



DEPARTMENT OF EDUCATION AND SCIENCE
NATIONAL ADVISORY COUNCIL ON ART EDUCATION

THE STRUCTURE OF ART AND DESIGN EDUCATION

IN THE FURTHER EDUCATION SECTOR

LONDON

HER MAJESTY'S STATIONERY OFFICE

PRICE 7s. 0d. [35p] NET

240/1970

DEPARTMENT OF EDUCATION AND SCIENCE
NATIONAL ADVISORY COUNCIL ON ART EDUCATION

THE STRUCTURE OF
ART AND DESIGN EDUCATION
IN THE FURTHER EDUCATION SECTOR

*Report of a Joint Committee of the
National Advisory Council on
Art Education and the National Council
for Diplomas in Art and Design*

LONDON
HER MAJESTY'S STATIONERY OFFICE
1970

CONTENTS

	<i>Page</i>
List of Members	iv
Correspondence between Sir William Coldstream and the Secretary of State	v-vi
Foreword	vii-viii
Chapter 1 Introduction	1-3
Chapter 2 The Work of Art Colleges	4-6
Chapter 3 The Shape and Structure of Diploma Courses	7-12
Chapter 4 Preparation for Diploma Studies	13-21
Chapter 5 Post-Diploma Studies	22-24
Chapter 6 Design Technician Courses (Vocational Courses)	25-31
Chapter 7 Other Courses for Post-18 Students	32-34
Chapter 8 The Function of Art Colleges in General Education	35-36
Chapter 9 Art Colleges and the Community	37-39
Chapter 10 Future Developments	40-47
Note of Dissent by Sir Nikolaus Pevsner	48-49
Summary of Main Conclusions and Recommendations	50-55
Appendices:	
Appendix I Evidence received by the Committee	56
Appendix II Statistical information	58

MEMBERS OF THE JOINT COMMITTEE

Chairman

Sir William Coldstream, CBE, D Litt (*Chairman of the NACAE*)

Members

Sir John Summerson, CBE, FBA (*Chairman of the NCDAD*)

*Mr. D. Bethel, ARWA, ATD, FSAE, ASIA, FITPP

*Professor Misha Black, OBE, RDI, FSIA, Hon Dr (RCA)

*†Sir Robin Darwin, CBE, D Litt (*Resigned 19th May 1969*)

†Mr. A. Forge

*Mr. M. W. Hawes, ARCA, RWS, NRD, ASIA (Ed)

*Alderman Mrs. M. J. Keeble

†Mr. G. W. R. Lines, BA, MED

†Professor A. MacIntyre, MA (*Resigned 2nd December 1969*)

*†Mr. S. C. Mason, CBE, MA

†Mr. M. Pattrick, FRIBA, AA Dipl

*†Sir Nikolaus Pevsner, CBE, Ph D, FSA, Hon FRIBA

†Mr. D. J. Warren Piper, MSC, ABPSS

†Mr. Stanhope Shelton, FIPA

*Mr. W. G. Stone, MA, Hon LLD

†Mr. R. A. Strand, ARCA, ATD

*Mr. E. Walker, MA

*†Mr. Neville Ward, B Arch, ARIBA, FSIA

Assessors

Mr. A. S. Gann

Mr. A. G. King (HM Inspector)

Joint Secretaries

Mr. E. R. Gibbs

Mr. E. E. Pullee

Assistant Secretary

Miss I. Boulton

* Member of the NACAE
† Member of the NCDAD

24th June 1970

Dear Secretary of State,

I have pleasure in submitting to you this report of a committee set up jointly between my Council and the National Council for Diplomas in Art and Design to review the structure of art education in the further education field.

The National Advisory Council, in endorsing this report for your consideration, hope that you will be prepared to publish it.

They also hope that if it is decided to introduce changes based on the recommendations in the report, attention will be paid to the timing of the new arrangements so as to achieve a smooth transition.

Yours sincerely,

WILLIAM COLDSTREAM

Chairman

The Secretary of State
for Education & Science
Curzon Street
London W1

16th July 1970

Dear Sir William,

Thank you for your letter of 24th June and the report of the Committee set up to review the structure of art education in the further education field.

I shall be happy to arrange for the publication of the report, together with this exchange of letters.

I shall of course be giving careful consideration to the recommendations which call for a response on my part.

Yours sincerely,

MARGARET THATCHER

Sir William Coldstream, CBE, D Litt
Slade School of Fine Art
University College
Gower Street
London WC1

FOREWORD

In this report we have tried to see the art education system as a whole and to relate the different parts so that they complement each other.

We make recommendations concerning the various bodies which advise on or control art education so that their activities may be better co-ordinated and so that art and design education may preserve its identity while being more effectively related to the education system as a whole.

We retain the Dip AD, in a more flexible and comprehensive form, as the qualification in art and design studies corresponding to a first degree in other subjects. Some of our recommendations relate directly to the maintenance of this standard of attainment, for instance those concerned with length of courses, entry regulations and the control and validation of foundation courses. We recognise certain difficulties in taking this approach since within the greatly varying fields of study in art and design education some are not to be easily correlated with studies for a first degree.

Nevertheless we consider that there are great advantages in a unified system for a Dip AD and that with suitable modification, and flexibility in administration, inherent difficulties can be overcome.

In making our recommendations we have been influenced by our belief that it is in the interests of many young people that they should not commit themselves too early to a career in art and design and that they should be able to continue their general education, without undue specialisation, up to the age of eighteen.

At the same time we recognise the continuing need to provide a range of vocational courses for those leaving school at sixteen or seventeen who wish to enter them and have suitable abilities. We see a need for a national body to review and validate these courses.

We believe that further education after leaving school should be available to as many people as possible and that for some young people leaving school early who have a special interest in art and design but who are not suited or attracted to vocational courses art colleges can play a part in offering general education with a significant art content. Suitable courses might be conducted in colleges of art or in conjunction with other colleges of further education. Students on these courses while having an experience of art college education could keep the options open as to a future career. At the same time we are aware that the opportunities for fuller studies of art and design in secondary schools are rapidly increasing and this must be taken into account.

The effect of our recommendations on the total number of places available in further education in art and design would depend on the length of time

over which those recommendations were to be introduced, and the general expansion rate of the art education system as a whole during that time.

It is clear that in the coming years there will be a rapidly increasing demand for further education and we hope that the art colleges will play a full part in meeting this.

WILLIAM COLDSTREAM

Chairman

1. INTRODUCTION

The Reports of the NACAE and the establishment of the Joint Committee

1. The structure of art education in local education authority colleges of art¹ in England and Wales broadly follows the recommendations in the three reports made by the National Advisory Council on Art Education (NACAE).

2. The NACAE was set up by the then Minister of Education in 1958 to advise the Minister (now the Secretary of State) on all aspects of art education in further education and as its initial task drew up proposals for courses to lead to a new diploma to replace the system of art examinations which had been centrally administered by the Ministry of Education. This was in accordance with the Council's first brief which was to advise on arrangements for a three-year course which would approximate in quality and standard of achievement to a university course leading to a first degree. In its First Report, published in 1960, the NACAE outlined the construction of a course with four broad areas of specialisation, to be preceded by a period of pre-diploma study. The Report recommended the establishment of an independent body to administer the new award (the Diploma in Art and Design) and in May 1961 the National Council for Diplomas in Art and Design (NCDAD) was appointed by the Minister. The first courses for the Diploma (Dip AD) were started in selected colleges in the autumn of 1963. An addendum to the First Report was issued by the NACAE in 1965. This dealt in greater detail with the period of pre-diploma study in the light of experience since the introduction of the Dip AD system and emphasised that the pre-diploma courses should be seen as having a generally diagnostic function and should be known as 'foundation courses'. At the same time the addendum reaffirmed the Council's wish to retain a direct entry route from school to Dip AD courses even though it had been little used.

3. Vocational courses in colleges of art were the subject of the NACAE's second report published in 1962. This report noted that vocational courses already existed at a number of colleges and recommended the development of suitable courses and where necessary the establishment of new courses for students seeking preparation for one of a wide variety of openings in art and design for industry or commerce. It saw the provision of suitable vocational courses as a matter primarily for local initiative and organisation by colleges in consultation with industry and commerce. Full-time courses, the report stated, should normally last three years but two years might be right for some; students should not normally enter below the age of 16, and should be admitted over the age of 18 only if the college had good reason

¹ Unless the text indicates otherwise we have used the term 'college of art' or 'art college' throughout this report as a convenient term to cover both colleges or schools of art and design and departments of art in technical colleges within the local education authority system. We include in its application the work of art colleges which have come or will come to form part of a Polytechnic.

to believe they would find suitable employment. National certification was discussed but certification on a college or area basis was felt to be preferable at that time.

4. A third report published in 1964 recommended the provision of post-Diploma studies leading to a higher Diploma in art and design at colleges selected from among those which had been authorised to offer courses leading to the Dip AD. It envisaged that students would spend a period of one or, in certain cases, two years building upon the foundation laid by Dip AD, by a process of specialisation. The administration of these post-Diploma arrangements was undertaken by the NCDAD which approved centres to offer higher Diploma studies for the first time in September 1966.

5. During the early part of 1968 the NCDAD formed the opinion that some aspects of the Dip AD system should be reviewed and the Council established a Working Party, which first met in May 1968, to make recommendations on points needing consideration as matters of policy as well as to offer general observations which might be relevant to a reappraisal of the first report of the NACAE. At an earlier date the NACAE had itself been reconsidering aspects of the vocational course pattern and reached the conclusion that significant modification of any one part of the structure could more effectively be considered in relation to the structure of art education as a whole. Also in the first half of 1968 came the manifestations of unrest in some colleges of art which were accompanied by a number of expressions of opinion suggesting the need for a general review of art and design education.

6. Following a meeting on 2nd July 1968 the NACAE issued a statement containing a public invitation for the submission of views on any matters relating to the general structure of art and design education in colleges and schools of art. The statement indicated that both the NACAE and the NCDAD were aware of views being currently expressed and felt that there should be an opportunity for the structure to be looked at and if necessary reassessed. The NACAE established a committee to carry out the review. This committee already contained several members who were members of the NCDAD as well as of the NACAE and at its first meeting recognised that many of the issues which it would need to consider were similar to those which were currently before the Working Party of the NCDAD. The committee appreciated that although the NCDAD had special responsibilities in respect of the Dip AD system these could not be divorced from the more general review to be carried out for the NACAE and that it would be of mutual benefit to co-ordinate the work of the two Councils by involving the NCDAD in the committee's work. The NCDAD was approached and agreed to nominate additional members. Thus in October 1968 we became a Joint Committee of the two Councils and held our first meeting in that form.

The Work of the Joint Committee

7. The invitation for the submission of written views contained in the NACAE's statement of July 1968 brought a wide response from individuals, groups and organisations. In all 141 submissions were received. Fuller information is given in Appendix I(a) to this report.

8. Some of the submissions related to only a single aspect of art education but many were concerned with wider issues in the development of art education in recent years. The development of the Dip AD structure was the most frequent subject of comment but there were few aspects of art education in the further education field on which views were not forthcoming.

9. In addition to studying this very substantial volume of evidence the committee thought it would be useful specifically to invite representatives of certain national bodies and interests especially concerned with art education to develop their points of view in discussion. A group of committee members met spokesmen of the groups listed in Appendix I(b).

10. We would like to record our thanks to all those who found time to set down their views and to those who came at our invitation for discussion. A great deal of effort was put by many people into responding to the NACAE's request and our work was greatly assisted as a result. We have, of course, been unable to give attention to every topic raised in evidence. Some, for example, concerned broad issues relating to the field of further education as a whole which it would be unprofitable to attempt to consider solely in the context of art education.

11. It was clear from the outset that we faced a complex task and that, minor modifications apart, changes could not be proposed in one part of the system without careful thought for implications elsewhere. We were concerned to give full and proper consideration to the issues involved with the object of making proposals which could provide the next step in the development of art education in the field of further education. We mention later in this report some aspects of art education which we were unable to discuss fully without unduly delaying the submission of the report and which we think are deserving of further examination.

12. In all we held 48 meetings, including one week-end session, in addition to the talks which we had with the organisations referred to in paragraph 9.

Submission of Report

13. Our report now submitted is addressed jointly to the NACAE and the NCDAD. We hope that the NACAE will see fit to transmit the report to the Secretary of State for consideration, with any additional comments that the full Council may wish to make. Clearly the NCDAD will be entirely free to discuss such of the suggestions which the report makes for modifications to the existing pattern as fall within that Council's present terms of reference.

2. THE WORK OF ART COLLEGES

14. The footnote to paragraph 1 explained how we intended to use the term 'college of art' (or 'art college') in this report. Of the total number of 142 units in the local education authority system in England and Wales which are classified as 'art establishments' for statistical purposes 68 are separate art colleges, the rest are departments of art in a larger further education establishment or have been absorbed into or are proposed for inclusion in a Polytechnic. The number of colleges approved for Dip AD work is 40 including 17 forming part of a polytechnic scheme, achieved or intended.

15. Art and design education in further education is a complex of work which includes courses of various levels and intended for students having a variety of educational backgrounds and ambitions. The traditional development of colleges of art has permitted wide combinations of levels and types of work to co-exist in single institutions. Both full-time and part-time work is to be found. By no means all colleges contain all types of course in the lists below and the object of these lists is to give as complete a statement as possible of the range of work offered within colleges of art taken as a whole. In some cases only a few colleges will be concerned.

Full-time courses :

Post-Diploma courses.

Dip AD courses.

Higher National Diploma courses¹.

Vocational courses recruiting at age 18 or over.

Vocational courses recruiting at age 16 or 17.

Foundation courses (one-year or two-year).

Preliminary courses in art for students too young to start foundation courses. These often include a component of work leading to GCE examinations.

One-year courses associated with industry and leading to apprenticeship¹.

Part-time work :

The part-time education of young people engaged in industry. This may be organised as part-time day/evening classes or as block release or, to a diminishing extent, as evening classes only.

Courses leading to GCE or other school examinations in art and craft subjects.

Non-vocational classes to serve the interests and recreational needs of the local community. There is a wide variety in this field both of day and evening work.

¹ Both these groups are small in number.

Statistical information about students following courses of various types is given in Appendix II.

16. In addition, a few colleges offer courses in such subjects as architecture and town planning, which fall outside the area of art education as commonly understood and do not come within the terms of reference of the NACAE. In some colleges there are centres for the initial training of teachers of art and courses of further training for serving teachers may be provided. Finally, colleges may offer craft courses in subjects which are only marginally related to art and design, in some cases leading to qualifications of the City and Guilds of London Institute. Instances of these are vehicle painting and industrial finishing, technical processes of printing, letterpress and photogravure, machine printing and hairdressing.

17. The main bulk of the full-time work is in courses for the Dip AD (with post-Diploma work in certain approved centres), in foundation courses and in vocational courses of various types. This is the pattern which has developed since the publication of the First Report of the NACAE. It is our view, and we are supported in this by much in the evidence received, that since that time there has been a substantial advance in art education. The establishment of the NCDAD as a body able to devote all its time to the development of the Dip AD has considerably influenced the situation. Through the establishment of the courses leading to the Dip AD a number of colleges have had an important opportunity to develop courses of a new kind and a remarkable broadening of art education has resulted. There has been a rapid growth of vocational courses and although this is a field that presents problems these should be capable of solution if tackled with the same energy and drive as have been associated with the expansion.

18. A further development, and an important one although quantitatively not as great as some of the others, has taken place in part-time studies in the cultural and recreational sphere. Certain colleges have given themselves to this work either exclusively or to an important degree and many others have raised the standard of studies engaged on by non-vocational students. It is clear that this aspect of art education can justify and should attract the best teaching that can be provided for it. There remains room for much experiment in the organisation, administration and the development of this work.

19. The views submitted in response to the NACAE's invitation naturally directed attention to areas which were thought to be susceptible of improvement; yet the clear indication was that in many respects the present structure was held in high regard by those with close experience of it. Taken as a whole the evidence presented to us fell far short of a widespread condemnation of the total pattern as it has developed over the last decade. While, indeed, certain of the evidence suggested changes in organisation and administration which would involve large areas outside art education itself most of the changes proposed were such as could take place within the existing framework and those recommending change often did so while at the same time stressing the value of what had been achieved.

20. We are equally sure from the evidence of submissions received and from discussion amongst ourselves that some important features of the system require reappraisal and modification if they are to meet to the fullest possible extent the educational needs of future students and if a sensible relationship is to be achieved with the developing prospects of employment in a changing society. Two areas which clearly emerged as demanding more radical attention were those of foundation course provision together with the structure and extent of vocational courses at all levels. In addition, we concluded that the time was ripe to suggest new forms for the development of the Dip AD. We concentrated on the main issues and were inevitably obliged to exclude from our detailed consideration not only courses in art colleges falling outside the acknowledged field of art and design education but also some (such as trade and craft work accounting for a considerable number of part-time students) which could often well be seen as falling within it. In the ensuing chapters we discuss Diploma courses and the preparation for them, vocational and other courses and non-vocational work and in our final chapter we look at some broader issues.

3. THE SHAPE AND STRUCTURE OF DIPLOMA COURSES

21. In the views submitted to us there were many references to Dip AD courses. These were mainly concerned with particular points of course content or administration. The general weight of the evidence submitted to us did not seriously challenge the fundamental concept of the Dip AD as outlined in the First Report.

22. There were, however, complaints of a too rigid approach in some Dip AD courses and that these were not reviewed to meet changing needs. We therefore considered whether in general terms modifications were desirable to the course pattern as it has evolved under the auspices of the NCDAD since the inception of the Dip AD on the basis of the First Report of the NACAE. We deal with this in the present chapter and in the light of our conclusions discuss entry conditions and the preparation of students in Chapter 4.

23. We concluded that in its next phase of development the Diploma course system should allow for two distinct course structures. The first of these would be provided by the continued operation of courses similar in form to the present Dip AD courses but modified to permit a greater flexibility of approach. These are referred to as Group A courses. The second would find embodiment in a range of courses directed more specifically towards certain categories of industrial and professional design practice. These are referred to as Group B courses.

Group A Courses

24. In considering this proposed group of courses, we looked critically at the present concept of the four areas into which studies for the Dip AD are divided, namely Fine Art, Graphic Design, Three Dimensional Design and Textiles/Fashion. On the whole, it seems to us to be useful to retain these four areas of study because they provide a convenient classification to which to relate the staffing administration and allocation of resources within a college as a whole. However, we affirm that from the viewpoint of education these four areas are not discrete and courses need not necessarily be confined to one of them.

25. The new structure of Group A courses should lead to a greater flexibility of approach. While acknowledging that the Three Dimensional Design area presents special problems which are discussed later in this chapter, we consider it desirable wherever practicable to eliminate within the areas any rigid concept of separate chief studies. Instead, we envisage a more fluid system in which students may, if appropriate, pursue a broader range of studies which cross or overlap the boundaries of chief studies as hitherto conceived. This would not affect the main character of studies for the

majority of students. It would extend the opportunity for students within a given area to enjoy a wider experience than has generally been possible hitherto.

26. Some of the ways in which this new approach might affect the existing areas of study¹ are mentioned below.

Fine Art

Whilst painting and sculpture or a combination of the two will, we expect, continue to be the main preoccupation of students in this area, we do not believe that studies in fine art can be adequately defined in terms of chief studies related to media. We believe that studies in fine art derive from an attitude which may be expressed in many ways. Their precise nature will depend upon the circumstances of individual colleges.

Graphic Design

To a very great extent this area which has no chief studies already has the freedom to develop the variety of emphasis and the flexibility of approach which we seek to encourage. It should be noted that many developments in this area have gone hand in hand with a rapidly increasing interest in communication media.

Three Dimensional Design

This area has presented us with some difficulty. If there were to be no defined chief studies it would be difficult for students to know what types of course were available in a particular college. It would not at this time be a reasonable use of resources for all colleges now approved in Three Dimensional Design to attempt to develop the full range of studies within the area. Many of the subjects require elaborate and expensive equipment and facilities which it would be uneconomic to reproduce in a large number of colleges. We think it sensible for the concept of chief studies to be retained in this area for the present at any rate and for the NCDAD approvals to continue to be related to individual courses. We would hope that students, subject to their tutors' guidance, would have the opportunity of doing a certain amount of work where practicable in different subject areas. It seems likely that design courses in this area which have a professional or industrial orientation will largely give way to remodelled courses submitted for approval within Group B.

¹ The chief studies currently offered within the four areas of study are as follows:

Fine Art

Painting
Sculpture

Graphic Design

No separately approved chief studies

Three Dimensional Design

Silversmithing
Silversmithing and Jewellery
Silver-Metal
Jewellery
Industrial Design (Engineering)
Furniture

Ceramics
Interior Design
Theatre
Glass
Wood—Metal—Ceramics

Textiles/Fashion

Woven and Printed Textiles
Woven Textiles

Fashion
Embroidery

Textiles/Fashion

We expect that the study of Textiles and Fashion will largely continue on present lines. But we see scope for courses developing a broad approach to woven and printed textiles and knitwear, together with some aspects of fashion, and perhaps including surface pattern design and embracing a wide range of materials. Conversely, courses based on fashion may be closely related to the study of fabric structure and pattern.

27. Although we have suggested retaining the concept of areas of study within the Group A framework, it will be seen (paragraph 24) that our intention is that they should not be regarded as mutually exclusive. There will be cases in which students need to have recourse to facilities in other areas and, in certain cases, in other colleges and it will be up to each college to decide how best to use the resources available to it in order to meet the needs of individual students. We are confident that in devising subject combinations colleges will be sensitive to the needs and inclinations of students as these emerge in the light of tutorial advice. We are anxious to see the students as individuals given all reasonable scope for the development of their varying talents and interests within the framework of a course structure which has added flexibility resulting from these recommendations. This should constitute a serious and purposeful programme of advanced study in a defined range of work.

Group B Courses

28. In addition to the range of studies within the framework of Group A courses outlined above there is a body of work concerned especially with design calling for a somewhat different approach. We have in mind courses with a substantial specialised technological content which can best be studied in close association with the relevant industry or profession by including within the course a period of industrial or professional experience. This arrangement is generally referred to in other fields of further education as a sandwich course and we propose to adopt the term here.

29. The length of time spent in industry will vary with the subject studied and the needs of particular industries but we would envisage that the period should not total less than 3 months or more than 12 months. It will be essential that in all cases the sandwich element should be conceived as an integral part of the course. A programme of work during the sandwich period would need to be devised between industry or the relevant profession and the college. A student's industrial or professional experience should be supervised by the college to ensure that the two parts of the course are fully complementary.

30. The criteria for inclusion of a course within Group B should be the essential scientific, technological or professional content of the course coupled with the need for a period of sandwich training as described in the previous paragraph. The sharper definition of these studies and their close relationship with specific areas of industrial and professional practice suggests that it might be best to identify these courses by reference to their industrial or professional objectives rather than to group them within areas of study or under the generic title of design.

31. We envisage that the specific demands of the content of these Group B courses together with the period of sandwich training would be such that the necessary studies could not be completed within a period of three years. We recommend that such courses should be of four years duration including the sandwich element. In some circumstances part of a course might be undertaken at an educational institution other than the college of art and design.

Certification and Transfer

32. For courses within Group A it would probably be sufficient for the Diploma issued to relate to the area in which the student has studied. But we do not wish in any way to limit the freedom of the NCDAD to decide the precise form of certification to be applied to these courses. Similarly we feel it should rest with the NCDAD to determine the form of the Diploma to be issued to students on completion of courses in Group B and whether this should have the same or a different title from that appropriate to courses in Group A.

33. It should be possible for students to transfer from a course in one group to a course in the other. We would expect such transfers to be exceptional but there will be cases in which it becomes apparent during the early stages of a course that a student would be better suited to a course of a different nature.

History of Art and Complementary Studies¹

34. The First Report of the NACAE recommended that Diploma courses should include some serious study of the history of art, that the subject should be studied throughout the course and should be examined for the Diploma. It also recommended that all Diploma courses should include complementary studies and that about 15 per cent of the total course should be devoted to the history of art and complementary studies.

35. We believe the importance given to the history of art and complementary studies in the First Report has had valuable results. The presence of art historians as well as teachers of other subjects outside the field of art and design has had a valuable and stimulating effect as has the establishment of good libraries and slide collections.

36. It seemed from the evidence submitted to us that there was widespread support for the concept of history of art and complementary studies within the Dip AD structure although some dissatisfaction existed about the assessment of these studies. In the light of the experience gained over the past six years and having regard to the submissions made to us we feel that there should be some modification of the statements made in the First Report.

37. The term 'complementary studies' has itself evidently caused some misunderstanding especially with regard to its relation to studio work and to the history of art. In the First Report complementary studies are defined

¹ Sir Nikolaus Pevsner dissents from the views expressed in paragraphs 34-41. See Note of Dissent immediately following the main body of this report.

as 'any non-studio subjects, in addition to the history of art, which may strengthen or give breadth to the students' training'. The Report went on to say 'the only criterion that schools should apply is that these studies should be genuinely complementary and helpful to the main object—the study of art'.

38. We see a need to develop the previous position. The conception of complementary studies and historical studies in terms of subjects has sometimes led to these studies becoming too easily separated from the students' main studies and to an unnecessary division between history of art and those other subjects collected under the term 'complementary studies'. We believe that these weaknesses can be overcome if the purpose of non-studio studies is thought of in terms of the educational objectives rather than the specific subjects to be taught. We see a prime objective of complementary studies as being to enable the student to understand relationships between his own activities and the culture within which he lives as it has evolved. Such studies should therefore offer him different ways of looking at art and design, and begin to build up a background against which he can view the experience of the studio. They should give him experience of alternative ways of collecting, ordering and evaluating information. Complementary studies should be an integral part of the student's art and design education, informing but not dictating to the creative aspects of his work.

39. It is important that these studies should be in the hands of staff dedicated to these aims and whose teaching, while constantly in touch with the values of the studio, is based on intellectual disciplines and processes which are distinct from those of the studio. This would imply the existence of an area of complementary studies and we would expect such an area to bring together the work of both 'history of art' and 'complementary studies' as they are now defined in colleges. Access to a good and growing library would be essential. In such an area we would expect to see historical, scientific and philosophical methods being applied to the study of art and design and to their relationship to society. We are in no doubt that every student's course must include some serious and relevant studies in the history of art and design. How these different ingredients to the course are balanced is best left to the judgement of individual colleges. There will be some colleges who will wish to include work in media not otherwise available within the course, such as music, drama, literature and film, and we would regard it as right that they should be free to do so.

40. We believe that no less than 15 per cent. of the students' total time on the Diploma course should be spent on complementary studies, including the history of art and design. We fully appreciate that the breadth of options offered must depend upon the judgement and resources of the college. But in every case some serious studies in the history of art and design must form a part of each student's course and teaching in these subjects should also be available at an appropriate level for those wishing to do more advanced work in them. The student's work in complementary studies including the history of art and design must be assessed. When and in what form such assessment should take place is a matter to be arranged between the NCDAD and the individual colleges. We hope that the description of the

objectives of complementary studies given in paragraph 38 will prove helpful in the development of appropriate ways of assessing student progress. These recommendations are intended to relate to both Group A and Group B Diploma courses but in calculating the time to be spent on complementary studies, in the case of Group B courses, the period of industrial or professional experience should not be regarded as part of the total time on the course.

41. We hope that this account, by putting an emphasis on the desired outcome of these studies rather than on their content, will give the term 'complementary studies' a more clearly defined meaning. It will be clear that we now see this term as including the study of the history of art and design.

The Role of Fine Art in Diploma Courses.

42. We cannot conclude this chapter without referring briefly to an aspect which has provoked controversy from time to time. The First Report envisaged that students in Diploma courses would all continue to have some kind of fine art training. This fine art teaching was to serve not only those who intended to become painters and sculptors but all other students whatever their eventual aim. In the meanwhile we believe that art and design education has evolved in such a way as to make the concept not universally appropriate. We now would not regard the study of fine art as necessarily central to all studies in the design field.

4. PREPARATION FOR DIPLOMA STUDIES

43. The theme of this chapter is the preparation of students for the two forms of Diploma course in art and design which are described in Chapter 3. Two major topics are discussed: foundation courses and entry requirements to Diploma courses.

44. The chapter begins with an appreciation of the current position on foundation courses and the difficulties which arise from it. We then discuss possible ways for improvement, giving our arguments for recommending one of them above the others. We subsequently consider arrangements for the control and validation of foundation courses and entrance requirements for Diploma courses. The chapter ends with a summary of recommendations.

45. The First Report of the NACAE stated that 'with very rare exceptions it will not be possible for a student to enter a diploma course without some substantial previous period of art education to enable him to tackle in a professional way the quality of work involved and give him and his teachers time to discover his special interests and aptitudes' and recommended 'that applicants for admission to a diploma course (Dip AD) must normally have completed satisfactorily a pre-diploma course and that this should last at least one academic year . . .' 'For some students a pre-diploma course of longer than one year will be appropriate.' We would reaffirm our belief that at present the majority of school leavers require a year's preparation before undertaking a three-year course leading to the Dip AD.

46. The Report went on to say 'that each art school should be free to construct its own pre-diploma courses without reference to any national body'. While we still believe that colleges should be encouraged to design their own foundation courses, we now recommend that these courses should be centrally administered and that they should require recognition from the NCDAD. This recommendation is dealt with more fully in paragraphs 62-67.

47. The First Report continued: 'The general aim of all these courses should be to train students in observation, analysis, creative work and technical control through the study of line, form, colour and space relationships in two and three dimensions. A sound training in drawing is implicit in these studies'. We would prefer not to commit the NCDAD to specific criteria or terms of reference in respect of the academic pattern of foundation courses. We would expect that appropriate emphasis would be placed on educational aims, a course programme, staffing and accommodation. It will be for that Council to issue such guidance as it thinks necessary on the form of foundation studies it sees as an appropriate preparation for a Diploma course.

48. The Report said: 'All courses should include some study of the history of art and some complementary studies. These aims are expressed in very general terms and there are many ways in which they can be achieved. We

think that art schools should be free to work out their own ideas'. We think these statements remain valid but that such studies will need to be considered bearing in mind our comments on their place within Diploma courses (paragraphs 34-41).

49. The position was reviewed by the NACAE in 1965 following concern expressed by the NCDAD and others at the 'lack of precise definition as to what a pre-diploma course should contain' and 'a lack of understanding on the part of many students and some colleges of the aims and functions of the courses'. An addendum to the First Report, published in 1965, re-stated the principles and concept of the pre-diploma courses but added 'that opportunity should be taken during the course to make students aware of the full range of studies available in diploma courses in all four areas of study' and advocated 'better liaison between the heads and staffs of art schools offering pre-diploma courses and those of Diploma colleges'. Recognising that the courses should prepare students for other outlets besides Diploma study the Addendum recommended the re-naming of the courses as foundation courses and drew attention to their diagnostic function. It also recommended that students seeking admission to a one-year foundation course with the aim of gaining entry to a Dip AD course should normally have completed the necessary general educational requirements before being accepted for preliminary art study, since the latter would suffer if combined with work for GCE examinations.

50. We believe that four years in an art college course after a good general education of sixth form standard is and will remain for most students necessary in order to maintain the high standard which is looked for in the Dip AD.

51. Two changes in the character of admissions to Diploma courses have occurred between the years 1963 and 1969 which are pertinent to policy decisions about foundation courses.

- (i) The present normal minimum academic requirement for entry to Dip AD courses is five GCE passes at 'O' level (or the equivalent). Appendix II, Table 4, gives the proportion of entrants holding qualifications in excess of this minimum requirement. The proportion of students with two or more GCE 'A' level passes which was 30 per cent in 1963 but only 26 per cent in 1964 has increased to 44 per cent in 1969-70. In 1969, 81 per cent of the entrants held one 'A' level pass, usually in an art or craft subject.
- (ii) When the First Report of the NACAE was drafted it was expected that most students would be 18 when they began their Diploma course. However by 1969 82 per cent of Dip AD entrants were 19 or over, most, presumably, having entered foundation courses at the age of 18 or over.

52. The establishment of foundation courses meant for very many colleges of art the introduction of a new concept of art study. There has been a wide variety of approach on the part of schools and many courses are performing a valuable function within the limits of the existing system. It is nevertheless apparent that the foundation course in its present form has a number of shortcomings.

53. The views submitted to the Committee reflected four major difficulties which have arisen out of the implementation of the previous recommendations of the NACAE.

- (i) Concern was expressed over the disparity between the number of students applying for Diploma places from foundation courses and the number of Diploma places available. The relative growth in the number of applicants and of Diploma places is given in Appendix II, Table 6, and it will be seen that in 1969 there were 4,627 applicants for about 2,500 places. Of these applicants just over 4,000 were applying direct from foundation courses but it is probable that some of the balance of nearly 600 had completed a foundation course in an earlier year.
- (ii) It was reported that some foundation courses over-emphasised fine art work with the result that it became difficult to diagnose students' potential in other areas.
- (iii) For administrative reasons students have to apply for places on a Diploma course often before completing the first two terms of the foundation course. As a result students have to make up their minds about the type of Diploma course which they want to take before they have had sufficient time to explore the opportunities open to them. The result has been a lessening of the educational value and purpose of the foundation year which has been too early directed to entry to a specific area of Diploma studies.
- (iv) Some Dip AD centres reported difficulty in finding common ground between students from different foundation courses, so diverse were they in content and standards. Some submissions suggested a need for central guidance to promote greater consistency between foundation courses.

54. In reviewing the weaknesses of foundation courses in the light of the evidence and our own experience we considered whether these weaknesses were such as to invalidate the principles and concept of foundation courses as set out in the First Report. Some colleges are unable to provide the range of staffing, equipment and resources appropriate to an effective foundation course. In general a unit which is too small is unlikely to be able to offer students the breadth of experience consistent with the diagnostic function of a foundation course.

55. In seeking a means to overcome the difficulties we were guided by the principle that young people should not be obliged to commit themselves earlier than necessary in their education to a particular specialisation and that the widest possible range of educational and employment opportunities should be retained for as long as is consonant with the achievement of appropriate educational objectives.

56. We considered four approaches to the problem :

- (i) An integrated four-year course ;
- (ii) A one-year foundation course before the age of 18 ;
- (iii) A two-year period of preparatory education from age 16 to 18 ;
- (iv) A foundation course entered at 18 or over followed by a three-year Diploma course.

57. Although we were attracted to the idea of a four-year Diploma course in general we rejected it for the following reasons:

- (i) We were loth to put reliance on a single selection process. More difficulty is likely to be experienced in selecting students for Dip AD courses than might be expected in the selection of candidates for degree level courses in academic subjects. Particular difficulty is met when selecting candidates from schools where opportunities for art and design studies are limited. We prefer a scheme which provides two opportunities to assess a student's potential and to offer him guidance. A single selection process would involve either a too rigorous selection on inadequate evidence or a substantial rate of wastage at the end of the first year of the course. The latter would represent a further selective process which would create its own tensions. It would involve the discharge of students aged 19 or over, with only the partial completion of a course to their credit.
- (ii) One of the main functions of a foundation course is to help students choose those aspects of art and design upon which they would like to concentrate. It is important to provide an opportunity for students to make a choice often involving a change to another college of art. The general adoption of four-year courses would reduce the range of studies taken by many students in the first year and would pose difficulties in transferring students from one course to another; over half of the Dip AD centres currently offer courses in one or two areas only¹.
- (iii) It is desirable that it should remain possible to make full use of the provision now offered by certain colleges among those able to run good and viable foundation courses but not at present approved to offer Dip AD courses. There are a number of colleges like this. The institution of four-year courses would rob them of an opportunity to continue with a worthwhile contribution and would lead to a waste of the facilities which they have built up.
- (iv) We saw too that the introduction of a continuous four-year course would be likely to necessitate an immediate growth of resources in Dip AD colleges on a scale which would not be practicable in order to allow these courses to cope with a larger initial intake occasioned by the inevitable closure of foundation courses in all colleges not offering Dip AD.

58. We next considered the idea of a one-year foundation course for students under the age of 18 but we abandoned this because we wished to encourage students to continue their general education up to the age of 18. There is an immediate difficulty in reconciling a one-year foundation course before the age of 18 with the common shape of general education which involves, for most students aiming at higher education, two years of sixth form study between success at 'O' level and the 18+ point. We believe it to be this difficulty which has in part contributed to the tendency for students to defer entry to a foundation course until they had reached the age of 18.

¹ There are 7 colleges offering only one area of study for Dip AD; 16 colleges offer courses in only two areas of study.

59. We considered a pattern in which the two years between 16 and 18 were used for preparation for Diploma studies. Since there could not be final selection for Dip AD at the age of 16, the two-year period would have to offer a sufficient diversity of work to preserve other options for students at the 18+ stage. A practicable pattern could be evolved giving a variety of routes: study in a sixth form for some candidates, study of a similar sort for others in a college of further education and, for a third group which might be large and at least at first preponderant, two years of study based in art colleges on a kind of re-styled and broadened foundation course. Although we saw the attraction of a pattern on these lines, we rejected it as incompatible with our belief that four years in an art college after the age of 18 is necessary for most Diploma students. Neither would it accord with our view that generally speaking students seeking to enter Diploma courses should do so after having followed a balanced sixth form course without undue specialisation. Moreover we were of the opinion that the experience to be obtained during a foundation course could not normally be gained outside an art college. We were also conscious of the position now reached, as mentioned earlier, in which the majority of students entering Dip AD courses are 19 or over, having achieved at least one 'A' level (in many cases two) and in practice complete four years of art college work after the age of 18 and before gaining the Diploma.

60. We therefore believe that for the majority of students a three-year Diploma course will unusually need to be preceded by a one-year foundation course. The normal minimum entry age to the foundation course should be 18. We think that it is appropriate for the minimum age of entry to the Diploma course itself to remain at 18 also. In its First Report the NACAE expressed the hope that some students could join Diploma courses straight from school. The Addendum to the First Report encouraged the greater use of this route, but the numbers have remained small¹. On reflection we have concluded that undue specialisation in the sixth form is generally undesirable. However, a small number of suitable candidates have come directly from the sixth form and we hope will continue to do so. We would not wish to close this route. We think it is right for the NCDAD to have discretion to allow exemption from the need to take a foundation course.

61. We think this scheme has the following advantages:

- (i) It provides the four years of art college education we think necessary, but allows in effect for exemption from the first year in cases where individual students by reason of their maturity and talent are judged able to enter a Dip AD course without first following a foundation course.
- (ii) It enables foundation course applicants to complete a two-year sixth form course or the equivalent before going to an art college. We consider a good general sixth form education and their added maturity will benefit students during their art college courses.
- (iii) It allows a student to work in the milieu of an art college for one year and then to receive educational and vocational guidance on

¹ In 1969 46 students made application for entry to Dip AD courses direct from the sixth forms of secondary schools and 22 of them gained admission.

the basis of his performance and developing interests. The student will have completed an identifiable one-year course for which a certificate of successful completion might be issued.

- (iv) Selection for advanced art college courses would be taken in two steps: the first on the basis of a student's aptitude and interest in the general area of art and design, the second on more specific abilities and interests. We expect this to contribute to an efficient placement of students in appropriate courses and to the more effective use of educational resources.
- (v) Some colleges which are unable to offer Diploma courses can nevertheless continue to make good use of their present facilities to provide foundation courses, thus realising educational value from past investment.
- (vi) The adoption of 18 as the minimum entry age to foundation courses will not add appreciably to the total cost of education as the majority of entrants are already that age. We believe that our proposals as a whole will help to produce a more efficient art education system and thus lead to a more economic use of resources and a higher degree of satisfaction to students.

62. The scheme, as described so far, would still be subject to the difficulties listed in paragraph 53 above. The large disparity between the number of applicants for Diploma courses and the number of places available can only be resolved through some form of central control so that the number of people being prepared for Diploma courses and the number of Diploma places available relate more closely to each other and relate also to the desirable overall level of provision. We are not in a position to say how many places should be provided in the coming years but it is an important matter to which we shall return later in our report. It is also essential for there to be some control over the standards of these courses—conceived as they are as part of a four year art college experience. For these reasons we felt it would be appropriate for the NCDAD to be asked to undertake the necessary arrangements for the academic approval and validation of foundation courses and we recommend that this should be done.

63. We foresee that a reduction in the proportion of applicants from foundation courses who are unable to secure a place on a Diploma course will reduce the pressure on the selection process at that stage and allow colleges more time for the guidance of applicants to suitable courses. As for the criticism in paragraph 53(iii) that students now have to apply for places on a Diploma course often before completing the first two terms of the foundation course we would welcome it if, under the new arrangements, it proved feasible to defer by some weeks the present clearing house procedure for entry to Diploma courses. But this would be a matter to be examined by the NCDAD.

64. We would hope that the NCDAD, in consultation with the Department, would ensure a reasonable geographical distribution of foundation courses throughout the country. We would not wish to commit the Council to any specific criteria or terms of reference in administering the scheme, but we would expect emphasis to be placed upon the effectiveness of the educational

procedures adopted, staffing and accommodation. Foundation courses should perform a number of functions. They should provide a range of studies seeking to give all students, whatever the nature of their previous education, an equal opportunity to develop their talents and discover their interests in the fields of art and design.

65. We feel that it is a matter of considerable importance that every effort should be made to give the best possible advice and guidance to all students in seeking admission to a suitable Diploma course. While we would not want to see complete uniformity between foundation courses, we believe that an equitable system of selection for Diploma courses depends upon students applying from different colleges having reached comparable standards of achievement. This implies that colleges will be able to offer a quality of staffing and a range of facilities satisfying minimum criteria and that the recruitment and selection procedure will be appropriate for each particular foundation course in the light of its distinctive characteristics. The elimination of the weaknesses revealed in foundation courses by several years experience will involve measures of some stringency, but should encourage a continuation of the advances in education to which the more successful foundation courses have contributed so significantly.

66. Although the foundation course will be aimed primarily at preparation for Diploma studies it is obvious that not all students completing such a course will embark upon a Diploma course. We would hope that in administering the new scheme the NCDAD would give some consideration to the possibility of recognising the value foundation studies could have of themselves to students, whether in proceeding to other courses of further education or seeking employment, perhaps by arranging for the issue of a certificate, as we have suggested in paragraph 61(iii) above.

67. We would expect that centralised control of foundation courses would result in a certain amount of rationalisation which would imply a change of function for some art colleges. We believe that their facilities and resources can be put to good use in other ways. We discuss this matter in Chapters 9 and 10.

68. We have recommended in Chapter 3 a pattern of Diploma studies containing two kinds of course. We recommend that the minimum age of entry to the Group B courses should be 18 as is the case with Group A courses. It might emerge during a student's foundation course that his experience, abilities, and interests would better suit him for a Group B rather than a Group A Diploma course. We would expect, however, that admission to a Group B course will frequently be from the sixth form or equivalent of general education. To be able to derive maximum benefit from these courses students will often need to have continued at sixth form level studies in subjects such as mathematics and physics. Indeed, colleges may wish in a number of cases to require evidence of study to an acceptable level in terms of GCE of specific subjects related to the technological content of a Group B course. Given the relationship between such studies and these industry-biased design courses we think it will be appropriate for colleges to be free to recruit applicants for a

Group B course direct from sixth forms or from an equivalent level of study in further education without the preliminary art education which the foundation course entails.

69. The previous paragraph gives an example of cases in which individual colleges with the consent of the NCDAD may require students seeking entry to some Diploma courses to produce evidence of having studied certain subjects to a specially prescribed level. Subject to this we think it desirable that the minimum general educational requirements for admission to Diploma courses of both types should be retained at the current level which is basically five subjects at 'O' level in the GCE or the equivalent¹. Students should normally have gained those qualifications before entry to the foundation course.

70. There has been some public debate over the appropriateness of GCE as an entrance qualification to an art or design course. Two arguments have been presented for dropping GCE altogether from our requirements. The first is that at best there is no demonstrable relationship between GCE performance and creative ability in art. We take the view that whatever the relationship between GCE results and artistic ability per se the majority of people with an educational background which would enable them successfully to complete a present-day high level art or design course, are likely to have at least five 'O' level passes by the age of 18. The second more fundamental argument contends that the proper role for art education is solely to stimulate the personal development of the student and not to ensure a particular level of attainment of those passing through the system; and that the adoption of GCE arbitrarily confines the opportunities for an art education to a minority of school leavers. We see the Dip AD however as a qualification implying a level of attainment corresponding to a first degree and it follows that only people likely to complete the course satisfactorily should be admitted. This implies that the majority of such students will have obtained five 'O' levels.

71. Although we think it right normally to retain a minimum of five 'O' levels, we nevertheless would wish to see continued the arrangements referred to in paragraph 8 of the First Report whereby exemption from the minimum educational qualifications may be allowed in those cases of students of marked creative promise who are clearly capable of taking a Diploma course but who have, for some ineradicable cause, been unable to meet these minimum educational qualifications. We look to colleges to keep this exceptional clause in mind. Colleges should not rule out potential applicants whose work in art

¹ The normal minimum general education requirement for a course leading to the Dip AD is a GCE in:

- (a) five subjects at 'O' level; or
- (b) three subjects at 'O' level and one other subject at 'A' level; or
- (c) two subjects at 'O' level and two other subjects at 'A' level; or
- (d) three subjects at 'A' level provided there is evidence that other subjects have been studied.

At least three of the five 'O' level passes, or the equivalent in terms of 'O' and 'A' level passes, must be in academic subjects and at least one must be in a subject providing evidence of a student's ability to use English.

Grade I passes in the Certificate of Secondary Education (CSE) are accepted for purposes of entry to a Dip AD course.

and design is judged to be of a quality to suit them to a Diploma course simply on the ground that they have not obtained five 'O' level passes, but should be ready to put suitable cases for exemption to the NCDAD.

72. In making these recommendations we fully realise that they will need modification if there are changes in the school examination structure such as might follow from the recent joint statement on proposals for the curriculum and examination in the sixth form by the Standing Conference on University Entrance and the Schools Council.

73. In summary we have recommended the following arrangements.

- (i) Both Group A and Group B Diploma courses should have a minimum entry age of 18.
- (ii) The normal minimum academic requirements for entry to these courses should remain at five GCE passes at 'O' level (or an approved equivalent) but specific requirements for other qualifications, for instance passes at either 'O' or 'A' level in particular subjects, may be adopted for individual courses.
- (iii) Entrants to Group A (three-year) courses should generally have completed a foundation course of one year.
- (iv) Foundation courses should themselves have a minimum entry age of 18 and should be subject to control at a national level. The NCDAD should be invited to take on responsibility for the academic approval and validation of these courses.
- (v) Students may enter a three-year (Group A) Diploma course directly from sixth form study provided that the admitting college and the NCDAD are satisfied in each case of the student's competence to undertake the work on an equal footing with students from foundation courses.
- (vi) Some students from foundation courses will wish to enter a Group B (four-year) course but we would expect admission to Diploma courses of this type often to be direct from a sixth form or equivalent.

74. It is essential if the system which we recommend is to work that local education authorities should recognise foundation courses for the purposes of major awards.

5. POST-DIPLOMA STUDIES

75. The Third Report of the NACAE recommended the establishment of a system of post-Diploma studies leading to a form of national recognition, to be provided at colleges selected from among those which had been authorised to offer courses leading to the Dip AD. It envisaged a concentration of students at the colleges authorised in this way to conduct post-Diploma studies and recognised that therefore the number of such colleges would not be large. It assumed that some 20 per cent overall of students gaining the Dip AD each year would be willing and suitable to proceed to post-Diploma studies. It recognised that the Royal Academy Schools, the Royal College of Art and the Slade School would meet the needs of about one half of these students and went on to recommend the establishment of a number of post-Diploma centres at Dip AD colleges to meet the balance of the provision required.

76. The Third Report expressed the view that a student at the end of a three-year Diploma course in the Three Dimensional Design area with either Interior Design or Industrial Design (Engineering) as a chief study would need a further period of post-Diploma work lasting two years before he could be regarded as professionally competent. In other cases it was envisaged that the length of post-Diploma studies would normally be one year.

77. The first courses in the new system leading to a higher qualification in Interior Design and Industrial Design (Engineering) under arrangements approved by the NCDAD came into operation in September 1966. A wider range of courses to cover all four areas of study and leading to a Higher Diploma in Art or a Higher Diploma in Design came into being in 1967. In all there are four centres, one being jointly operated by two London colleges¹.

78. In paragraph 4 of Administrative Memorandum No 11/67 issued in April 1967 the Secretary of State indicated that he would not be prepared to approve under his regulations proposals for other post-Diploma courses similar to those available or being developed at the selected post-Diploma centres under the NCDAD arrangements. Because, however, there might be a few post-Diploma courses, probably of a rather specialist nature, which were not available or could not reasonably be developed at the approved centres or for which a special case could be established, he would be prepared to consider proposals for such courses on their individual merits.

¹ The four centres are as follows:

Birmingham College of Art and Design

City of Leicester Polytechnic

The London Joint Centre:

(a) Central School of Art and Design

(b) Chelsea College of Art

Manchester Polytechnic

We note that two colleges have been approved to offer courses under this arrangement¹.

79. Of the substantial volume of evidence submitted to us relatively little was concerned with the structure of art and design courses at post-Diploma level. This was not surprising since much of this work is still at an early stage of development. Nevertheless we thought we should give some attention to the scheme as it has developed so far.

80. The extent of the provision made under NCDAD arrangements together with figures of the number of students who have entered upon such studies are given in the following table. It will be noted that in some subjects not all approved places have been taken up. We believe that this is due in part to the fact that the scheme is still in its early years. Another factor in the past may have been uncertainty on the part of students about whether or not they would receive a grant from their local education authority. Much of this uncertainty will have been removed by the introduction under central arrangements administered by the Department of Education and Science of post-graduate bursaries for students taking post-Diploma studies in art and design. Under this scheme, which operated for the first time in the 1969-70 session, a quota of bursaries is allocated to individual institutions. These arrangements should assist both colleges and students in that the colleges with approved centres are aware when making their selection of applicants that support will be available for students up to the total of the centre's allocation of bursaries for the year.

POST-DIPLOMA STUDIES UNDER NCDAD

Subject	No. of places approved by NCDAD (ceiling figure)	No. of applicants		No. of students accepted	
		1968-69	1969-70	1968-69	1969-70
Painting	24	205	226	24	24
Sculpture	13	99	112	13	13
Print making	8	30	51	10 (d)	10 (d)
Graphic Design	40	71	86	29	25
Industrial Design (Eng.)	37	32	39	16	19
Interior Design	15	15	24	4	11
Textiles	18	35	63	18	14
Fashion	10	13	3	7	3
Totals	165 (a)	500 (b)	604 (b)	121	119 (c)

(a) The number of State Bursaries allocated for these courses in 1969-70 was 121.

(b) Many students making application for entry to post-Diploma courses under the NCDAD also submit applications to the other institutions offering post-Diploma facilities.

(c) The number of students taking up State Bursaries for these courses was 109. These were in addition to 191 Bursaries taken up at the three institutions mentioned in paragraph 75.

(d) Allocation temporarily increased by NCDAD.

¹ High Wycombe College of Technology and Art:
Post-Diploma Course in Furniture Production and Technology for Designers
North Staffordshire Polytechnic:
Technology and Industrial Production for Designers in Ceramics

81. We feel that the new system of studies at post-Diploma level related to the pattern of three-year Dip AD courses is of too recent origin to enable us to make a judgement about its success. We understand that the NCDAD is to review its approval of post-Diploma courses and that this will afford an opportunity for a reappraisal of the system of studies as they have developed. Meanwhile, subject to what follows below, we would at the moment not wish to suggest any modification of the post-Diploma structure which has developed.

82. We considered the position of students gaining a Diploma by means of a four-year sandwich course (Group B) recommended in Chapter 3. These courses will be orientated from the outset to industry or the professions; they will be conceived with certain broad fields of employment in mind. We expect that the majority of students completing such courses will be ready to proceed directly to employment. Some of the students will however be of such calibre that the way should be open for them to pursue their studies to a higher level. Where these studies lead to the Higher Diploma in Design of the NCDAD we would normally not expect them to last for more than one year.

83. Paragraph 76 above refers to the view of the Third Report that a student at the end of a three-year Dip AD course in Industrial Design (Engineering) or Interior Design would need a further period of post-Diploma work lasting two years before he could be regarded as professionally competent. We would expect students following these chief studies within Group B Diploma courses to be more easily able to enter industry or professional design offices at the conclusion of their four-year course and there be able to develop their professional abilities. In view of this the NCDAD may wish to review its approvals of two-year post-Diploma courses having regard to the extent to which in these chief studies Group B courses replace Group A. Although for students who complete a Group B course in these areas a post-Diploma course will no longer appear as a normal extension of study, a few students of particular merit may nevertheless benefit if offered the opportunity of post-Diploma study which might last for one year. In relation to Group A courses in Industrial Design (Engineering) and Interior Design the need for a two-year post-Diploma extension remains. We would expect it to come about that most courses in these areas will be Group B courses.

84. We hesitate to suggest what proportion of students emerging from Group B courses should go forward to post-Diploma studies. In the nature of things we envisage that for some years at least numbers are likely to be small. In considering the provision to be made for post-Diploma studies for students completing Group B courses the NCDAD will no doubt continue to have regard to the provision made for similar studies in the other post-Diploma institutions to which we referred in paragraph 75.

6. DESIGN TECHNICIAN COURSES (VOCATIONAL COURSES)

85. The term 'vocational course' may be said to have become an idiom of the art school world. Its original meaning, that is to say of a course preparatory for a known occupation, has tended to become obscured by a connotation implying a distinction of level compared with other kinds of courses, notably Dip AD courses. The term is now in effect a classification to contain a whole range of courses, including many leading to college or local diplomas, which do not fit into any more specific category.

86. The First Report (1960) of the National Advisory Council on Art Education envisaged '. . . that the development in art schools of new full and part-time courses of a more strictly vocational character than the new diploma courses is likely to prove necessary when the latter are introduced.' There were vocational courses in existence before publication of the Council's Second Report (1962) but it is convenient to look back at that document as a concise statement of what then seemed a reasonable pattern of provision (taking the art college system as a whole) to accompany the development of the Dip AD.

87. The Second Report recommended a pattern of vocational courses based largely on recruitment at the age of 16 or 17. It saw the provision of courses as primarily a matter for local initiative and organisation by colleges in consultation with industry and commerce. That Report was produced before the effects of the Dip AD system upon the structure of art education could be gauged. Nevertheless, much of what was said in the Second Report still holds good today and some of the difficulties now being experienced might perhaps have been avoided if full regard had been paid to its recommendations.

88. Table 7 in Appendix II shows that in 1968 there were some 8,700 students following courses described as vocational in colleges of art. There were 328 of these courses and they encompassed a broad spectrum of subjects. The majority had in their first year fewer than twenty-four students; more than half had fewer than fifteen. The pattern suggests a wide distribution of comparatively small courses recruiting mainly at 16 or 17 and having an average total number of students of about twenty-seven. Most of these courses are of three years duration; some last two years and there are a few one-year courses. Some undoubtedly had a satisfactory enrolment but there is reason to suppose that others had so small a recruitment as seriously to call in question their educational and economic viability.

89. Some vocational courses recruit students at 18 or over as a regular policy and quite often also require educational qualifications similar to those for the Dip AD courses. We shall not be concerned in this chapter

with these 'higher vocational courses', as they have been termed, which we discuss in Chapter 7 and in the context of future arrangements for the Diploma.

90. In many cases colleges, groups of colleges or regional bodies, as was recommended in the Second Report, award their own local or regional certificates. While the best of these schemes seem to have been successful, there is undoubtedly a considerable variation in standards. We shall refer later in this chapter to ways in which a system of national validation might be achieved.

91. Where courses have been properly planned and attuned to known employment prospects little difficulty seems to have been experienced in placing students suitably. But while we wish to give full credit to those colleges which are conducting successful vocational courses with proven employment records, we cannot escape the conclusion that in some cases there has been a lack of effective consultation and an insufficient regard to the needs of society and to the prospects for employment. In such cases the courses have, in short, failed to be vocational in the proper sense. It may be, too, that students in some courses form a mistaken impression as to the level as well as the nature of the employment for which they are being prepared and in which they could hope to find a start.

92. We have not found it easy to determine comparability between provision and employment opportunities in the art and design field and those in other areas of further education. But we were in agreement that the function of vocational courses recruiting school-leavers of 16 or 17 was and should be to equip the students, within a sound educational framework, with the skills, techniques and technical information for which there is a specific need to complement those of the professional designer or technologist. A word to describe this type of occupation generally is 'technician'. It happened that a committee of the National Advisory Council on Education for Industry and Commerce had been reviewing technician courses and examinations and completed its report while we were at work; we found this, the Haslegrave Report¹, of interest for the information it assembled and for its recommendations (which at the time of writing are still under consideration by the Secretary of State).

93. In the field of art and design education it is more difficult to define the role of the technician than in some other areas of further education. But it is interesting to note a definition of the technician given by the Haslegrave Committee:

'One who has acquired detailed knowledge and skills in one specialist field, or knowledge and skill to a lesser degree in more than one specialist field; is required to exercise judgement, in the sense of both diagnosis and appraisal, and initiative in his work; is frequently called upon to supervise the work of others; and has an appreciation of the environment beyond the immediate limits of his duties.'

¹ Report of the Committee on Technician Courses and Examinations: HMSO December 1969.

This definition of the technician in our view is valid within the context of art and design. We would expect that a thorough appraisal of the needs of industry would establish the role and status of the design technician as being of real importance. We see him as fulfilling an essential function complementary to that of the designer with whom he will frequently collaborate. Some students who complete the courses described in this chapter may later become designers themselves but we are here concerned to recognise the design technician in his own right as having a necessary and worthwhile job to do.

94. We recognise that the differences between technician courses in art and those in the technical field are considerable and stem from the way the various courses have evolved, the pattern of the industries to be served, the degree to which the occupations in them are defined and the numbers of students involved. For instance in engineering, courses for technicians have been based upon part-time, block release and sandwich periods, and the students have maintained close and continuing links with employers and trade unions. In art and design, on the other hand, the great majority of vocational course students attend full-time and are not in employment.¹ It may be that in time the pattern of courses for design technicians may increasingly develop on lines similar to the pattern for technicians in industry generally. However this may be, we think that for some time to come there will be a continuing need for substantial full-time courses provided that they are suitably associated with employment opportunities.

95. There is currently no central control over the number and variety of vocational, or, as we shall now term them, design technician courses developed in colleges of art, nor do they fall to be considered for approval under the Secretary of State's Further Education Regulations.² As we have already noted, the Second Report left the development of courses to local initiative. We consider it essential that these courses should be devised or should continue to run only where there has been consultation with industry and information obtained about the employment prospects of the students. There are dangers if a number of colleges approach a single firm and gain information about probable openings without having regard to the fact that students from more than one college will be in competition for the openings described as being available. We think it important that colleges should be able to produce evidence of known or reliably predictable employment outlets before running courses and that the number of students enrolled should bear a reasonable relationship to these. We also regard it as important for colleges to keep careful records of the employment obtained by students on completion of the courses.

96. In the light of employment prospects colleges should be prepared to initiate or modify courses, to increase or reduce the intakes to them or, where necessary, cut out courses altogether where there is insufficient employment

¹ There are, of course, in art colleges a large number of day release students. These are for the most part working at craft level and not at technician level. As stated in paragraph 20 we have not in this report attempted to deal with craft level courses.

² The Further Education Regulations 1969, S.I. 1969/403.

opportunity. The responsibility in all this does not, however, rest on one side only. We believe that in many instances employers themselves have not made the initial approach where they could have done so, nor have they assessed their present and future needs imaginatively enough.

97. At the moment, since the students taking full-time vocational courses in art and design are not in employment they do not fall within the scope of the Industrial Training Boards. We have nevertheless looked at the contributions that the ITBs, in conjunction with educationists, have made to the new system of training that is developing as a result of the Industrial Training Act. We have seen how they are increasingly basing their training recommendations on analysis of the job, and how this approach is reflected in the associated courses devised by the further education service. Techniques of job analysis have been developed, and many jobs reorganised to relate them more closely to the ability, knowledge and interest of the people who do them. This has resulted in an increasing recognition and understanding of the role of the technician. A similar approach to the description of course objectives would benefit design technician courses.

98. The fields of employment for which design technician courses might prepare students are many and various. Many industries will continue for some time to afford openings of a kind for which colleges have regularly conducted courses ; but changes are continually occurring and the pace of change will accelerate rapidly. New materials, techniques and applications are constantly being developed and courses must keep abreast of them. In technical illustration, typography, photography and communications media generally ; in draughtsmanship for industrial and interior design ; in exhibition and display work ; in pattern cutting for the fashion industry, to name only a few examples, there will be scope for the design technician, who will be required to exercise in varying degrees skill, judgment, initiative, responsibility and creativeness in performing his task. Some courses might meet the identified needs of specific industries while others might develop skills in particular techniques, processes and materials which could lead to a range of openings. In some cases the employment opportunities would be local ; in other cases they would need to be assessed on a regional or a national basis. This would probably involve co-ordination by some body able to see all courses in a wide context ; we return to this later.

99. We would expect students normally to be ready to enter full-time design technician courses at the age of 16, although a fair number of individual applicants would be older. Courses would normally be of two or three years' duration. We do not think it appropriate here to specify what should be the general educational requirements for entry. Certain GCE 'O' level or CSE achievements would probably be expected ; the number and subject of these would vary with the requirements of the course. The details of conditions for entry to specific courses would be a matter for consideration within the arrangements for the administration of such courses referred to later. Nevertheless we hope that, while there will be a variety of design technician courses, the minimum age and standard of entry and the duration of the courses will follow a broadly consistent pattern and be such as to give the design technician comparability with his counterpart in other areas.

100. The contents of particular courses will be for the colleges to determine having regard to the needs of the field of employment at which the course is aimed and the general requirements of whatever validating body may be concerned. The course might well include an introductory or diagnostic period to help the student to discover his interest and test his aptitude in the area of employment he has in mind. There will be a need for students to acquire certain basic skills as well as an understanding of principles, and to do so in such a way as to encourage versatility. Colleges should beware of continuing to run too narrowly specialised courses with the attendant risk that the techniques on which they concentrate may rapidly become obsolete. As in other fields, so in design, people may be required to change their skills perhaps more than once during their working lives and adaptability will be essential. We hope that opportunities for re-training may be offered as the need arises.

101. We have laid stress on the necessity to relate design technician courses to the requirements of industry and commerce but the development of the individual student is also of great importance. Colleges should consider their students' needs in a wider context than just the gaining of employment. It will be for the colleges to devise courses which will meet industrial requirements but which at the same time will fully extend the students and provide an educational stimulus of a more general kind. Too limited a concept of design technician courses will fail to give the students the necessary adaptability and will not attract those of the required calibre.

102. It is helpful here to draw a distinction between the process of acquiring skills and the broader educational aspects of the courses. We have expressed the view that these courses should contribute to the personal development of the students over a wider area than that encompassed by the strictly vocational needs of the course, whether educational or training. The educational component, if well conceived, is likely to provide a more permanent asset; we see this component of design technician courses providing a core of values and well understood principles which will support the students through many changes of techniques. We share the view of the Haslegrave Report that technician courses should include some general studies.

103. We turn now to consider the question of the administration of design technician courses. It will be important to establish the validity of design technician courses in their own right. It would be helpful if students were able to look for a nationally recognised certificate at the end of their studies. We believe that this would engender recognition of their status. Some machinery is necessary to ensure comparable standards of examination and certification. It is also necessary to relate the types of courses and student numbers to the needs of industry. This would be especially relevant where a few courses needed to be developed for a demand which could only be assessed on a national basis.

104. The Second Report advocated the development of area academic boards. Some Regional Advisory Councils and Regional Examining Bodies have developed such schemes. While a system might be worked out giving some control through the Regional Advisory Councils of the number and

location of courses this would suffer from the shortcomings that these Councils could not set or validate standards having national currency nor could they judge industrial demands where these need to be seen on a wider than regional basis.

105. Another possible method of control and validation which we considered was through a system of Joint Committees on a similar basis to those which operate elsewhere in further education for the administration of the OND/HND system. At first sight this seems likely to be impracticable within the art and design field where the pattern is so diverse and in particular numbers are relatively small. No tradition on these lines has so far developed in art and design.

106. We were interested to learn of the recommendation of the Haslegrave Committee that two national councils should be set up—a Technician Education Council and a Business Education Council—with responsibility for planning, co-ordinating and administering technician and comparable courses, examinations and educational qualifications of a national character in the field of technical and business education. We considered the possibility of a similar body in the art and design area. We came to the conclusion that the existence of a central body responsible for the co-ordination and validation of design technician courses would have great value. We would see it as being distinct from the Technician Education Council and the Business Education Council proposed in the Haslegrave Report. Although exercising somewhat similar functions in respect of design technician education it would arise from different needs since it would be operating in an area where consistent standards have still to be set and course needs defined.

107. The national body which we have in mind would need to be so constituted as to reflect the views of the appropriate industry and professional bodies as well as to take account of the views of the art education service. We see this body as having amongst its responsibilities the reviewing and planning of a national pattern of courses for design technicians. We hope that it would quickly establish a close relationship with the Industrial Training Boards and industry to examine the functions of design technicians and their appropriate training and education. We do not wish to prejudge the results of such a fundamental task. We feel that change is inevitable when the existing provision of technician courses in art and design is compared with the provision elsewhere in further education where industry and educationists work together to define needs and devise relevant courses.

108. The task calls in our view for a specially constituted body, appointed by the Secretary of State, reflecting the interests of art and design education and of industry, commerce and the professions. We have mentioned the need for contact with the Industrial Training Boards; these might also be represented on the body, which should however be compact in size. Its work would need to be co-ordinated with that of the NCDAD and appropriate administrative arrangements for relating the two bodies would need to be sought. If the Technician and Business Education Councils recommended in the Haslegrave Report are set up there will be undoubted value in contact with these also. Although we have said that we envisage a body

distinct from these, its task will clearly have common elements with theirs which might well lead it into a closer association with them. In the way described in this paragraph we would hope to see brought together a range of available and pertinent information and the co-ordination of policy decisions which affect the art and design education system in this area.

109. At present, vocational courses are offered in a wide variety of colleges. Some subjects with a suitable content of design and technology could be covered equally well in colleges of art or technical colleges. Where colleges are included in Polytechnics it is Government policy that at some stage the non-advanced work would be expected to move out to non-Polytechnic institutions. It might be realistic, generally, to consider design technician courses as mainly appropriate to colleges outside Polytechnics and in most cases to colleges not offering courses leading to the Dip AD. In some few specialist subjects, however, where only certain colleges could offer proper courses or possess the highly specialised equipment it could well be appropriate for both Diploma and design technician courses to be run in one establishment. Vocational courses, along with foundation courses, have represented for a number of art colleges their main function and a rationalisation policy which might emerge as a result of an overall assessment of the needs of industry may be expected to involve for some colleges a restructuring of their pattern of courses. An overall consideration of future developments in the art and design education system is presented in Chapter 10.

110. We hope that the body which will plan and administer the design technician courses will so shape them that they will provide at appropriate points opportunities for certain students to transfer to other courses more suited to their aptitudes and abilities. We have in mind, on the one hand, students who at an early stage recognise that they are not fitted for an art and design course and, on the other, those who reveal ability such that they could benefit from following a Diploma course. Arrangements should therefore exist for appropriate students to gain entry to a Diploma course (Group A or Group B) from technician courses. We recognise that there might be a need for bridging tuition to bring transferring students into line with their fellows on new courses. This will conform with our general wish to avoid the closing of doors and to preserve options for students for as long as possible in their studies.

7. OTHER COURSES FOR POST-18 STUDENTS

111. Reference is made earlier in this report and particularly in the previous chapter to the Second Report of the NACAE which was concerned with vocational courses in colleges of art. That Report saw scope for a great deal of experiment and recommended a wide variety of vocational training so long as there were reasonable prospects of employment for successful students. The evidence then available to the NACAE suggested that openings for students successful in vocational courses were most likely to be available at the ages of 18-20 and the Report thus envisaged vocational courses as generally admitting students at the age of 16 or 17 and that, in their own interests, students should be admitted to full-time courses over the age of 18 only if the college had good reason to believe that they could be suitably employed at the end of their course. The Second Report stressed that vocational courses should be different not only in standard but also in character from courses for the Dip AD.

112. In Chapter 6 we have discussed developments in vocational courses offered in colleges of art and noted that not all of these developments have followed the principles enunciated in the Second Report nor can the courses all be properly described as 'vocational' since this term as it is generally understood implies courses which lead to clearly defined employment.

113. In broad terms vocational courses as currently offered fall into two groups, and in Chapter 6 we were concerned with those admitting students normally at the age of 16 or 17. In this chapter we consider those recruiting at a minimum age of 18. A certain amount of concern has been expressed about courses in this group, and it was reflected in some of the submissions which came to us in evidence.

114. There are a very few courses in art colleges which lead to the award of a Higher National Diploma (HND)¹ (for which the normal age of entry is 18). These few courses, which are still in early stages of development, are individually approved and validated by Joint Committees and represent a development within a pattern of courses already well known and understood within the further education system generally. We have no wish here to suggest any changes in such developments though some are to be expected if the recommendations of the Haslegrave Committee are accepted. Nor would we wish at this time to comment on arrangements for courses of specialised vocational or professional study normally recruiting students aged 18 or over which are associated with the awards of professional bodies and approved by the Department of Education and Science.²

¹ The following are examples of HND courses which include a design element:

(a) HND Business Studies (Design) offering options in Surface Pattern Design, Graphic Design and Package Design.

(b) HND Business Studies (Design) offering options in Advertising Design, Fashion Design and Industrial Design.

² The courses leading to the examinations of the following professional bodies, the Institute of Incorporated Photographers, the Royal Institute of British Architects, and the Clothing Institute, are examples of such arrangements.

115. There are, however, a number of other vocational courses for which entry is restricted to students aged 18 or over. The content and general aims of some of these courses are such that they could equally well recruit students at an earlier age and the restriction of admission to older students may serve to delay unnecessarily their entry into employment. Other courses referred to as vocational have grown up with entry requirements similar to those for Dip AD. These courses may appear as similar to Dip AD courses while leading to no comparable national qualification. Developments such as these have taken place within both Dip AD centres and non-Diploma colleges. Some may perhaps have been motivated, at least in part, by a desire to have a body of work at a level which might have served as a growth point for a course to be submitted for recognition by the NCDAD had national policy allowed this. Few of these vocational courses have been approved under the Secretary of State's Regulations.¹

116. It has been represented to us in many of the submissions which we have received that the existence of these courses, which are often described as 'advanced' or 'higher vocational courses', is a cause of dissatisfaction. In some cases students following courses of this character have a sense of being at a disadvantage in comparison with Dip AD students who, for example, are likely to receive a mandatory grant from their local education authority.

117. We feel that scope exists for some courses offering more specialised study than has generally been available hitherto under the Dip AD system, and at a level justifying the recruitment of students at a minimum age of 18, normally with five 'O' level passes in GCE. We have in mind courses developed with the object of preparation for entry to particular areas of employment and including a significant technological content relevant to the industry or profession concerned. It is our view that selected studies at this level and with these entry requirements should be accommodated as part of the national system of Diploma courses. We have discussed in Chapter 3 possible modifications of the present Dip AD structure including the introduction of Group B courses. We believe that within the framework we have outlined there could be a place for the type of more specialised study just described. This would widen even further the range of opportunities open to students within the national system of advanced art and design studies recognised by the NCDAD.

118. Amongst the courses at present outside the Dip AD system there may well be some which, perhaps with modifications, could suitably be considered by the NCDAD for approval within the broadened Diploma structure. It will be clear from our earlier remarks that by no means all courses currently outside the Dip AD system which have entry requirements similar to Dip AD can be expected to come into this category. We believe, however, that the Dip AD system, broadened as we would like to see it, should be able to encompass by far the greater part of the range and level of work in art and design appropriate to a normal age of student entry of 18+.

119. There will remain a number of courses to which colleges at present recruit students at 18+ which can find no place in the new Diploma arrangements or are not validated by other approved bodies. It will be open to colleges to consider modifying these courses, if they wish to continue to offer

¹ The Further Education Regulations 1969, S.I. 1969/403.

them, within the framework of design technician courses outlined in Chapter 6. We recognise that these changes will pose problems for some colleges but, in our view, it is in the best interests of students that they should be able to follow courses which are within a nationally validated system.

120. We therefore recommend that no full-time art or design course for which the minimum age of entry is 18 years and which requires possession of five 'O' level passes in GCE (or an equivalent or higher standard) should be offered or developed unless it has been recognised for validation under arrangements acceptable to the Secretary of State. We believe that, aside from those mentioned in paragraph 114, the academic administration of the bulk of the courses should rest with the NCDAD and that they should have their place in the modified structure of Diploma studies referred to in paragraphs 28-31.

8. THE FUNCTION OF ART COLLEGES IN GENERAL EDUCATION

121. Our approach generally in this report has reflected a view that the number of places on vocational and professional courses should be related to likely employment opportunities, and that entry to high level courses be restricted to those likely to complete them satisfactorily. In this way we seek, in the one instance, to increase the chances of gaining employment for those qualifying and, in the other, to retain the standards of those courses which constitute the higher education section of the art and design system.

122. There are bound, however, to be young people who, for various reasons, will not have remained at school beyond the age of 16 and who are drawn to art and design studies but have yet to discover their potential or direction as regards a future career, whether in art or elsewhere. By no means all of these are likely to be suited to, or will wish to follow, vocational courses as we have defined them in Chapter 6 even taking into account the introductory diagnostic period which in paragraph 100 we suggest these courses should include.

123. We are of the opinion that there is a most important part which could be played by art colleges in contributing to the general education of young people in the 16+ age range. A proportion of these may be best served by a form of general education based on art or with a significant art content and allowing some educational experience in the atmosphere of an art college. We believe there are at present a number of students who find places on foundation courses and certain vocational courses who might be better suited by a period of art-based general education of the type referred to above. With the inevitable development of full-time education for the 16-18 age group, we would expect this type of education to make a valuable contribution.

124. All this implies the development of a range of provision more broadly conceived to meet different needs of subject, length of course and methods of working. We would, of course, draw a clear distinction between this and specialist art and design education. It would, in fact, be part of the local arrangements for general education. We would expect that the subjects included in these courses would not be confined to those normally taught in art colleges. In some instances the courses might be conducted by colleges of art; in others they might be planned and developed by colleges of art in conjunction with other near-by colleges of further education. There may be other instances in which joint courses can usefully be evolved by co-operation between colleges of art and sixth forms or sixth form colleges.

125. We have said that we would expect students normally to be ready to enter full-time design technician courses at the age of 16, even though there may be a number of individual applicants who are older, and that entry to a foundation course should not be below the age of 18 because of the

importance of a balanced sixth form course without undue specialisation. We would not wish to see these courses of general education designed as preparatory to further courses in art and design, including foundation and technician courses, although people whose general education had included art college work would obviously be no less eligible than others for entry to art or design courses for which they were suitably qualified. Indeed, we would judge the success of these courses by the diversity of the students' subsequent careers.

126. The courses we have outlined here are to be seen as essentially general in their educational character and content and designed to keep a number of options open. We would hope that in this way the art colleges can continue to make a contribution to the further education of those people who do not find a place in more traditional forms of education. Thus the spectrum of the population for whom some form of further education is available may be broadened rather than narrowed.

9. ART COLLEGES AND THE COMMUNITY

127. In its First Report the NACAE said that 'as regards non-vocational work, we should like to see every encouragement and support given to art schools in providing part-time and evening classes. We think it important that as many people as possible should be able to take courses from the wide variety which we hope will continue to be offered whether in fine art, the crafts or design subjects. Coupled with these courses might be lectures and discussion groups on such subjects as the history and appreciation of art, local architecture, town planning and other environmental studies.'

128. The Report expressed the belief that 'art schools should be regarded as focal points for all those in their neighbourhood who are interested in the visual arts and that they should try to increase public interest in these arts by such means as lectures, exhibitions, etc.'

129. Since the First Report the public demand for opportunities to practise and study the visual arts has been steadily mounting and is bound to grow with increased leisure. We recognise that in the meeting of this demand which forms only part of a very wide spectrum many varying interests are involved. We had before us the report of a working party on Arts Facilities in Educational and Other Establishments published by the Department of Education and Science under cover of Administrative Memorandum No. 9/69. We are aware also that the Secretary of State set up a committee in February 1969 (the Russell Committee) 'to assess the need for and to review the provision of non-vocational adult education in England and Wales; to consider the appropriateness of existing educational, administrative and financial policies and to make recommendations with a view to obtaining the most effective and economical deployment of available resources to enable adult education to make its proper contribution to the national system of education conceived of as a process continuing through life.'

130. We welcome these initiatives and affirm our conviction of the need to encourage public interest in the visual arts. We affirm too our belief in the key role that colleges of art can play in the community. As a result of the recommendations of the First Report of the NACAE many Diploma colleges have concentrated their teaching and studio resources on building up full-time professional courses. These developments involving the increased commitment of studio space have entailed a severe limitation or even cessation of leisure-time classes to the chagrin of many would-be students.

131. The main responsibility of the Diploma college is to its full-time students. Its main contribution to society at large arises from the impact of professional artists, designers and teachers of art who have studied at the college. Sometimes there will be an immediate impact when work is undertaken professionally by teachers or students for the local community. The

colleges should certainly seek to engage the interest of the local community in their work through staging and publicising exhibitions and displays, arranging lectures and discussion groups and, where practicable, by participating in local arts festivals. They should play an active part in matters affecting the environment including preservation of buildings and new developments. Nevertheless we believe that Diploma colleges should share with all colleges of art a responsibility for ensuring that part-time classes are available to those who, in their leisure time, wish to paint or to practise a craft or in other ways to study art and design. Some of these colleges may find it possible to continue to provide part-time classes either in the main college building or in annexes: others might actively encourage the provision of such classes elsewhere and offer to play a co-ordinating role. We see too a place in the Diploma colleges for vacation courses. Certainly no art college should so develop that an impression is given of an enclosed community undertaking esoteric activities irrelevant to the concerns of the outside world.

132. We consider next the relationship of non-Diploma colleges to the local community. Some of these colleges with a large body of foundation work or of vocational work with younger students, or with both, may also find themselves limited in the extra-mural contribution they can make. Much of what we have written about Diploma colleges applies to them. We believe that they too should actively seek opportunities to benefit the community using their knowledge and experience and drawing on such resources as they can command. With strong links developed with local industry and commerce in the conduct of vocational courses there exists a special field of potential influence to be exploited.

133. A considerable number of other colleges may be conducting only a small range of vocational and craft courses, usually on a part-time basis, alongside a modest body of non-vocational classes. Here may well lie the greatest opportunity for the development of community work. We hope that many colleges will accept the challenge and be able to secure the necessary resources to become, as indeed a few already have, strong centres of non-vocational and recreational activities in art and design. In our view these colleges, working in a field where despite some instances of notable achievement too little has been attempted, will find satisfaction in meeting an increasing and vital need. There could be provision for all age groups not only for practice in a range of traditional crafts but for experimentation with new media and techniques. Some of these colleges could form the nucleus of arts centres where work in painting, sculpture and the crafts could develop side by side with music, drama and the film. Where it is impracticable or inexpedient for an art college itself to develop as a centre for all the arts we hope that a close and fruitful association will develop with other agencies seeking to meet this need. We place great importance on the co-ordination of all local arts resources to bring recreational facilities within easy reach of the population; we welcome and support the encouragement to attain this end offered in the working party report referred to in paragraph 129.

134. Finally, we would call attention to the important role which colleges of art in co-operation with their local education authorities can play by promoting refresher courses for teachers of non-vocational work which will keep them in touch with modern concepts and the radically changing approaches to art teaching.

135. Given the necessary financial support from the local authorities, and this is crucial, the scope for imaginative pioneering in the whole field of non-vocational work is considerable.

10. FUTURE DEVELOPMENTS

136. There are a number of important issues which have not been included in the main body of this report. This arises from our anxiety to report, as early as possible, on matters where we felt able to make an immediate contribution. In this chapter we present our view of a number of outstanding issues, and try to recognise other issues which are likely to become important in the near future. We have some recommendations to make which we think deserve early attention. In addition we hope that our remarks will stimulate and guide debate in the colleges and among the general public.

137. The evolution of art and design education has in many ways followed a separate path from other sectors of further and higher education. Its emphasis of educational values differs from that of the main stream of academic institutions, and has in the past put it into partial isolation. The central problem facing us now is one of fostering a satisfactory relationship between art and design and the rest of the educational system while protecting those unique features which are essential to the character and quality of art and design education. This problem manifests itself in a number of ways, some of the more important of which are now to be considered under three headings:

The evaluation of art and design education

National machinery

Organisation in the colleges.

THE EVALUATION OF ART AND DESIGN EDUCATION

138. The distribution of funds in the educational system depends upon a judgment of the likely benefits to be derived from expenditure in any particular sector. During the next decade, in education as a whole, most commentators agree that there will be an even greater disparity than there is at present between the funds available and those demanded. The difficulty will come in making a fair assessment of value for money as between art and design education and other branches of the educational system, since this requires the employment of common terms. What are the appropriate means of judging value for money in art and design education?

Meeting the demand for places

139. The first way in which value can be estimated rests upon the extent to which an educational system provides enough places to ensure that courses are available to all those who are qualified by ability and attainment to pursue them and who wish to do so. It is clear that in the next decade there will be a substantial rise in the number of young people gaining the minimum academic requirements for entry to higher and further education at various levels. We are aware of no satisfactory way of estimating the numbers who will apply or the proportion of those who will be judged as

suitable for admission to courses in art and design. Nonetheless we have no doubt that there will be an increased demand for art and design education as the number of people entering further education generally increases. Indeed, with the growing sophistication and quality of art college courses and the mounting pressure on degree courses the proportion of students in further education opting for art and design courses may rise. We would recommend that attention be paid to the problems of estimating future numbers in the art and design sector of further education.

140. Another approach to the problem of meeting the demand for further education which we believe merits special attention is the provision of part-time high level courses, leading to a qualification, for people in employment or with domestic commitments. Discussion of this matter should certainly include consideration of the part that the Open University might play in art and design education.

141. We have mentioned earlier the need for art and design colleges to provide recreational opportunities and we think they are often well placed to make a significant contribution to this aspect of education. As leisure becomes more widespread and the need for spare time to be constructively employed is more generally appreciated the need for facilities for leisure practice in the arts, crafts and design will increase and education as a recreational activity will become more commonplace. Considerable thought is needed in relating this aspect of art college work to other educational and recreational activities.

The need for qualified people

142. Another way of estimating value of an educational system is to take account of the employment prospects of students completing courses. Some courses are intended to prepare people for specific forms of employment, as with the design technician courses discussed in Chapter 6. Other courses, and this is true of most Dip AD courses in design subjects, prepare people to take up professional work in a reasonably well defined area. How well the need for trained manpower is met, both in terms of quality and quantity, is obviously an important element in the evaluation of the art and design education system.

143. There is currently little available information to show how well the output of the art colleges meets the need for qualified people. We regard the collection of this information as important. We therefore welcome the action of the Secretary of State, publicly announced in August 1969, although previously discussed with us in some detail, to commission the Government Social Survey to investigate the employment of people who have completed courses in art and design. The aim of the study is to gather information about the employment prospects of artists and designers and to identify factors which affect the situation. The survey covers all leavers from the final year of vocational, Dip AD and post-Diploma courses in 1968. In addition to questionnaires distributed to all the students concerned, a sample of them will be interviewed. Also, employers are being asked about the kind of work upon which they employ artists and designers. This study should yield valuable information. If it does, we think that the work should be extended in order to attain the fullest value from the exercise. Not only is

this a rapidly changing field but we see importance in tracing the careers of people who have completed various types of course. Therefore we hope that the Secretary of State will be prepared to make available resources for further studies. Of particular interest would be a follow-up investigation, after an interval of some years, of the careers of the 1968 leavers. We should like to see the survey as a continuing operation.

144. Although an on-going analysis of employment patterns could contribute usefully to a judgment of the quality of the vocational aspects of education, we are sensible of the fact that an educational system is preparing people for employment in the future when conditions may be different. We see a need for the systematic study of likely developments which may change employment patterns.

145. In this connection we are concerned about those students who enter teaching after they have gained their Diploma or who have gone on to complete an Art Teachers Diploma course. In 1969 these made up 31 per cent of all students gaining a Dip AD, and 42 per cent of those doing so in Fine Art (see Table 8 of Appendix II). Many of these students will look to teaching as a regular base from which to continue their primary interest as practising artists and designers. This can have a salutary effect on the standards of teaching in schools and colleges. But there might be value at some stage in a study of the implications of the prospect that about one third of the students on a Diploma course at any one time may after subsequent professional training become teachers in schools.

146. We think it appropriate here to refer to the academic status of the Dip AD. The Diploma in Art and Design was constituted as a first degree equivalent and, on the assumption that this meant a full equivalence with university practice, the NCDAD set up a system which provided for awards by classes similar to the honours degree structure in universities. However so far, despite the fact that students may get a Diploma in Class 1 or Class 2(1), this is not recognised by the Burnham Committee for the salary addition that applies to a good honours degree of a university. In practice therefore the degree equivalence only amounts to a pass degree equivalence and this confers on the Diploma an inferior status. In our view this is unfortunate and misleading and we would hope that this grievance may be removed and that the Diploma will be recognised as fully corresponding with a degree in all respects including eligibility for a University post-graduate course where appropriate.

147. We anticipate an increasing demand for short courses to keep practising designers up with new techniques, and for longer conversion courses which allow people to advance their careers or to change from one profession to another. We urge that the likely demand for such courses be studied now in order that adequate provision can be made at an appropriate time.

148. In the sphere of further and higher education there is considerable diversity in the type and character of institutions within which art education is offered; the newly formed Polytechnics have added to this diversity. Within these institutions there are also differing and varying degrees of specialisation and it is clear to us that the provision for art found in these institutions will

need to be reviewed from time to time in order that the art and design education system as a whole should be sensitive to changes which may emerge in the actual demand for courses as well as in employment prospects.

Intrinsic value

149. The two modes of evaluation mentioned so far both involve criteria which are extrinsic to the course itself, that is the extent to which the courses offered meet the popular demand for education and how well the students fill the positions available to them on leaving college. The intrinsic value of what is learned and the way in which it is learned is fundamental in judging all forms of education. The criteria employed in such a judgment usually reflect the personal benefits and satisfactions which students can expect to derive from their education. We regard this form of evaluation as of particular importance in art and design education as it relates to the direct contribution made by art and design to our culture and environment. We would expect this form of evaluation to be applied to all art and design studies.

150. The emphasis to be placed on these three methods of evaluation—by reference to meeting the demand for places, employment prospects and the benefit to the individual—will differ from course to course, but we believe that all three must be given due weight in the search for ways of improving the efficiency with which we convert educational resources into social benefits. It is in these terms (at least) that we suggest the merits of art and design education might be weighed against those other forms of education which compete with it for resources.

NATIONAL MACHINERY

151. We are of the view that attention should now be paid to the over-all relationships between the different bodies which advise on and administer art and design education, and their relationship to advisory and administrative bodies in the rest of the educational system. In particular we would like to mention the following :

- (i) The relationship between the NACAE and other educational advisory bodies. We believe that there should be consultation and a continuing exchange of information between the NACAE and other bodies on matters of mutual interest and concern. One of these and perhaps the most pressing is the question of preparation of future teachers of art which the NACAE can profitably consider only in close association with other bodies.
- (ii) The relationship between the NACAE and the NCDAD. In our view the present arrangement of separate bodies with overlapping membership has proved satisfactory and should be continued.
- (iii) The relationship between the NCDAD and the colleges. We understand that the NCDAD is giving thought to ways in which this relationship can be further developed.
- (iv) The relationship between the NCDAD and any national body set up to administer technicians' courses in art and design subjects. We have referred to this in Chapter 6.

- (v) The relationship between the NCDAD and the CNAAC. We are aware that some Polytechnics will already be planning courses which span the boundaries of interest between the NCDAD and the CNAAC. Close co-operation between the two Councils is a matter of growing importance.
- (vi) The number of mixed courses at degree or degree equivalent level in which art and design is established as a component is likely to increase, not only in Polytechnics but in a growing number of universities. This is a development we would greatly welcome. For administrative and financial reasons such developments are more likely to come about when the variety of disciplines are contained within one institution or between neighbouring institutions both within the same administrative system. There will however be a number of instances where fruitful co-operation could take place between a university and a college of art and we consider that a satisfactory basis for this needs to be sought in suitable cases.

We believe that it is necessary to keep under constant review the means of collecting and using information pertinent to consideration of matters relating to art and design education.

152. In the previous paragraphs we have pointed to some aspects of organisation which we think deserve attention. We are convinced that art and design education has derived considerable advantages from having its own national advisory and validating machinery in the form of the NACAE and the NCDAD. These are advantages which we do not wish to lose. The NACAE performs a valuable role in reviewing and making recommendations over the whole field of art and design in further education. Elsewhere in this report we suggest extended functions for the NCDAD (in connexion with the rationalisation of foundation courses as well as in the introduction of a new type of Diploma course in design). The NCDAD in an important way enables the knowledge and experience of the specialists whom it enlists to be drawn upon for the benefit of the Diploma courses in the colleges and this is a practical function that we would wish to see preserved whatever new developments may take place.

ORGANISATION IN THE COLLEGES

153. We expect that in the coming years a number of new types of course in art and design will evolve, as well as other courses which will include a significant element of art and design. This will result from such factors as the inclusion of art and design studies in Polytechnics, new patterns of employment and of educational demand. These will require the adoption of appropriate criteria by which the standard of courses may be recognised and compared.

154. As the complexity of art and design education increases students will be faced with a growing choice of courses. There is scope for much improvement in the extent and relevance of information available to applicants to enable them to make their choice wisely and we look to colleges to consider

how best to initiate improvement in this situation. We hope that other agencies concerned with advising potential applicants will also consider this matter.

155. We think it important that regard should be paid to the question of student welfare, for instance by the provision of medical and counselling services. Services of this sort are already available to students in some colleges of art and we should like to see these services extended to all colleges by the authorities concerned.

156. In the final analysis, the quality of an educational system depends greatly on the quality of its teachers. The appointment of practising artists and designers to the staff of art colleges ensures that a high degree of art and design expertise is brought into the studios. However, we are also conscious of the growing sophistication of educational techniques and the need to balance professional experience with educational expertise. We recognise a need for many more short courses and discussion groups at which teachers can consider aspects of educational practice including course planning, student assessment, selection and teaching methods. We would encourage art college teachers to take advantage of available facilities for in-service courses and we would welcome provision specially designed to meet the needs of teachers of art and design in further education.

157. Under the Education (No. 2) Act 1968, maintained establishments of further education providing full-time education—including colleges of art—will be required to have an instrument of government made by the local education authority and articles of government made by the local education authority with the approval of the Secretary of State. The Secretary of State, in Circular 7/70, has issued guidance to local education authorities on the implementation of the Act for establishments of further education other than Polytechnics and so far as this affects colleges of art we welcome the general lines of his advice. We attach importance to the recommendations relating to the composition of governing bodies and to the formation of academic boards and would draw attention to the desirability of giving due weight to the views of part-time as well as full-time teachers in the work of the college. We welcome also the reference to students' unions which we hope will lead to the development in art colleges of unions backed by adequate resources. Whatever machinery is adopted for the government and administration of a college it should be one that promotes the full development of the individual as the central purpose of education. In order to carry out this purpose the college as a whole should reflect this value in its corporate actions.

The system as a whole

158. So far we have discussed the art and design education system and its national aspects. At the same time we think it of fundamental importance that art and design education should develop a dynamic which springs from the work of the colleges and as a general principle we believe that appropriate decisions should occur as close to the studio as is consonant with the implementation of general policy, the maintenance of consistent standards and with the effective use of resources.

159. We believe it important that more information should be collected on which both central planning and enlightened methods and practices in the colleges can be founded. We hope that within its means and functions the NCDAD will be able to give more attention to this aspect. We hope that an increase in the pertinent information available to colleges, coupled with a greater emphasis on courses for staff, will give added impetus to developments in teaching and academic planning throughout the system.

160. There is one issue upon which much needed information is scarce ; that is the relationship between ability in art and design and an ability in other subjects. This is central to questions of teaching methods, the preparation of students for art college entry, the transfer of students between different kinds of course and the organisation of courses. We hope that our successors may have more empirical information than has been available to us when they come to reconsider these matters.

161. The demand for further education increases with every year: it is expected that the number of students in higher education will greatly increase in the next decade. We would expect art and design to take a full part in this development. Although we think it is right that there should be a reasonable relationship between the number of students taking professional courses and the employment opportunities likely to be open to them it is probable that the demand for an education in art and design will run ahead of the numbers who can expect to become professional artists and designers. We believe that the ultimate aim should be to provide places for all applicants likely to benefit fully from a high level course although not all of them need be accommodated on courses preparing people for a particular field of employment. We would not wish the number of places on professional courses to be too strictly related to employment, especially in the fine arts ; it must be accepted that many who receive an education in painting and sculpture will later make their career in teaching or other occupations which may allow them to continue practising as artists.

162. The demand for art and design teachers in primary and secondary education will increase as the importance accorded to these studies grows. This in itself may justify an increase in the number of students attending colleges of art and design.

163. As industry becomes more conscious of the importance of design innovation, research and development, we expect to see a growing demand for designers whose professional skills can be used directly to further industrial development. There is an immediate need to educate designers to enable them to make the maximum use of their creative ability in this way. We would expect the continued development of these courses to be accompanied by the emergence of more research and development work in the colleges.

164. Some further expansion can be foreseen in the growth of a demand for creative people of judgment in industry, commerce and administration. Some aspects of design education are concerned with the analysis of complex situations and the solution of problems in which aesthetic, technical and human factors are involved. It could well be that graduates from courses concerned with these processes will work outside the design profession but in

employment which makes full use of their skills and work methods and which requires the attitudes and creative ability arising from their training as designers. We would therefore expect to see within the Dip AD system courses concerned with design analysis and synthesis applied to a range of systems and artifacts. When such courses are provided it will be essential for their nature and aims to be clearly understood so as to avoid the present situation in which too many art and design students see their future in a specific profession, only later to be disappointed by finding limited opportunities for practice in their particular field. The courses could be a preparation for planning or managerial employment but, by its very nature, prospects in this type of employment will be difficult to gauge with precision.

165. Looking even further ahead, few would contest that the present rapidly growing demand for further education will continue. To meet this there will almost certainly be a need for the development of new forms of education. The art colleges can expect to be involved in any such development since some of these future students will doubtless have a special interest in art and design. We hope that colleges and local education authorities would be able to respond imaginatively to any such demand although its emergence and the availability of funds will depend much on the general economic situation.

166. It is important that a variety of approaches to education co-exist within the national system so that people of varying dispositions may properly be accommodated. In our view it would be a mistake if art and design were allowed to lag behind in the general expansion of further education or if it lost its distinctive character. Although art and design colleges face exceedingly difficult educational problems, we are convinced that in the solving of them they have an opportunity to make an original and significant contribution to educational practice throughout the system.

* * *

167. We would like to thank the joint secretaries to our Committee, Mr. E. R. Gibbs and Mr. E. E. Pullee and also our assistant secretary, Miss I. Boulton, for all their help in preparing this report. We wish to express, too, our appreciation to our assessors, Mr. A. S. Gann and Mr. A. G. King, for their constant assistance and interest.

NOTE OF DISSENT

I find myself unable to agree with paragraphs 34–41 of Chapter 3, not so much for what they say as for what they do not say.

There is a general tendency in education at present to make tasks easy or to make them appear easy. But education is not easy and cannot be. Education in any area, primary school, secondary school, university and art college is both a matter of human development and of the acquisition of skills. In the case of the art college the one aspect is the fostering of creativity, the other is a matter of learning, whether to handle one's own or another language accurately or to draw a tree accurately.

But the college of art poses a problem which does not arise in other schools. While they, leaving aside for the moment the educational side for the instructional side, pursue intellectual aims primarily and arrive at measurable results, the college of art according to our programme reserves only fifteen per cent of the available time for strictly intellectual or, we might say academic pursuits. I don't want them to reserve more, but I regard the fifteen per cent as a dire necessity, provided they are looked at as intellectual disciplines. It is clarity of thought and expression, it is unbiased recognition of problems, it is the capacity for discussion and it is ultimately understanding they must achieve. But to understand one must know the facts; to know the facts one must learn the facts, and to choose relevant facts one must command a surplus of facts. That is the unpalatable truth.

Unpalatable to many students, unpalatable also to some of the staffs teaching studio subjects. Chapter 3 fails in my opinion by keeping silent on this truth. It provides generalities and leaves their interpretation too wide open. What precisely, to give one example, does "some serious studies in the history of art and design" mean, followed as it is by the proviso that the subject "should also be available at an appropriate level for those wishing to do more advanced work" in it? May that not be interpreted as a course in the history of art and design for one year only? And as the fifteen per cent can according to Chapter 3 be divided between history of art and other complementary studies, the result could be say two hours a week for one year for the history of art—too little to learn facts, far too little to understand them—and four hours for "philosophical methods" and the "relationship to society" of the study of art and design—subjects on these levels almost of necessity vague and as an intellectual discipline unprofitable.

But, it may be said, why so pessimistic a view of how colleges would manipulate paragraphs 38–40? Unfortunately there is reason to doubt that all schools would interpret these paragraphs as they were probably meant, though I know very well that some will. As for others, intellectual discipline is unpopular with many of their students and some of their studio staff.

Nor are things made more stringent by the passages of paragraph 40 on assessment. It is all very well to say that from paragraph 38 "appropriate ways of measuring student performance" can be deduced. Then can; but will they always? Will they be what I would consider appropriate? So there again I would foretell that in some schools they will, but in more schools the passage quoted will sanction neglect of measurable intellectual achievements.

My dissent then is caused by the Chapter's preference for the general at the expense of the specific, and by the avoidance of any emphasis on the required discipline of learning.

I have so far not mentioned the future school teacher and the future designer, because in their cases it goes without saying that they need even more than artists and craftsmen clarity and precision of expounding and expressing and capacity of convincing, the one because he has to develop these qualities in children, the other because he will want to communicate on that level with the directors and managers of firms.

NIKOLAUS PEVSNER.

SUMMARY OF MAIN CONCLUSIONS AND RECOMMENDATIONS

DIPLOMA COURSES: SHAPE AND STRUCTURE

1. The development of the Diploma course system under the NCDAD should allow for two distinct course structures.

Paragraph 23.

2. The first of these structures (Group A courses) would be provided by the continued operation of courses similar in form to the present Dip AD courses but modified to permit a greater flexibility of approach. The classification of the four areas of study for the Dip AD should be retained but courses need not necessarily be confined to one of them. Wherever practicable within the areas any rigid concept of chief studies should be eliminated. The duration of these courses would be three years.

Paragraphs 23–25, 60.

3. The second structure (Group B courses) would find embodiment in a range of courses directed more specifically towards certain categories of industrial and professional design practice. These courses, having a substantial specialised technological content, should include a period of industrial or professional experience of not less than 3 or more than 12 months. The duration of these courses should be four years including the period of industrial or professional experience.

Paragraphs 23, 28–31.

4. Exceptionally it should be possible for students to transfer from a course in Group A to a course in Group B, or vice versa.

Paragraph 33.

5. There should be an area of complementary studies bringing together the work of both the history of art and complementary studies as they are now understood. Not less than 15 per cent of a student's total time on the Diploma course should be spent on complementary studies. Some serious studies in the history of art and design must form part of each student's course.

Paragraphs 38–41.

6. The work in complementary studies must be assessed: when and in what form is a matter to be arranged between the NCDAD and individual colleges.

Paragraph 40.

7. The study of fine art is not now regarded as necessarily central to all Diploma studies in the design field.

Paragraph 42.

DIPLOMA COURSES : ENTRY AND PREPARATION OF STUDENTS

8. Four years in an art college course after a good general education of sixth form standard is and will remain for most students necessary in order to maintain the high standard which is looked for in the Dip AD.

Paragraph 50.

9. All Diploma courses should have a minimum age of entry of 18.

Paragraphs 60, 68.

10. The minimum general education requirements for admission to Diploma courses should be retained at five GCE passes at 'O' level (or an approved equivalent) but specific requirements for other qualifications may be adopted for individual courses. Exemption from the minimum requirements should continue to be permissible in cases of students of marked creative promise. Colleges are asked to keep this exceptional clause in mind.

Paragraphs 68-71.

11. Three-year Diploma courses (Group A) should normally be preceded by a one-year foundation course. Students may enter a three-year Group A course directly from sixth form study provided that the admitting college and the NCDAD are satisfied in each case of the student's competence to undertake the work on an equal footing with students from foundation courses.

Paragraphs 60, 73.

12. Four-year Diploma courses (Group B) may be preceded by a one-year foundation course but it is expected they will frequently be entered direct from the sixth form or the equivalent.

Paragraph 68.

13. The normal minimum age of entry to a foundation course should be 18.

Paragraph 60.

14. Some form of central control of foundation courses is necessary so that the number of people being prepared for Diploma courses and the number of Diploma places available relate more closely to each other and relate also to the desirable overall level of provision. A reasonable geographical distribution of foundation courses throughout the country should be ensured. The NCDAD should be asked to undertake the academic administration of such courses.

Paragraphs 62, 64.

15. The NCDAD should consider recognising the value foundation studies could have of themselves to students, perhaps by arranging for the issue of a certificate.

Paragraph 66.

16. It is essential if the system recommended is to work that local education authorities should recognise foundation courses for the purpose of major awards.

Paragraph 74.

POST-DIPLOMA STUDIES

17. No change is suggested in the existing arrangements for post-Diploma study after a three-year Dip AD course, pending the review of approvals which the NCDAD will itself be undertaking.

Paragraph 81.

18. It is expected that the majority of students emerging from Group B Diploma courses are likely to be ready to proceed directly to employment, but opportunities for post-Diploma study should be available for some such students of high calibre. Where these lead to the Higher Diploma of the NCDAD a one-year period would normally be appropriate.

Paragraphs 82–83.

DESIGN TECHNICIAN COURSES (VOCATIONAL COURSES)

19. The term 'design technician' should be adopted as being a more appropriate description of courses generally described as 'vocational'.

Paragraph 95.

20. The design technician is to be regarded as having an important status of his own and as fulfilling an essential function complementary to that of the designer.

Paragraph 93.

21. Whatever pattern of part-time courses may evolve, there will for some time to come be a continuing need for substantial full-time provision suitably associated with employment opportunities.

Paragraph 94.

22. Types of courses and student intake should be related to known or reliably predictable employment prospects.

Paragraphs 95–96.

23. It is expected that students will normally be ready to enter full-time design technician courses at the age of 16, although a fair number of individual applicants may well be older. The courses should normally be of two or three years' duration. Entry requirements including academic qualifications in the form of GCE 'O' level or CSE would be a matter for consideration in relation to the administration of individual courses.

Paragraph 99.

24. The content of design technician courses should be for colleges to determine having regard to the needs of the field of employment aimed at and the requirements of the validating body. An introductory or diagnostic period might be included, and there should be provision for general studies. Course content should reflect the likely need for versatility and adaptability during the student's subsequent career.

Paragraphs 100–102.

25. Whilst meeting industrial requirements courses should also cater for the needs of students in a wider context and should provide an educational stimulus of a more general kind, so contributing to personal development.

Paragraphs 101, 102.

26. The validity of design technician courses must be established in their own right. Students should be able to look for a nationally recognised certificate at the end of their studies.

Paragraph 103.

27. There should be a specially constituted central body, appointed by the Secretary of State, to be responsible for reviewing and planning a national pattern of design technician courses and for their validation and co-ordination. This body should reflect the interests of art and design education and of industry, commerce and the professional world.

Paragraphs 106–108.

28. Design technician courses might be considered as mainly appropriate to colleges outside Polytechnics and in most cases to colleges not offering courses leading to the Dip AD.

Paragraph 109.

29. Arrangements should exist for the transfer of students, where appropriate, to other courses including Group A and Group B Diploma courses.

Paragraph 110.

OTHER COURSES FOR POST-18 STUDENTS

30. Scope exists for some courses offering more specialised study than generally available hitherto within the Dip AD system, and at a level justifying the recruitment of students at a minimum age of 18, normally with five 'O' level passes in the GCE. Selected studies at this level should be accommodated as part of the national system of Diploma courses as extended by the introduction of Group B courses (see Recommendation 3 above). Among the courses at present outside the Dip AD system there may well be some which, perhaps with modifications, could suitably be considered by the NCDAD for approval within the broadened Diploma structure.

Paragraphs 117–118.

31. A full-time art or design course for which the minimum age of entry is 18 years and which requires possession of five 'O' level passes should not be offered or developed unless it has been recognised for validation under arrangements acceptable to the Secretary of State. These will generally be the arrangements of the NCDAD but there is no wish to disturb the arrangements for the very few HND courses to be found in art and design or for approved courses associated with the awards of professional bodies.

Paragraphs 114, 120.

THE FUNCTION OF ART COLLEGES IN GENERAL EDUCATION

32. An important part could be played by art colleges in the general education of young people in the 16+ age range who may be best served by a form of general education based on art or with a significant art content and allowing some educational experience in the atmosphere of an art college.

Paragraph 123.

33. These courses would form part of the local arrangements for general education and would not be designed as preparatory to further courses in art and design. The provision should be broadly conceived to meet different needs and should not be confined to subjects normally taught in art colleges.
Paragraphs 124–125.

ART COLLEGES AND THE COMMUNITY

34. Colleges should seek to engage the interest of the local community in their work and should play an active part in matters affecting the environment; as far as possible they should make available within the community the benefits of their knowledge and experience.

Paragraphs 131–132.

35. Colleges should play a part in ensuring that part-time classes are available to those who, in their leisure time, wish to paint or to practise a craft or in other ways to study art and design.

Paragraph 131.

36. Some colleges having only a small range of vocational work may be specially well placed to develop community work, in some cases by forming the nucleus of arts centres.

Paragraph 133.

37. Colleges of art in co-operation with their local education authorities can play an important role in the promotion of refresher courses for teachers of non-vocational studies.

Paragraph 134.

FUTURE DEVELOPMENTS

38. The central problem is one of fostering a satisfactory relationship between art and design and the rest of the educational system while protecting those unique features which are essential to the character and quality of art and design education.

Paragraph 137.

39. Attention should be paid to the problems of estimating future numbers in the art and design sector of further education.

Paragraph 139.

40. Consideration should be given to the provision of part-time high level courses, leading to a qualification, for people in employment or with domestic commitments.

Paragraph 140.

41. It is important to collect information to show how well the output of the art college matches up with employment opportunities. Resources should be made available for continuing studies of the employment of people who have completed art and design courses to follow up the survey already being undertaken by the Government Social Survey.

Paragraphs 143–144.

42. There should at some stage be a study of the implications of the prospect that about one-third of Diploma course students may after subsequent professional training become teachers in schools.

Paragraph 145.

43. The Diploma should be recognised as fully corresponding with a degree in all respects.

Paragraph 146.

44. The likely demand for short post-experience updating courses in design techniques and for longer conversion courses needs study.

Paragraph 147.

45. Art education should be sensitive to changes in demand generally and to ways of meeting them.

Paragraph 148.

46. The personal benefits and satisfactions which students derive from their education should be an important consideration in the evaluation of all art and design studies.

Paragraph 149.

47. Attention should be given to the overall relationship between the different bodies which advise on and administer art and design education, and their relationship to advisory and administrative bodies in the rest of the educational system.

Paragraph 151.

48. The extent and relevance of information about courses available to applicants should be improved.

Paragraph 154.

49. Student welfare and counselling services should be available to students in all colleges.

Paragraph 155.

50. Art college teachers should be encouraged to take advantage of in-service courses and provision should be specially designed to meet their needs.

Paragraph 156.

51. More information should be collected on which both central planning and enlightened methods and practices in the colleges can be founded.

Paragraph 159.

52. Art and design should not be allowed to lag behind in the general expansion of further education or to lose its distinctive character.

Paragraph 166.

APPENDIX I(a)

WRITTEN EVIDENCE SUBMITTED TO THE COMMITTEE

Submissions were received from the following Associations and other bodies :

Artist Placement Group
Association of Art Institutions
Association of Dip AD Schools of Graphic Design (eighteen members)
Association of Heads of Three Dimensional Design/Industrial Design
Departments
Association of Teachers in Technical Institutions' Executive Committee.
Association for Liberal Education
Committee on Building Maintenance
Confederation of British Industry
County Councils Association
Crafts Council of Great Britain Ltd (Board of Directors)
Headmasters' Association
Inner London Education Authority
London and Home Counties Regional Advisory Council for Techno-
logical Education
Montgomeryshire Local Education Authority
Movement for Rethinking Art and Design Education
National Society for Art Education
National Union of Students
Rochdale Local Education Authority
Royal Society of Arts
Society of Industrial Artists and Designers' Board of Design Education
Standing Conference of Graduate Centres for Art Education
Surrey Local Education Authority
Textile Institute

Submissions were also received from 32 groups or working parties ; 24 were from groups of members of staff, 1 from a group of students and 4 from groups of staff and students collectively.

There were also 86 submissions from individuals ; 32 were from principals of colleges of art or technical colleges, or heads of schools or departments of art within technical colleges and 34 were from other teaching staff.

APPENDIX I(b)

ASSOCIATIONS AND BODIES WHO GAVE ORAL EVIDENCE

Association of Art Institutions

Association of Teachers in Technical Institutions

Movement for Rethinking Art and Design Education

National Society for Art Education

National Union of Students

A group of Principals of Dip AD Colleges

A group of Principals of non-Dip AD Colleges and Heads of Schools or
Departments of Art.

APPENDIX II

TABLE 1

Students in art establishments (a) in England and Wales—November 1968

	<i>Number of students (b)</i>						
	<i>Full-time</i>	<i>Short(c) full-time</i>	<i>Sandwich</i>	<i>Day release</i>	<i>Other part-time day</i>	<i>Evening only</i>	<i>All students</i>
Men	14,653	36	126	14,451	2,960	17,254	49,480
Women	11,866	117	55	1,556	18,473	30,281	62,348
Total	26,519	153	181	16,007	21,433	47,535	111,828

(a) Establishments classified as art establishments maintained or assisted by local education authorities or otherwise grant aided. (University departments are not included).

(b) Includes all students in such establishments whether they are following art and design courses or other courses.

(c) Self-contained full-time courses lasting 18 weeks or less.

Provisional figures: Source—Statistics of Education 1968, Volume 3. In preparation.

TABLE 2

Students taking art and design courses leading to recognised qualifications (a) at further education establishments (b) in England and Wales—November 1968.

	<i>Full-time</i>			<i>Sandwich</i>			<i>Part-time day</i>			<i>Evening only</i>			<i>All courses</i>		<i>Total</i>
	<i>Men</i>	<i>Women</i>	<i>Total</i>	<i>Men</i>	<i>Women</i>	<i>Total</i>	<i>Men</i>	<i>Women</i>	<i>Total</i>	<i>Men</i>	<i>Women</i>	<i>Total</i>	<i>Men</i>	<i>Women</i>	
Advanced	4,407	3,872	8,279	60	6	66	85	18	103	107	7	114	4,659	3,903	8,562
Non-Advanced	7,283	7,144	14,427 ^(c)	42	26	68	710	359	1,069	254	228	482	8,289	7,757	16,046
All courses	11,690	11,016	22,706	102	32	134	795	377	1,172	361	235	596	12,948	11,660	24,608

(a) Includes qualifications of national and regional examining bodies and also qualifications awarded by individual establishments.

(b) Establishments maintained or assisted by local education authorities or otherwise grant-aided. (University departments are not included).

(c) Includes 6,732 students on foundation courses.

NOTE:—Some further education institutions offer courses in art and design but are not classified as 'art establishments' for statistical purposes. Students following such courses are included in the above table.

Provisional figures: Source—Statistics of Education 1968, Volume 3. In preparation.

TABLE 3

Number of students following Dip AD courses—November 1969.

<i>Area of study</i>	<i>Year of course</i>			<i>Total</i>
	<i>1st year</i>	<i>2nd year</i>	<i>3rd year</i>	
Fine Art	1,069	1,015	903	2,987
Graphic Design	597	521	460	1,578
Three Dimensional Design	481	436	376	1,293
Textiles/Fashion ...	379	340	295	1,014
Total	2,526	2,312 (a)	2,034 (b)	6,872

(a). Relates to a first year intake of 2,541 in 1968.

(b). Relates to a first year intake of 2,361 in 1967.

Source: NCDAD

TABLE 4

Academic qualifications held by students entering Dip AD courses.

<i>Academic achievement in terms of GCE</i>	<i>1969</i>		<i>Comparable percentages in:</i>					
	<i>Number of students</i>	<i>Percentage</i>	<i>1968</i>	<i>1967</i>	<i>1966</i>	<i>1965</i>	<i>1964</i>	<i>1963</i>
Five 'O' levels or less	488 (a)	19·4	18·7	11·4	23·7	28·9	34·5	37·1
One 'A' level plus 'O' levels	928 (b)	36·7	38·8	52·0	39·6	43·3	39·9	33·4
Two 'A' levels plus 'O' levels	646 (c)	25·6	23·6	22·1	21·4	16·4	13·9	17·9
Three 'A' levels	403 (d)	15·9	15·9	12·3	13·1	9·8	10·4	10·5
Four 'A' levels	61 (e)	2·4	3·0	2·2	2·2	1·6	1·3	1·1
Total	2,526	100	100	100	100	100	100	100

(a) Includes 61 with less than 5 'O' levels.

(b) Includes 839 with Art at 'A' level.

(c) Includes 588 with Art as one of their 'A' levels.

(d) Includes 377 with Art as one of their 'A' levels.

(e) Includes 58 with Art as one of their 'A' levels.

Source: NCDAD

TABLE 5

Age of students on entry to Dip AD courses in 1969.

<i>Area of Study</i>	<i>Age on entry</i>			<i>Total</i>
	<i>18</i>	<i>19</i>	<i>20 or over</i>	
Fine Art	172	441	456	1,069
Graphic Design	116	318	163	597
Three Dimensional Design ...	85	223	173	481
Textiles/Fashion	89	199	91	379
Totals	462	1,181	883	2,526

Source: NCDAD

TABLE 6

Number of applications for entry to Dip AD Courses.

<i>Year of entry</i>	<i>Total number of applicants</i>	<i>Percentage gaining admission</i>	<i>Number applying from foundation courses</i>	<i>Total number of admissions</i>
1965	3,644	59.1	3,460	2,156
1966	4,108	56.6	3,748	2,326
1967	4,205	56.1	3,868	2,361
1968	4,384	57.9	3,958	2,541 (a)
1969	4,627	54.5	4,037	2,526 (a)

(a) In 1968 and 1969 the development of new Dip AD courses was restricted by DES Administrative Memorandum 16/67.

Source: NCDAD

TABLE 7

Vocational courses in Art and Design subjects in Local Education Authority Establishments—1968/69.

Type of course	Age of entry	Number of courses				Number of students				Number of courses with less than 15 or 24 students in 1st year	
		Length of course			Total	1st year	2nd year	3rd year	Total	15	24
		1 year	2 year	3 year							
Fine Art	16+	—	—	—	—	—	—	—	—		
	17+	1	1	4	6	77	73	26	176		
	18+	2	1	2	5	102	49	24	175		
	Total	3	2	6	11	179	122	50	351	5	7
Graphic Design	16+	3	22	42	67	913	703	334	1,950		
	17+	7	15	30	52	757	537	334	1,628		
	18+	3	6	11	20	278	204	121	603		
	Total	13	43	83	139	1,948	1,444	789	4,181	50	88
Typographic Design/Publishing	16+	1	—	—	1	8	—	—	8		
	17+	—	1	3	4	29	32	21	82		
	18+	—	—	3	3	37	33	31	101		
	Total	1	1	6	8	74	65	52	191	7	8
Technical Illustration	16+	—	5	4	9	198	84	28	310		
	17+	—	2	1	3	27	25	15	67		
	18+	—	1	—	1	3	—	—	3		
	Total	—	8	5	13	228	109	43	380	11	13
Display	16+	1	—	2	3	14	9	6	29		
	17+	1	—	1	2	23	8	7	38		
	18+	—	2	—	2	7	7	—	14		
	Total	2	2	3	7	44	24	13	81	7	7
Fashion	16+	1	11	21	33	414	251	144	809		
	17+	6	7	9	22	221	130	65	416		
	18+	2	2	2	6	85	47	13	145		
	Total	9	20	32	61	720	428	222	1,370	35	46
Textiles	16+	1	3	2	6	56	36	11	103		
	17+	—	3	6	9	96	86	63	245		
	18+	—	2	1	3	21	17	5	43		
	Total	1	8	9	18	173	139	79	391	12	16

Interior Design	16+	—	—	2	2	14	16	20	50		
	17+	2	1	7	10	137	101	58	296		
	18+	—	1	1	2	22	21	7	50		
	Total	2	2	10	14	173	138	85	396	11	12
Furniture	16+	—	—	2	2	15	17	9	41		
	17+	—	—	—	—	—	—	—	—		
	18+	—	—	—	—	—	—	—	—		
	Total	—	—	2	2	15	17	9	41	2	2
Ceramics	16+	—	—	5	5	28	22	21	71		
	17+	1	1	2	4	61	36	22	119		
	18+	—	4	2	6	29	23	11	63		
	Total	1	5	9	15	118	81	54	253	13	14
Silver and Jewellery	16+	2	1	1	4	52	9	8	69		
	17+	—	1	2	3	55	27	20	102		
	18+	—	—	2	2	11	10	11	32		
	Total	2	2	5	9	118	46	39	203	4	8
Theatre Design	16+	—	—	—	—	—	—	—	—		
	17+	—	—	1	1	11	10	2	23		
	18+	—	—	3	3	35	35	22	92		
	Total	—	—	4	4	46	45	24	115	4	4
Industrial Design	16+	2	1	1	4	90	38	26	154		
	17+	—	1	2	3	32	39	16	87		
	18+	1	1	3	5	88	70	31	189		
	Total	3	3	6	12	210	147	73	430	5	9
TV	16+	—	1	—	1	15	12	—	27		
	17+	—	—	—	—	—	—	—	—		
	18+	1	1	—	2	20	10	—	30		
	Total	1	2	—	3	35	22	—	57	3	—
Stained Glass	16+	—	—	1	1	18	5	3	26		
	17+	—	—	1	1	3	2	8	13		
	18+	—	—	1	1	2	2	3	7		
	Total	—	—	3	3	23	9	14	46	2	3
Environmental Design	16+	—	3	1	4	44	29	6	79		
	17+	—	—	3	3	42	20	25	87		
	18+	—	—	—	—	—	—	—	—		
	Total	—	3	4	7	86	49	31	166	4	6
Surface Pattern Design	16+	—	—	—	—	—	—	—	—		
	17+	—	1	—	1	17	13	—	30		
	18+	—	1	—	1	12	17	—	29		
	Total	—	2	—	2	29	30	—	59	1	2
TOTAL	16+	11	47	84	142	1,879	1,231	616	3,726		
	17+	18	34	72	124	1,588	1,139	682	3,409		
	18+	9	22	31	62	752	545	279	1,576		
	Total	38	103	187	328	4,219	2,915	1,577	8,711	176	245

TABLE 8

Students accepted for admission to Art Teacher Training Centres.

<i>Art qualification held</i>	<i>1967-68</i>		<i>1968-69</i>		<i>1969-70</i>	
	<i>Number of acceptances</i>	<i>Percentage of Dip AD output for previous year</i>	<i>Number of acceptances</i>	<i>Percentage of Dip AD output for previous year</i>	<i>Number of acceptances</i>	<i>Percentage of Dip AD output for previous year</i>
Dip AD:						
Fine Art	246	35	274	39	340	42
Graphic Design	58	17	72	18	71	18
Three Dimensional Design	30	13	55	20	74	23
Textiles/Fashion	51	23	63	21	84	28
Total Dip AD	385	26	464	28	569	31
Other Qualifications (a)	121	—	92	—	101	—
Total acceptances	506	—	556	—	670	—

(a) Includes students from the Royal College of Art and the Slade School.

Source: ATTC Clearing House and NCDAD.