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Restructuring of Education and Training in Vietnam: A Development and Application of Arts Management Training in Australia to Vietnam

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Abstract

The adoption of a more market-oriented economy under *doi moi* has paved the way for Vietnam to record remarkable human development achievements in the past decades. The Vietnamese education system has been undergoing continuous changes for almost twenty years. Key reforms have been implemented in the education and training sector such as privatising the sector; expanding the schooling system, the vocational education and training (VET) system, and higher education. This paper examines: (1) key reforms implemented in the education and training sector, placed in a broader context of economic reforms in Vietnam; (2) a development of arts management training courses in Vietnam to assist cultural organisations to adjust to social changes, as Vietnamese education institutions have not had much experience in designing training courses in arts and culture management; (3) several arts management training courses in Australian institutions to see the possibility to apply training in arts management in Australia to Vietnam. The findings indicate that a variety of management training modes in Australia can be adapted and applied to the Vietnamese training context. Some factors such as differences in culture, education and training systems, shortages in training staff and resources are also considered in this paper.

Introduction

The Vietnamese education and training sector has experienced substantial changes in the past decade, as a result of an expansion of the service sector. Restructuring the public sector and the combined impact of global culture and global economics resulted in a more diverse and competitive environment. These all created complex conditions, and greater need for further education and new courses in adapting process to the new market context. Increased privatisation of the education and training sector has yielded an expansion of the schooling system, the VET system, and higher education including the development of arts management training curriculum. This paper sets out to investigate: (1) key reforms implemented in the education and training sector, placed in a broader context of economic reforms in Vietnam; (2) a development of arts management training courses in Vietnam to assist cultural organisations to adjust to social changes; (3) several arts management training courses in Australian institutions to see the possibility to apply training in arts management in Australia to Vietnam. Data from this paper are mainly based on documentation, electronic sources and several interviews with key participants.

Globalisation and Economic Reforms in Vietnam

In response to a climate of reforms that were taking place in many countries under the spread of globalisation, the Vietnamese government adopted a market approach called 'market-oriented economy' (or in the Vietnamese term – *doi moi*) at the Sixth Party Congress in 1986 (Nguyen & Sloper, 1995; Warner, 2001:1). Thereafter, the structure and conditions of the Vietnamese economy and politics changed significantly as a result of market liberalisation policies applied by the government (UNDP, 2002:3). To understand this most important social change and its impacts on the development of education and training sectors in Vietnam, an overview of this reform is needed.

A definition of *doi moi* is:

> a process of expanding choices and further developing capabilities of people in all economic, social, cultural activities for a wealthier, healthier, more knowledgeable and meaningful life. *Doi moi* also empowers people by providing them better opportunities to widely participate in the process of formulating and implementing development policy. (NCSSH, 2001:viii)

This change, the topic of much analysis, yielded significant changes in the socio-economic and political condition of Vietnam, marking a watershed in the country's development (e.g., Asian Development Bank, 2003; Auffret & World Bank, 2003; Dollar, 2001; Jansen, 1997; Kelly, 2000; T. C. Le & Sloper, 1995; NCSSH, 2001; RIAP, 2003; Taylor, 2004; UNDP, 2002; Warner, 2001).

One of the remarkable changes has been a profound shift in the country's economic mechanism, which is now pursuing an open-door policy or market-oriented economy (Kelly, 2000; NCSSH, 2001; Nguyen & Sloper, 1995; Ronnås & Asian Regional Team for Employment Promotion, 1992; Van Arkadie & Mallon, 2003; Warner, 2001). In order to achieve economic growth and poverty reduction, the Vietnamese government indicated that "its structural reform priorities were to change Vietnam's trade and financial policies, liberalise the climate for private investment, increase the efficiency of public enterprises, and improve governance" (Auffret & World Bank, 2003:2). The subsidised system in production and goods distribution was subsequently abolished (Nguyen & Sloper, 1995; Van Arkadie & Mallon, 2003). Vietnam has been integrating into the international economy, and allowing involvement of the private sector in all areas of development, but preserving a socialist orientation. This has created a mixed economy in Vietnam, something which has been consistently pursued by the government since 1986.

Privatisation (the Vietnamese term is *socialisation* or *xa hoi hoa*) has occurred in every sector including services, education, industry and agriculture. The policy of *socialisation* – somewhat equivalent to privatisation (Rondinelli & Cheema, 1983), but within a socialist environment – calls for diversifying financial

support/investment for every sectors sector in Vietnam, and decreasing the burden on the government to cover funding for most organisations nation-wide (including the arts) (Lidstone & Doling, 2000). Also, it promotes the involvement of private sectors, increases competitiveness, and ultimately improves financial viability of organisations. For example, in the arts and cultural sector, the main theme of *socialisation* policy is "to optimise the value of existing government subsidy through the more efficient mobilisation of arts management manpower and to diversify resources for both creation and investment in the arts" (Lidstone & Doling, 2000:7). The recognition of the private sector and a multi-sector economy with many categories of ownership and many forms of business organisations was emphasised in the 7th National Congress in mid-1991 (Ronnås & Asian Regional Team for Employment Promotion, 1992:4). Indeed, increased privatisation and some decentralisation are parts of structural adjustment policy, which is strongly encouraged by lending agencies such as the World Bank, IMF and ADB (Jones, 1998; Mok & Welch, 2003; Welch, 2004; Welch & Mok, 2003). Overall, a key component of the reforms, according to Ronnås (1992:4), is a recognition of the vital role of the private sector in Vietnam's economic development.

While development of the private sector was emphasised after *doi moi*, the necessity of reforming state-owned enterprises (SOEs) was also stressed. The reform of the SOEs was not only motivated by shifting priorities in moving to a multi-sector economy, but also by enhancing the efficiency of the sector (Jansen, 1997:5). After elimination of government subsidies, Jansen (1997) indicates, SOEs were given greater financial autonomy and responsibility, which meant that they had more freedom in setting input and output prices, as well as production, marketing, investment and personnel. Due to reduction and/or termination of state input, many SOEs were dissolved or merged with others. This resulted in a dramatic reduction in the number of SOEs (Jansen, 1997:5; Warner, 2001:6; World Bank, 1995), and significant worker redundancy (Ronnås & Asian Regional Team for Employment Promotion, 1992).

Another key aspect of *doi moi* was reducing inflation. The inflation rate declined from over 160% per annum in 1988 to less than 10% in 1997 (e.g., Dollar, 2001:10; Nguyen & Sloper, 1995:27). This was the result of fiscal adjustment and monetary restraint in Vietnam in the early 1990s (Dollar, 2001:10; Warner, 2001:17). At the same time, a restructured banking system, foreign exchange market, budgetary and taxation system (Warner, 2001:2), and reform of trade policy (Auffret & World Bank, 2003; Dollar, 2001:10; NCSSH, 2001:23; Taylor, 2004; Van Arkadie & Mallon, 2003; Warner, 2001:2) have been developed to facilitate economic growth. As a result, Vietnam's economy and living standard has improved sharply and Vietnam has been approved a member of the WTO in November 2006.

Notwithstanding the success of *doi moi*, Vietnam is still in the process of poverty reduction (Asian Development Bank, 2003; Balisacan, Pernia, & Estrada, 2003; Dollar, 2001; SRV, 2002). GDP remains low (Jansen, 1997:18; SRV, 2002:2), even

compared with other countries in Asia and the Pacific (GDP per capita of Vietnamese was at US$417.1 in 2000–2002, compared with Thailand at US$1910.2 and The Philippines at US$971.7 in the same period (UNCTAD, 2004). Furthermore, Vietnam is still highly dependent on foreign capital (Jansen, 1997:34) as well as on external loans, such as from the World Bank and Asia Development Bank (ADB). Overall, Vietnam's economic growth has not yet reached sustainable stability (SRV, 2002:14). The SRV's report went on to stress the necessity for Vietnam to reform further, reformulate and adjust its policies and legislations, combined with effectively implementing reforms to promote rapid and sustainable growth (SRV, 2002:7).

Undoubtedly, changes in economics as results of the global economic integration were creating significant changes in every sector in Vietnam including education. The following section examines such changes and their impact on the education and training sector in Vietnam.

EDUCATION AND TRAINING SECTOR, AND ARTS MANAGEMENT TRAINING IN VIETNAM
Doi moi and Reforms in the Education and Training Sector

There is no doubt that the education and training system plays an important role in the development of any society. Education is regarded as a means of improvement for both individuals and society and provides fundamental living skills for individuals, by encouraging creativeness and intellectual curiosity (Clare & Johnston, 1993). Furthermore, education and training lay the foundation for the development of other sectors in society and provide necessary workforce skills to meet the demands of the labour market. These are key factors in promoting the economic growth of a nation.

The adoption of a more market-oriented economy under *doi moi* has paved the way for Vietnam to record remarkable human development achievements in the past decade. Education and training are imperative to the achievement of this development (MOET, 2001; NCSSH, 2001). Allocating a crucial role to education and training in the preservation, development and continuation of human civilisation, the Vietnamese government regards education and training as a key means to narrow the gap between Vietnam and other countries in terms of economics and information (MOET, 2001), and is the driving force for the realisation of socio-economic objectives (T. C. Le & Sloper, 1995). Therefore, the Vietnamese education system has been undergoing continuous changes for almost twenty years. This development may also be seen as a period of adjustment of the third education reform that occurred after the re-unification of Vietnam (Pham, 1998:27).

In line with changes in society, both education policies and the system were changed considerably (Nguyen & Sloper, 1995). Before the reforms, state-owned educational institutions were the only model. As a result of the reform process, *socialisation* of education has enabled everybody to be involved in this sector

financially (Pham, 1998:39), and aims to diversify financing resources for education by a combination of government subsidies, tuition fees and funds from individuals, the private sectors and other international funding sources (V. N. Tran & MOET, 2000). Thus, new forms of education and training have been developed simultaneously with the public sector, which has encouraged the setting-up of new semi-public, people-founded, private schools in kindergartens, basic education, and higher education (RIAP, 2003:241–254), as well as developing comprehensive universities (V. N. Tran & MOET, 2000). In higher education, for example, various forms of training have been offered, including full-time, part-time, and distance education (Higher Education Department & Ministry of Education and Training, 1998; Kelly, 2000; MOET, 2001; NCSSH, 2001; Pham, 1998; RIAP, 2003; H. Tran, 1999; V. N. Tran & MOET, 2000; World Bank, 1996).

Private schools and institutions recover nearly all their operating costs from student fees (Kelly, 2000; RIAP, 2003:241–254). On the one hand, this can encourage competition among schools to increase the quality of teaching and to compete for students by providing relevant forms of education that in turn should encourage student achievement. On the other hand, this reform does not automatically ensure the quality of teaching staff or students' outcomes, which is regarded as a major concern and challenge for contemporary Vietnamese education and training (MOET, 2001:5–7; NCSSH, 2001:39; H. Tran, 1999:1–2; World Bank, 1996:5). Many private schools are considered as refuges for those who fail public school entry tests, because entry requirements in private schools, as well as teaching quality, appear looser.

Furthermore, the new policy allows public institutions to levy tuition fees, though only within rather strict limits, and to charge for other goods and services sold to the public (Kelly, 2000; RIAP, 2003; H. Tran, 1999; World Bank, 1996). Unfortunately, it is apparent that levying tuition fees inhibits equitable access to higher education for those from low-income families (NCSSH, 2001:39; World Bank, 2002:2). Paralleling these reforms, the management of financing education and training has shifted from Soviet-style central planning to a more decentralised type of management (Kelly, 2000; McDaniel, Schermerhorn Jr, & Huynh, 1999; H. Tran, 1999). Also, the implementation of *socialisation* of education can help schools become more democratic (Pham, 1998), while universities now make their own decisions in regard to fundamental issues of institutional development, within the overall direction set by the government.

There has also been a shift in management of education and training institutions. While in 1990, most training institutions had been under the responsibility of the MOET; in 1998, vocational and technical education (VTE) was placed under supervision of the Ministry of Labour, War Invalids and Social Affairs (MOLISA) through a Prime Minister's decree (Kelly, 2000). In addition, other ministries such as Health, Culture and Information, retain mono-disciplinary institutions (as opposed to multidisciplinary universities) (Kelly, 2000; NOOSR, 1996). For example, nearly all music/arts colleges are controlled by the Ministry of Culture

and Information (MOCI). Overall, the training and education system, and particularly most university-level institutions, are under the academic management of the MOET (Freeland & Grannall, 1996; Higher Education Department & Ministry of Education and Training, 1998; Kelly, 2000; NOOSR, 1996; V. N. Tran & MOET, 2000). For example, the MOET is responsible for promulgating regulations for training subjects in pre-school education, general and continuing education, VTE, and higher education; for publishing of textbooks; for formulating regulations for enrolment; for assessment of training; and so forth (V. N. Tran & MOET, 2000).

Another important development is that education expenditure has increased somewhat in recent years, although the state has had to reduce its total outlays due to the regional economic difficulties in the late 1990s (NCSSH, 2001:38; World Bank, 1996:39-64). Moreover, funds and loans from international organisations such as the World Bank, ADB and AusAID have continued to assist Vietnamese education and training. Thanks to the high value placed on education, training and human resources development, nearly 94% of the population of 15 years of age or over is literate (Freeland & Grannall, 1996). There has been a significant increase in education enrolment rates for the whole population, and in the number of students studying in tertiary education and in the vocational training sector in recent years (Freeland & Grannall, 1996; MOET, 2001; Pham, 1998; World Bank, 1996).

However, there are still many concerns regarding Vietnamese education and training (Pham, 1998:40-42). Higher education has over-produced science and technology graduates; graduates sometimes had to take jobs below and/or different from those for which they were trained, which arguably led to a decline in job satisfaction (RIAP, 2003:244). Regarding development of vocational education, it was still not strong in terms of either its contents or levels of skilled provisions for the workforce (1998). The quality of the VTE, to some extent, is hampered by the organisation and structure of this sub-sector (2002). The majority of the VTE is a state-driven system that "suffers from fragmented management, and has a large number of uncoordinated external supporters, and does not systematically respond to the needs of the labour market" (World Bank, 2002:2). This report also suggests that to modernise general education, employers need to provide more short, practical technical training for their employees through in-service and related technical training. In order to promote vocational training reforms, many programs have been opened in various forms of school, new education units have been created, and scientific research has been conducted to improve the material and technological conditions of training, teaching and managerial quality (Pham, 1998).

All the above features reflect the influence of globalisation on Vietnamese education through increased privatisation and decentralisation of its education and training system. The quest for training in arts management, to a great extent, derives from diversifying training courses in order to meet the need of highly-skilled workforce, in conjunction with the knowledge-based economy.

Arts Management Training

Whereas the role of arts management has been highlighted, and arts management training has been offered widely in Western countries (e.g., Daniels, 1977; Langley, 1993; Meyrick, 1997), the notion of arts management is new in the arts and education sectors in Vietnam.

In the culture and arts sector, Vietnam has given more emphasis to nurturing artistic talents and related areas such as sound recording, rather than developing training in arts management (T. K. H. Le, 2003b). Indeed, Vietnam has neither offered degree training courses in arts management nor have there been many projects that study modern arts management, notwithstanding the fact that the arts have become a growing sector of industry in a range of countries (Create Australia, 2000; Reiss, 1974; Vogel, 2004) and have attracted more research interest.

There are a couple of government training bodies providing management courses for culture and information officials and leaders, but in practice the curriculum is different from its synonym in Western countries. For example, the Information and Culture Managers School (ICMS), established in 1977, was assigned a role as a training provider for arts administrators in Vietnam (ICMS, 2002). However, this institute focuses on teaching ideology and government regulations, decrees and basic organisational management principles for those who are currently leaders of state-owned arts organisations. Once someone gains a management position, s/he is required to complete a short training course in this school to obtain certificates for her/his position and to enhance their knowledge of organisational management, government regulations and new decrees of the MOCI (ICMS, 2002). In our interview, the Deputy Rector of the ICMS revealed:

> Though our school has responsibility to provide training courses (like continuing education) for arts leaders, we teach regulations of the Vietnamese government rather than management principles. We plan to change our curriculum and deliver more practical arts management courses for students. (Phan, 12 December 2002)

This quote clarifies that essential skills in arts management such as arts marketing, fund-raising and financial management are new concepts, even for academic staff. This is another reflection of the fact that management principles and the need for entrepreneurialism are artefacts of the market society, which have only become critical in Vietnam after recent economic reforms. This result has led to a need for specialised curriculum in arts management as well as for training academic staff to deliver these programs.

Traditionally, Vietnamese arts managers tend to rely on experience gained on the job, and on their talent, rather than on formal training courses. This can hinder their adaptation to rapid changes in the regional and global arts market,

particularly Vietnam's greater involvement to the global economy. It can be clearly seen that this also poses a challenge to attempts by arts organisations to become self-sustaining, given the complexity and commercialisation of the entertainment market. Furthermore, the fact that Vietnam's private commercial art market has developed rapidly over the last decade, attractions of Westernisation and popular culture to Vietnamese audiences and an emergence of tourism industry in Vietnam create a competitive picture for management of the arts.

Obviously, Vietnamese performing arts have been making great endeavours in transforming themselves from being almost fully subsidised by the government into financially self-sustaining organisations (in accordance with the policy of *socialisation*). The transition requires specialised arts management skills that will significantly improve the matching of cultural achievements to audiences' tastes, as well as increasing financial viability in the market economy, while still ensuring artistic quality rather than merely commercialisation (N. H. Le, 1996, 2002). Training courses in this field is highly needed to smooth this adaptation process.

In comparison, given the degree of marketisation and internationalisation of the contemporary Australian education, various training courses including arts management courses are offered not only to the domestic market, but also to meet international demands (T. K. H. Le, 2003a). One may argue that why Australian arts management training is adopted for this research. The following section will: (1) provide justifications for the above question; (2) explore a number of available arts management courses offered in Australian universities, training packages in arts management as well as a possibility to apply those courses to Vietnam arts management training context.

Rationale for Comparisons/Context

Significant similarities in external forces, notably economic and cultural globalisation, combined with different histories and increasingly close relations between Vietnam and Australia, form the rationale for comparison.

The Socialist Republic of Vietnam is located in Southeast Asia, along the eastern edge of the Indochina Peninsula, facing the Gulf of Tonkin and the South China Sea. In its more-than-4000 year history, Vietnam underwent major wars with the Chinese, the French and the Americans, and only became war-free in the early 1990s.

In comparison, Australia, an island continent, located southeast of Asia, is a self-governing member of the Commonwealth of Nations, and is called the Commonwealth of Australia (Fenna, 2004; Press & Hayes, 2000). In terms of proximity, it neighbours Southeast Asian countries and belongs to Asia and the Pacific. An influx of immigrants and refugees, mainly from Asian countries to Australia, has cemented its reputation as a multicultural nation (Press & Hayes,

2000). Australia and Vietnam also have had long-term well-established bilateral relations since 1975, by which Australia assists Vietnam with aid programs in education, infrastructure, and direct investments. Also, there is a substantial Vietnamese community living in Australia, in part a product of the Vietnamese-American war (in which Australia supported the USA, militarily). Therefore, in terms of geography, culture, and international relations, Australia and Vietnam have some common background, and established diplomatic relations.

Although Australia and Vietnam have different political and economic situations, both have been influenced by structural adjustment and economic globalisation, albeit at different levels and with different timing. While Vietnam has only recent experience of a market economy, Australia reformed its mixed economy toward more market-oriented principles somewhat earlier. The arts sector in both countries has adapted to global changes and expanded, in the process raising the demand for more entrepreneurship and formal education to equip arts leaders with the requisite skills for the knowledge economy and global competitiveness. Also, the major performing arts sector in the two countries has each been subsidised by their governments (T. K. H. Le, 2005). There are good reasons, therefore, for comparing both countries.

Lastly, Australian multiculturalism is increasingly taking on an Asian perspective, with an increasing proportion of migrants, including many international students, coming from Asia (T. K. H. Le, 2003a, 2003b). Given this trend, and since training courses in Australia already cover various issues including arts management in other countries (especially the Asia-Pacific area), Australian arts management training was adopted as a suitable example for investigation. A related issue is the extent to which it might be possible to adapt available training packages and tertiary arts management training for the Vietnamese training context.

ARTS MANAGEMENT TRAINING IN AUSTRALIA
Tertiary Courses

Training in arts management has been emphasised in Australia since the late 1990s although it has not experienced the high student demand of courses such as computer science or accounting. Courses have been offered at numerous universities all over Australia under slightly different names. Deakin University, for example, offers a Master of Business Administration specialising in 'Arts and Entertainment Management' (Deakin University, 2004), while the University of Technology, Sydney offers a 'Master of Management in Arts Management' (University of Technology Sydney, 2005). Table 1 exemplifies a list of postgraduate arts management courses offered in a number of Australian universities:

Table 1: Universities and Qualifications in Arts Management

Educational Institutions	Degree
University of Technology, Sydney	Master of Management in Arts Management
University of New South Wales	Master of Art Administration
University of South Australia	Master of Business (Arts and Cultural Management)
University of Melbourne	Master of Arts Management
Deakin University	Graduate Certificate of Arts and Entertainment Management
University of Southern Queensland	Master of Arts Management
Queensland University of Technology	Master of Creative Industries (Arts Management and Creative Enterprise)

Sources: Websites of universities (Deakin University, 2004; Queensland University of Technology, 2005; University of Melbourne, 2003; University of New South Wales, 2004; University of South Australia, 2003; University of Southern Queensland, 2005; University of Technology Sydney, 2005).

This list is not comprehensive. For instance, there are also a number of Graduate Diplomas in Art(s) Management/Administration that link with Masters degree courses, as well as MBAs specialising in art(s) management. These courses may change depending on the individual university.

Some features of the above courses are as follows:

- They are mainly offered at postgraduate level (Postgraduate Certificate/Diploma or Masters) rather than at the undergraduate level. This indicates that students of arts management tend to be mature-age who may be working in the industry as arts managers, but return to university to update their skills or to obtain further qualifications, rather than students of immediate post-high school age. This aspect will be discussed in more detail in the next section.
- Some universities offer an arts management certificate which may be converted to a Masters degree; for example, Deakin University and University of South Australia.
- Many universities offer such programs under a Master of Business or Master of Management rather than Master of Arts, indicating that these courses are highly business and management-oriented.
- Some courses are also offered both on- and off-campus, or via distance learning, or online mode (e.g., Deakin University, University of Southern Queensland and University of South Australia) to accommodate demands of students, which indicates their flexibility and features common to vocational training.
- Components of arts management courses focus on principles of management and business as the main function of operational arts leaders.

- Internship or fieldwork is often one of the core components of arts management courses, which emphasises the importance of hand-on experience or on-the-job training and also creates a closer connection between classroom and industry.

A further investigation of who, principally, are likely to be students of arts management courses was conducted via interviewing a very experienced lecturer in the field. She responded:

> They are mature-age students. They have between probably 4 years experience and 15 or 20 years experience working in the arts industry. They come in with a variety of backgrounds. I have students who were trained as accountants, as sculptors, as dancers, as arts historians, and people who come with a special entry … because they were dancers and they have now further schooling. They've come in with special entry and have done the graduate certificate, and I have people working in local government, performing arts, visual arts, museum, arts ministry, Indigenous arts centre, independent, marketing arts, marketing consultant, so a whole range of type of people, but all mature-age. (Thomas, 2 March 2004)

The above response confirms that most students are or were working in the industry as artists or arts managers who are seeking further training or formal education. This also suggests that credentialism and post-Fordist era dynamics may be one of reasons for taking this further education. The explanation for offering an off-campus training mode was expressed as follows:

> We do have a component of on-campus teaching. The course is off-campus, so you can study anywhere in the world but I do offer them some block teaching mode, so they come in for two days that is about twice a semester … but it's not compulsory. This gives them an option of another mode, so they have print material online, online discussion and chat, and things, and face to face. But the course is considered off-campus. (Thomas, 2 March 2004)

The flexible and/or distance training mode is also designed to meet the busy schedule of students – this mode of training facilitates studies by those who may do distance-learning in regional areas, or overseas. This aspect arguably indicates a degree of flexibility and marketisation in the Australian education from which Vietnam could learn.

The arts management courses in a number of Australian universities mainly focus on the key areas of arts environment, arts law, marketing, accounting, and arts management. An internship or practicum is often included in these courses. It

seems that these courses provide in-depth knowledge in management skills, with special focus on business, marketing and in some cases entrepreneurial skills, which are important for arts leaders in order for their organisations to survive in the new entrepreneurial age with restricted government funding.

Further evidence as to the core elements of arts administration courses comes from an experienced academic in the field, she confirmed that core components of arts management course are principles of management in general (but with a focus on the arts field via case studies) and knowledge about the needs of the arts industry. According to Ms Thomas, marketing skills in culture and the arts are highly emphasised as one of the most important components of the course. Also law, accounting and finance, and community planning (of course, relevant to Australian communities) are essential units for arts management students. The context of Arts Administration programs varies, as indicated. Examples of core and elective Arts Administration courses at selected universities are presented in Appendix A.

It is also necessary to note that, in the course descriptions of arts management programs in some universities (e.g., University of Technology, Sydney), the accounting, law, marketing and organisational management components are designed for the arts environment in Australia. Hence a pertinent question posed here is whether, in line with the wider internationalisation of Australian education, these arts management courses also meet the demands of arts management training in Asian training markets in general and Vietnam in particular, given their focus on the Australian arts context. Further research will be needed here.

Together with tertiary education in arts management, Australian Technical and Further Education (TAFE) systems also produce training packages including in arts and entertainment management. This will be examined in the following section.

Training Packages

TAFE New South Wales belongs to the New South Wales Department of Education and Training (NSW DET), the largest educational institution in Australia (and amongst the largest in the world) (NSW DET, 2001). TAFE in general and TAFE NSW in particular are believed to have close connections with industry and thus provide students with skills needed by employers. TAFE courses can be delivered in flexible study mode. Programs include distance education and flexible study schedules, to meet the particular needs of students, industry and the community (NSW DET, 2001).

Training packages involve the TAFE sector and are designed to ensure that the learning outcomes reflect the needs of industry (NSW VETAB, 1999). These packages are "comprehensive, integrated documents which provide national benchmarks and resources for delivery, assessment and qualifications in

vocational education and training" (NSW VETAB, 1999:8). Training packages of the NSW DET have been designed to provide the basis for practical, relevant and accessible training that can be accessed in locations and at times that suit the needs of individuals and enterprises (Create Australia, 2000, 2002). More concretely, training packages are:

> developed by individual industries. Each training package identifies the skills and knowledge used in that industry, and how these will be assessed. These are referred to as units of competency. They cover a range of levels within an industry from entry-level through to trade, technical and managerial levels. Some skills and knowledge apply across industries as well as within specific industries. (NSW DET, 2001)

In addition, these training packages are assessed through feedback from those who use training packages for a specific application, to identify how successful the training packages are in meeting learner requirements (Training Development Unit Industry Program and Services, 2001).

Given the scope of the present research, however, an extended examination of the training packages as to their relevance in the Vietnamese context is not included. Further research will be essential for an insight into how arts management training in Australia could be adapted to Vietnamese training needs.

Conclusion

There are a number of similarities between contexts of Vietnam and Australia. First, both countries have been influenced by economic and cultural globalisation through economic reforms, structural adjustment, privatisation and decentralisation during the 1980s–1990s. Consequently, the role of the state has been reduced (to different degrees in each country). Second, reforms in the education and training sector were introduced in light of economic reforms in both countries (T. K. H. Le, 2005). Thus, the role of higher education has been extended to provide a highly skilled workforce equipped with the demands of the knowledge economy.

Nonetheless, because of their different socio-economic conditions, there are also many differences between Vietnam and Australia. First, Australia has a different economic and political system from Vietnam: capitalism versus socialism, and it has had a mixed market economy for a longer period, while Vietnam is still shifting from a subsidised centrally planned economy to more of a market economy. This arguably means that the Australian economy is more privatised, more decentralised and more entrepreneurial than that of Vietnam. These features are reflected in education and training, and in the arts sector. Finally, with a good education system, in light of the knowledge economy, a variety of

courses that include arts management are offered in Australian educational institutions, both in tertiary education and vocational training. Hence, Australian arts management training has been developed over a longer time: Vietnam has only started to develop this curriculum recently. Clearly, the Australian educational institutions may be also able to assist Vietnam in developing equivalent programs in the Vietnamese market.

In sum, the comparison indicates that, with similarities in socio-economic context, the arts and education sector in both Vietnam and Australia illustrate the advantages of applying and adapting Australian arts management training to the Vietnamese training context. However, the differences between the two countries also indicate that these training programs would need to be adjusted appropriately to the Vietnamese social context.

From the above analysis, some implications can be drawn. As arts management training courses in Australia or other countries were designed to serve in their specific context and meet the demands of that labour market they should not just be assimilated into Vietnamese institutions, but the curriculum should be tailored appropriately to the needs of local culture. The Vietnamese context needs to be investigated in-depth, based on my findings of similarities and differences between the contexts of Vietnam and Australia, including differences in the education and training systems, to apply appropriately the skills base needed to suit the training context. Some examples of the adaptations that might be needed from Australian tertiary education in arts administration are:

- Fund-raising and donations may be less applicable in the contemporary Vietnamese context due to differences and limitations of economic conditions.
- Case studies should be Vietnamese rather than from other countries.
- Marketing, while a very important skill, should also be practicable for the Vietnamese arts organisations, and based on the prevailing socio-economic conditions and available resources. For instance, using the internet for arts marketing purposes might be less applicable in Vietnam, due to high costs of maintenance and the relatively less developed levels of computerisation in Vietnam.
- (Australian) arts law subjects would need to be replaced by Vietnamese arts law.
- Organisational management or behaviour, leadership, writing/communication skills and team-building should be also adapted to Vietnamese culture and people.
- Accounting and budgeting still seem new areas for arts managers, while Vietnamese financial management and the banking system are somewhat different from Australia, for example.
- Trustee/volunteer relations may not be applicable to the Vietnamese training context because this skill is not common in the arts sector.

- Computer skills and English are highly recommended for the Vietnamese training context because this increases accessibility of Vietnam to rapid changes in the global arts market.

Australian universities and other educational institutions can also provide some alternative training modes for the Vietnamese arts management training market, such as off-shore programs (for example, the RMIT campus in Ho Chi Minh City) or distance learning; short training workshops or seminars; TAFE programs; or undergraduate and postgraduate courses in arts management, for students and arts leaders. For example, Ford Foundation funded a project to design training courses and capacity-building in this area.

However, it is noted that while Australian arts management courses tend to focus on the local arts environment, in the context of internationalisation in education in Australian universities, they also need to modify in order to serve the special needs of international students in arts management training, especially those from countries in Asia and the Pacific. Further investigation into arts management training and training packages in Australia may provide an insight into this area.

Capacity-building in the field is also significant, as Vietnam has few academic staff in this area. Thus, by also sending students to Australian institutions for arts management training, educators may tackle the long-term lack of arts management training in Vietnam. It is hoped that such strategic collaboration can facilitate Vietnamese arts organisations to make the most of their artistic creativity, in a dynamic and competitive environment.

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Appendix A

Table A: *Core and Some Elective Subjects within Arts Management Courses in the Four Universities*

University of South Australia	Deakin University	University of Melbourne	University of New South Wales
Environment of the Arts	Arts Management	Arts Policy and Issues	Management and Organisation
Accounting and Finance (Arts)	Law for Managers	Finance and Budgeting	Writing for Different Cultures
Law (Arts)	Arts Marketing	Arts Law	Research Paper
Marketing (Arts)	Project and Event Management	Managing Arts Organisations	Cultural Property, Ethics & Law
Strategic Concepts	Cultural and Community Planning	Arts Management	Organisational Psychology
Arts Administration 1G	Case/Field Study	Marketing	Internship
Arts Administration 1G	Financial Reporting and Analysis	Arts Management Research Project	Marketing and Promotion
Field Project (Arts)	Arts Fund-raising and Sponsorship	Fieldwork 1	Education and Public Programs
Research Methods in Business and Management G		Fieldwork 2	Arts and Cultural Policy
Research Project (Arts and Cultural Management)		Minor Research Project	The Australian Art Market
		Advanced Management	Museum Development etc.
		Advanced Marketing etc.	

Source: Websites of University of South Australia (2003), University of Melbourne (2003), University of New South Wales (2004) and Deakin University (2004).

ABBREVIATIONS

ADB - Asian Development Bank

AusAID - The Australia Agency for International Development

ICMS - Information and Culture Managers School

IMF - International Monetary Fund

MOET - Ministry of Education and Training

MOCI - Ministry of Culture and Information

MOLISA - Ministry of Labour, War Invalids and Social Affairs

MBA - Master of Business Administration

NCSSH - National Centre for Social Sciences and Humanities

NOOSR - National Office of Overseas Skills Recognition

NSW - New South Wales

NSW DET NSW - Department of Education and Training

NSW VETAB NSW - NSW Vocational Education and Training Accreditation Board

RIAP - Research Institute for Asia and the Pacific

SOEs - State-owned Enterprises

SRV - Socialist Republic of Vietnam

TAFE - Technical and Further Education

VET - Vocational Education and Training

UNCTAD - United Nations Conference on Trade and Development

UNDP - United Nations Development Program