

Editorial: 20 Years of Studies in Design Education Craft & Technology

In Autumn 1967 a modest journal entitled *Studies in Education and Craft* was born. Like many other journals before and since it was initiated with a strong sense of purpose but with little publishing expertise. It appeared at time when the old order of manual training and handicraft in woodwork and metalwork was beginning to experience new and exciting opportunities: when specialist teachers up and down the country — and beyond — were beginning to ask if the school workshop could make a fuller contribution to the developing new curricula of secondary schools. Inspired by Nuffield Science and a range of other projects, schools were becoming more concerned with creativity, originality, imagination and initiative rather than with repetitive performances, rote learning and remembering. These changes were, of course, closely related to the dramatic changes that were occurring in the labour market throughout the Western world in the late 1960s.

To put change in motion two major initiatives had been launched. One was the attempt to add technology to the school curriculum which took place through the Schools Council Project Technology. Inspired by Don Porter's seminal pamphlet *A School Approach to Technology*, this project was directed by Geoffrey Harrison based at Loughborough University and subsequently established at the National Centre for Schools Technology at Trent Polytechnic. The second was the Design and Craft Project, also funded by the Schools Council; based firstly at Leicester University and then at Keele University and directed by the Editor. It was intended not so much to introduce a new subject but rather to build upon the handicraft tradition by developing new design based, problem solving approaches in a wide range of areas of human activity using practical experience both as an end in itself and also as a means to initiate creative thinking and experience.

The response to the Design and Craft project, like that of Project Technology was strong and supportive. Teachers, advisers, lecturers and inspectors across the country quickly became involved. Soon it was clear that a means of communication was needed so that the ideas that were being developed in many

schools and colleges could be exchanged, discussed and taken forward. At first this was done by an in-house journal of the project called *Survey*, which ran to eleven issues. But it was also evident that a more permanent journal was needed, one that could be independent of the project and so continue to develop the ideas of the project after its completion. Such a journal could also carry news of a far wider spectrum of activities than those specific to the project.

Initial response to the idea was encouraging and a small editorial team put the first issue together. The problem of publishing was happily solved when the then College of Craft Education (part of the Institute of Handicraft Teachers which later was to become the Educational Institute of Design Craft & Technology) decided to start up a rather more ambitious professional and academic journal than *Practical Education and School Crafts*, which the Institute published monthly. The College adopted the new journal and published it under the appropriate title of *Studies in Education and Craft*. It also provided a Business Manager, Jim Wrigley, who distributed copies and managed the subscriptions and, sadly, who died earlier this year, before he could read this anniversary issue. However, after two years the College felt it could no longer provide the pump priming funds to pay for the still unviable magazine and despite the unflagging support of its Dean, Dr Westergaard, then Principal of Shoreditch College, it reluctantly relinquished its role.

Happily, Jim Wrigley was willing to continue as publisher and his wife Sybil joined in the enterprise. Our confidence in the magazine was so great that, with colleagues, we were able to find ways to continue to fund the publication and, with much effort, we managed to bring the circulation to near break-even point. The finances were greatly helped by the establishment of Nafferton Books, based at the Wrigley's home in Nafferton, from which we published several academically and financially successful textbooks which brought in funds to sustain publication.

By 1977 Nafferton Books had established its identity as a publisher and *Studies in Design Education and*

Craft — as it had then become — was self sustaining and yet in urgent need of further development. We agreed that it should separate from Nafferton Books and its design and size be improved. The new style format was an immediate success and distribution was handled by Barbara Wiggins at Trentham, Stoke on Trent. A new publishing enterprise was thus established — predictably called Trentham Books. This Company has gone on to launch two other successful journals and a range of books in education, retaining all its proceeds to develop its publications.

By now the subject area had achieved a major change of identity and, led by HMI, had become known as Craft Design and Technology — a change in which *Studies in Design Education and Craft* had played a major role. To reaffirm its position of leadership in the field — established since the very early issues — the name of the journal was changed again in 1978 to its present title of *Studies in Design Education Craft & Technology*. The opportunity to shorten the title was very attractive and explored actively, but unfortunately the conventions of indexing and library usage made it difficult to abandon the by now cumbersome first words of the title. We found we had little choice but to stay with a lengthy title with its inherent design and recall problems. A further change occurred in 1986 when, after much hesitation, the number of issues each year was increased from two to three. This had become essential for two reasons; firstly the pace of change in the subject area meant that it was no longer possible to hold back articles and news for up to six months before publication, and secondly, the pressure of important, publishable articles was too great to be accommodated in only two issues a year.

The survival and the success of *Studies in Design Education Craft & Technology* owes much to many people. The Editorial Board, the Wrigleys, Barbara Wiggins and her colleagues, John Stipling and Simon Bemrose and their colleagues at our printers, Cheshire Typesetters, the Editorial Secretary, Barbara Gray and her colleagues all deserve much praise, for their consistent help and support over many years. But the success of the journal owes most to the contributors and readers — frequently the same people — who share

a desire to participate in leading the continuing development of craft design and technology. Their participation has enabled it to become recognised as one of the key instruments of progress in craft design and technology, and to be read by thousands of teachers in Britain, in Ireland where we are particularly pleased to be associated with the Marino Curriculum Development Project in the Republic and with the Northern Ireland Ministry of Education in Ulster, and in

49 other countries. It has the highest independent paid circulation of any journal in its field worldwide and its second 20 years seem assured.

This leadership was strongly affirmed in 1987 when the Open University published its volume of papers *Technology in Schools* as a degree course reader; 25% were reprinted from *Studies in Design Education Craft & Technology*.

Now in our anniversary year we are publishing in book form a selection of articles drawn from the full 20 year span. The book is divided into the main areas of initiative in this period — curriculum development, examination and assessment, organisation and management, teacher training and the response of higher education and industry to craft design and technology. Each piece has been selected for its contemporary relevance and its continuing significance rather than for historical interest. We hope that some of our long-term readers will enjoy the volume and see it as an important part of their own professional lives. Even more, we hope that the fruits of the first 20 years of *Studies in Design Education Craft & Technology* will become available to a whole new generation of readers.

Certainly there is much for *Studies in Design Education Craft & Technology* and its readers to debate and respond to at the present time. The long-term debate between school technology as a key component in problem solving and designing and making activities or as a specialist applied science subject is still with us. The recent national consultative paper issued by the Secretary of State for Education in August 1987 opens up the whole issue once again by including technology as a required subject in national curricula. How this will be carried out in schools throughout Britain has yet to be determined and readers will have a vital part to play in determining the future shape of events. This and subsequent issues of *Studies in Design Education Craft & Technology* will continue to help them in this and also in resolving the countless other professional issues that will inevitably confront them in the coming 20 years.

This issue commences with a message from the Secretary of State for Education. We welcome his generous congratulations on our work over 20 years. But more importantly we welcome the existence of a Secretary of State who is seeking to extend the contribution of technology throughout the curriculum and whose personal concern leads him to take an active part in the debate about its nature and scope.

We follow with an article by Mattick which brings a series of new perceptions to one of the key issues — the role of

THE TIMES

Educational Supplement

Birthday tribute

The 20th anniversary of *Studies in Design Education, Craft and Technology* deserves applause and a few words of appreciation, for there are few publications in the CDT field that can claim to have earned academic readership — all with the same editor in charge: Professor S John Eggleston of Warwick University.

As a brother editor I understand and sympathise with any colleague who has to obtain papers for publication from the CDT fraternity, for although they are learned professional teachers, they are not renowned for the facility with which they pick up the pen to record their activities in school and college design studios. They are generally too busy working on their ideas to write them up for publication. The trauma of discovering and then persuading reticent authors to contribute their experience is severe and chronic, so anyone who has mastered the art deserves the accolade for this skill.

A few words should be said about the origins of *Studies*, for although John must worthily take the credit for the journal's survival and success, he cannot claim responsibility for its birth, which took place at a College of Handicraft council meeting in 1966, under the chairmanship of the then Dean, Mr C W Windle, when it was decided that the College should sponsor its own journal, which would be designed to provide research papers and learned treatises on developments in handicraft teaching.

Although *Practical Education* was the official journal of the Institute of Handicraft Teachers and had been

publishing news about aspects of craft teaching since 1901, the College council felt that a more academic publication was needed. We must recall the great changes that were taking place, through the development of the CSE, the new design and technology examinations, the early Schools Council reports, etc. It was a ferment of new ideas that required a new forum for their dissemination and debate. So the College journal was launched and the late George Day became its first editor, but although the aims and intentions were high, unfortunately the available funds were not; and it soon became obvious that the journal could not be maintained by the College council.

Fortunately, John Eggleston offered to discover sponsorship and took over the editorship, renaming the journal *Studies in Design and Craft Education*. Since those days progress has been steady and the new publication has extended its influence as it has changed its title to keep abreast of the developments recorded in its pages.

All the innovators of changes in CDT have been contributors to *Studies* and a scrutiny of its pages will delineate the whole recent history of creative practical education in our schools.

I, on behalf of all the teachers, lecturers and advisers who have gained from a study of *Studies*, wish John continued success, and many more birthdays!

Peter Dawson

Peter Dawson is editor of *Designing and Making*, the journal of EIDCT

design in technology. Mattick makes two propositions — that 'technology should be a vital component built into the education of all and at every stage', and that 'designing is vital to the development of technological capability'. His conclusion is unequivocal:

'Sound educational practice engages young people in disciplines and fields of activity at the highest level of which they are capable. In the case of technology this must mean through experience, through exercising its processes by developing capability and therefore through designing as a major approach to learning.

Our other articles continue the theme of design in technology. Norman presents a 'frontier' paper on the role of expert systems in computer aided design which emphasise the fundamental truth that designing itself is a technological activity of considerable sophistication.

Clegg, Professional Head of the Department of Education & Science Assessment of Performance Unit, emphasises the significance of the work now being undertaken by the Unit on monitoring Design and Technology work that may constitute a turning point in status and recognition for the subject area. It is illustrated by one of the diagrams from an important new pamphlet just published by the Unit: Design & Technological Activity: a Framework for Assessment.

Yet another facet of the debate over technology is opened up in the recent HMI report on the relationships between the in-service work of the National Centre for Schools Technology and British School Technology, Trent — now amalgamated into Trent International Centre for School Technology. The report, published here with permission, will be of the keenest interest to many of our readers who have worked with these organisations. Of parallel interest is the research into school technology being conducted at the St Williams Foundation at York which is noted in our news section.

Finally, as befits our 20th anniversary we print an extended article by Penfold which reviews many of the key events in the two decades. It is a pre-publication excerpt from Penfold's forthcoming book *Craft Design & Technology — Past, Present and Future*, to be

published by Trentham Books in Spring 1988. Very many of our readers will be reminded of some of the major issues in their professional career as they read this fascinating article about all our recent yesterdays.

As always the issue concludes with a selection of reviews and news which are likely to be of particular concern to readers of *Studies in Design Education*

Craft & Technology. Our review section is much enhanced in this issue as the flow of good new books rises to match the enhancement of work in our subject area — an enhancement also reflected in the flow of news of developments in schools, public bodies, industry and the wider community.

John Eggleston



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I am pleased to offer my congratulations on the 20th Anniversary of "Studies in Design Education, Craft and Technology".

Developments in this area of the school curriculum over the last 20 years have been significant. This journal has played an important role in providing a forum for discussion of new directions in design and technology education. It has also provided valuable support and encouragement to schools seeking to bring these ideas into their teaching.

In the future this subject area will continue to develop as an important part of children's education. I hope that this journal will continue to be of value to those seeking to contribute to that development.

Kenneth Duke