer that capacity to other subjects. Studies have also shown that when the arts are a strong component of the school environment, students achieve higher grades and better scores on standardised tests such as SAT, while demonstrating, lower drop-out rates and absenteeism. Furthermore an arts education can build specific skills that the business world values such as goal setting, flexible thinking, tolerance, co-operation and teamwork, creative problem solving, self-confidence and motivation". Pp. 24

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: TOLERANCE
"Educators have observed that students develop creative thinking through the arts and transfer that capacity to other subjects. Studies have also shown that when the arts are a strong component of the school environment, students achieve higher grades and better scores on standardised tests such as SAT, while demonstrating, lower drop-out rates and absenteeism. Furthermore an arts education can build specific skills that the business world values such as goal setting, flexible thinking, tolerance, co-operation and teamwork, creative problem solving, self-confidence and motivation". Pp. 24

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: TEAM SPIRIT
"Educators have observed that students develop creative thinking through the arts and transfer that capacity to other subjects. Studies have also shown that when the arts are a strong component of the school environment, students achieve higher grades and better scores on standardised tests such as SAT, while demonstrating, lower drop-out rates and absenteeism. Furthermore an arts education can build specific skills that the business world values such as goal setting, flexible thinking, tolerance, co-operation and teamwork, creative problem solving, self-confidence and motivation". Pp. 24

A New Agenda for a Creative and Connected Nation: Investing in Singapore's cultural agenda

Identified theme: PROBLEM SOLVING
"Educators have observed that students develop creative thinking through the arts and transfer that capacity to other subjects. Studies have also shown that when the arts are a strong component of the school environment, students achieve higher grades and better scores on standardised tests such as SAT, while demonstrating, lower drop-out rates and absenteeism. Furthermore an arts education can build specific skills that the business world values such as goal setting, flexible thinking, tolerance, co-operation and teamwork, creative problem solving, self-confidence and motivation". Pp. 24

Renaissance City Report 1, 2, 3 and Renaissance City Plan: Arts Development Plan and A New Agenda for a Creative and Connected Nation: Investing in Singapore's Cultural Capital

Identified theme	Annex G RCP 1	Annex H RCP 2	Annex I RCP 3	Annex J RCP 3: Arts Development Plan	Annex K A new Agenda	Total
Economy[61]/Creative economy	17	6	7	6	9	45[62]
Creative mind or creativity	10		1	4	11	26
Cultural marketing	7	2	5	5	3	22
Innovation	5		1	7	5	18
Social cohesion	1		5	6	6	18
National identity	6		6	4	1	17
Cultural support/training			2	11	2	15
Cultural capital					12	12
Cultural centre	11					11
Cultural facilities	5	1	4	1		11
Cultural activities	5	1	1	2	2	11
Arts education	1	1	3	4	2	11
Psychological[63] enhancement	2		1	3	2	8
Cultural/Creative partnership			3	2	3	8
Arts and Humanities			5		2	7
Creative cluster					7	7
Cultural products					7	7

[61] Economy: This theme is a general theme that also includes "Creative Economy".
[62] The numerical value is the total value of the number of times each common theme has appeared in all the MICA reports.
[63] Psychological enhancement: This theme is a general theme that includes "Self-fulfilment", "Self-motivation", and "Sense of Pride", "Self-confidence".

Renaissance City Report 1, 2, 3 and Renaissance City Plan: Arts Development Plan and A New Agenda for a Creative and Connected Nation: Investing in Singapore's Cultural Capital

Identified theme	Annex G RCP 1	Annex H RCP 2	Annex I RCP 3	Annex J RCP 3: Arts Development Plan	Annex K A new Agenda	Total
Cultural manpower	5		1			6
Creative industry		3	1	2		6
Imagination	1			4		5
Arts/Aesthetic[64] appreciation	5					5
Personal expression	3			1	1	5
Experimentation	1	1			2	4
Cultural offerings			2	2		4
Cultural resources			3	1		4
Cultural elites			1	3		4
Cultural identity				4		4
Arts research				4		4
Creative manpower					4	4
Global arts city	1			3		4
Analytical			2	2		4
Cultural recognition	1		1	1		3
Arts advocacy[65]			1	2		3
Interdisciplinary art learning	1	1	1			3
Critical thinking			2		1	3
Cultural manpower support/training			1	1		2

[64] Arts/Aesthetic appreciation: This theme is a general theme that includes "Cultural experiences".
[65] Arts Advocacy: This is a general theme that includes "Cultural Advocacy".

Renaissance City Report 1, 2, 3 and Renaissance City Plan: Arts Development Plan and A New Agenda for a Creative and Connected Nation: Investing in Singapore's Cultural Capital

Identified theme	Annex G RCP 1	Annex H RCP 2	Annex I RCP 3	Annex J RCP 3: Arts Development Plan	Annex K A new Agenda	Total
Cultural sensitivity			2			2
National heritage	2					2
Self-enquiry	2					2
Nationalism			2			2
Cultural Investment				2		2
Multi-disciplinary					2	2
Ecosystem					2	2
Cultural archive				2		2
Cultural experience					2	2
Cultural industry			1			1
Cultural competition			1			1
Cultural accreditation			1			1
Cultural literacy					1	1
Job prospects			1			1
Interpretation				1		1
Goal setting					1	1
Tolerance					1	1
Team spirit					1	1
Problem solving					1	1

Semi-Structured Interview

Key factors to consider while developing semi-structured interview, are open questions, (Flick, 2006: 156). Here are the semi-structured interview questions which are derived from the main research question that is "What is the rationale for arts education in Singapore?" There will be two different sets of interview questions for art teachers and policy makers. The reason for two different set of interview questions is for the purpose of cross-examination and to search for validity and reliability.

Semi-Structure Interview Questions for art teachers

1. What are the essential roles of arts education in school?
2. Are the essential roles that you have said, are considered as important as mathematics and science subjects since the schools pay more attention to both of these subjects?
3. Do other subject teachers feel that arts education is not as important as mathematics, science and other subjects?
4. What are their views on art as a subject in school?
5. Are their views similar to the views by the parents?
6. Does the school strictly follow the MOE art syllabus?
7. Have you heard of Renaissance City Report?
8. Do you agree that since the Renaissance City Report is to direct Singapore as a creative industry, art programme should be developed along that line?
9. Do you think that the MOE art syllabuses are for the purpose of nurturing creative people in Singapore?

Semi-Structure Interview Questions for policy makers

1. What are the essential roles of arts education in school?
2. Are the essential roles that you have said, are considered as important as mathematics and science subjects since the schools pay more attention to both of these subjects?
3. Why do arts seem to be given less attention as compared to mathematics and science in school?
4. Do the schools strictly follow the MOE art syllabus?

5. Do MOE and MICA come together to plan the MOE arts syllabuses in view of the government's idea to have more creative and innovative people to make Singapore into a cultural hub based on the Renaissance City Reports?
6. What do "creative" and "innovative" mean to the government based on Renaissance City Reports?
7. Do you think that the MOE art syllabuses are for the purpose of nurturing creative and innovative people in Singapore?

The interview time is approximately 45 minutes.

S/No	Title of Document	Year
1.	Syllabus for art & crafts in primary and secondary schools	1959
2.	Art and handicraft syllabus for secondary schools	1959
3.	Syllabus for art and crafts in primary schools	1961
4.	Syllabus for art and crafts in secondary schools	1961
5.	Revised syllabus for primary 1 and 2 art and crafts	1971
6.	Revised syllabus for primary 3 and 4 art and crafts	1971
7.	Primary school syllabuses art and crafts primary 1 to 3 normal course	1983
8.	Primary school syllabuses art and crafts primary 4 to 6 normal, extended and monolingual course	1983
9.	Secondary school syllabuses art and crafts secondary 1 and 2 express/special course	1983
10.	Primary school syllabuses art and crafts primary 7 and 8 extended course	1986
11.	Primary school syllabus art and crafts primary 1 to 6	1992
12.	Art and crafts syllabuses for lower secondary	1993
13.	General Certificate of Education (Normal Level) Examination Syllabuses	1994-1995
13.	Art and crafts syllabus for primary schools	1998
14.	Art and crafts syllabus for secondary schools	1998
15.	A guide to the ‘N’ & ‘O’ level art & design syllabuses	2000
16.	Visual arts lower secondary syllabus	2001
17.	Art and crafts syllabus for primary schools	2002
18.	Art syllabus for primary and lower secondary schools	2009
19.	Renaissance City Report 1	Early 2000
20.	Renaissance City Report 2	Not known
21.	Renaissance City Plan 3	2008
22.	Renaissance City Plan 3: Arts Development Plan	2008
23.	A New Agenda for a Creative and Connected Nation: Investing in Singapore’s cultural agenda	Early 2002

TRANSLATION OF ISLAMIC CALLIGRAPGHY

{And put forward to them the example of two men; unto one of them We had given two gardens of grapes, and We had surrounded both with date-palms; and had put between them green crops (cultivated fields). Each of those two gardens brought forth its produce, and failed not in the least therein, and We caused a river to gush forth in the midst of them.}, translated by Dr Mohsen (http://www.quranexplorer.com/quran/).

This piece of translation was given to me by Dr. Khaled Al-Shehari, Teaching Fellow at the School of Modern Languages and Cultures, Durham University.