

Editorial

There are no prizes for identifying some of the most significant recent news items for readers of *Studies in Design Education Craft and Technology*. They have been the announcements of the Manpower Services Commission £25 million Pilot Scheme for the New Training and Vocational Education Initiative in the secondary schools. Acting with impressive speed, local education authorities up and down the country, have submitted new curricula to the MSC with strong emphases on training and preparation for work. With almost similar speed the 'winners' have been chosen and the fourteen education authorities in this category have the almost immediate task of spending very substantial sums of money on new resources and personnel for their schools in order to implement their proposals. Yet it is not only in these authorities that the changes will occur. In the many others in which substantial work was undertaken to develop the new schemes, there will almost certainly be changes in consequence and also in the hope of being ready for what might be a considerable expansion of the NTVEI in the years to come.

Many educationalists, including some teachers of craft design and technology see the development as a retrogressive move; they foresee a return to the traditional skills emphases that dominated woodwork and metalwork teaching in the past. They remember the very traditional craft skills courses that at one time, constituted the only readily identifiable vocational training that was provided in the schools.

To take this view of the New Training and Vocational Education Initiative is wrong. Preparation for work in the contemporary labour market with its emphasis on wealth generation requires very many of the new approaches pioneered in craft design and technology in the past decade. For an increasingly high proportion of young people employment in modern industry requires precisely the skills of problem solving, practical implementation and appraisal that are features of some of the best teaching in our subject in recent years.

What is new about the NTVEI is its sharp concern with the finished product; its determination to require schools to show that their pupils can actually 'deliver the goods' in a realistic work environment. Despite all our efforts to assess design, craft and technology in recent years, we have not always been very successful in demonstrating our achievements. The new strategies of assessment that have already been developed by MSC in its YOP and now in its YTS programmes are likely to be a useful and helpful new challenge to teachers. They will in particular oblige us to pay more attention to the 'bottom 40%' of pupils who currently take few or no public examinations and for whom NTVEI can offer new prospects of an interesting and usable school career. Even in CDT we have, at times, neglected such pupils in our enthusiasm to work effectively with the more able and to demand and justify a share of their timetable.

There is no doubt that in many of the schemes now at the point of take-off, CDT teachers will be at the forefront of the new activities. They will be enjoying a significant, even a major share, of the new resources that are entering the schools. Equipment, materials and ancillary staffing, so long in short supply may, for this new and clearly identified programme, become available once more. The opportunity for our subject is outstanding; it is important that we are ready for it.

It is hoped to publish accounts of the work of CDT teachers in the NTVEI in the next issue of *Studies in Design Education Craft and Technology*. Meanwhile a number of articles in this current issue are likely to be helpful to teachers working in these new directions. Rolleston describes initiatives at Bryanston School where young people are involved in scientific and engineering project work of a highly vocational orientation which is also linked to high academic standards and the keen enthusiasm of pupils. Bevis writes about the strategies whereby electronics may be incorporated into the curriculum of pupils of all ranges of ability and shows again how effective such work can be. We carry a report on the winning entry in the Young Homeware/Hardware Designer of the Year contest, again showing how a well concerned school project can have important and relevant vocational orientations.

Two of our articles address themselves to professional training, again with particular relevance to the new situation. Hall and Lord talk of the new degree course in the Faculty of Art and Design of Manchester Polytechnic in which students have the opportunity to undertake a degree course with the emphasis on visual communication in all its forms. Its relevance for teachers and a wide range of other professions is striking; it shows how effective 'alternative' communications can be. Bridge and Fowles at Goldsmiths' College show how existing teachers can be re-trained to undertake exciting and interesting work in craft design and technology in the Middle schools and the early years of the Secondary schools. Both programmes offer an attractive new prospect — helping the less-abled pupils to enjoy successful performance in our schools.

The careful analysis of CDT teaching for which *Studies in Design Education Craft and Technology* is well-known is continued in this issue with an exploration of the day-to-day work of two craft design and technology classes by Egelstaff and by Tofts' social and historical analysis of curriculum development in our subject. These articles will be of great interest, not only to practising teachers, but also to students who are undertaking research studies. In a similar way the practical set of strategies for incorporating a more effective technological component into CDT that are set out by Paul Burton will offer much illumination to practising teachers as will Wharry's article on the innovative Cardiff Summer School in Applied Science and Industry.

As always there is an extensive coverage of news on new courses, products, books and facilities that

are likely to be of interest in the continued development of our subject. In particular, there is news about the latest activities in the competition field including examples of the recently successful entries in the Young Creator competition and the BP Oil contest. It may well be that teachers find the plethora of these events difficult to keep track of. But there is no doubt that they offer a remarkable opportunity to motivate students to outstanding work and also provide the showcase that displays it effectively to a world that needs to be reminded of the achievements that occur regularly in our developing subject.

John Eggleston

NOTE:

The editor wishes to apologise to Austin Matthews and to readers for the misprint which appeared in the article 'Examinations? What a Bore' in the last issue of *Studies in Design Education Craft and Technology*. In the third paragraph the word 'opposite' was used when it should have read 'apposite'.