

Dmytryuk S.

Post-graduate student of the Chair of Pedagogics, State Institution of Higher Education "Pereyaslav-Khmelnytsky Hrygoriy Skovoroda State Pedagogical University"

Дмитрюк С.В., аспірантка кафедри педагогіки ДВНЗ „Переяслав-Хмельницький ДПУ імені Григорія Сковороди”

PECULIARITIES OF ART AND DESIGN HIGHER EDUCATION IN GREAT BRITAIN

Annotation. The article deals with the issues of professional training of future designers in higher educational establishments of Great Britain. Peculiarities of art and design higher education of the country and the problems of its management and financing are highlighted.

Key words: professional training, art and design, designer, higher education, decentralized management.

Анотація. Дмитрюк С.В. Особливості мистецтвознавчого і дизайнерського вищої освіти у Великобританії. У статті розглядаються питання організації вищої професійної підготовки фахівців з дизайну у Великій Британії. Визначаються особливості підготовки фахівців з мистецтва та дизайну у системі вищої освіти країни, проблеми фінансування вищих навчальних закладів і характерного для неї децентралізованого управління.

Ключові слова: професійна підготовка, мистецтво та дизайн, дизайнер, вища освіта, децентралізоване управління.

Аннотация. Дмитрюк С.В. Особенности искусствоведческого и дизайнерского высшего образования в Великобритании. В статье рассматриваются вопросы организации высшей профессиональной подготовки специалистов-дизайнеров в Великобритании. Освещены особенности подготовки специалистов по искусству и дизайну в системе высшего образования страны, проблемы финансирования высших учебных заведений и характерного для него децентрализованного управления.

Ключевые слова: профессиональная подготовка, искусство и дизайн, дизайнер, высшее образование, децентрализованное управление.

Statement of the problem and its relationship with the important scientific and practical tasks. Existing system of professional design education in Ukraine needs further improvement. Today the quantity and skills of designers cannot cover the requirements of the society. Comprehension of design as a new type of art activity of a person sets before educators new tasks and induces them to search for more effective ways of professional training.

Thereby, the study of professional training of designers in higher educational establishments abroad, in particular in Great Britain, acquires topicality. This country is one of the best economically developed countries in Europe and has high level of industrial engineering and science development due to its scientifically grounded, flexible and variable system of education. Great Britain has many best-known and admired Art and Design higher educational establishments in the world. They have produced some of the greatest artists and designers, both past and present.

Statement of the basic material. Design education in Great Britain has developed alongside and slightly behind the emergence of design as an industrial practice. Design as a distinct practice grew – originally in the service of industrialisation – from the fields of arts, crafts, science and technology, eventually becoming a distinct discipline in the mid-20th century, and the development of training followed [2].

From the beginning there has been an emphasis on practice. Practice is the link between the historical training of the artisan and the current education of the artist, designer and craftsperson. Because of its practice base Art and Design has tended to view itself as different to other academic disciplines. Historically this difference has been emphasised by its educational activity being conducted in independent Schools of Art and Design of which there were around one hundred and twenty at the start of the twentieth century. Being practice based and separate, the discipline did not see the need to identify and compare itself with either the academic attainment, or the qualifications of other disciplines. For this reason, it did not initially have the academic status of degree qualifications for its courses [3].

In fact, it was as late as the 1960s when there was an attempt to introduce degree equivalent status to Art and Design courses with the setting up of the National Council for Diplomas in Art and Design (NCDAD), and the introduction of the Diploma in Art and Design (DipAD), a degree equivalent qualification. The DipAD was to continue until the mid-1970s, when the Council for National Academic Awards (CNAA) was to take over from NCDAD and the DipAD was upgraded to full honours degree status. Putting the situation into perspective, it is only for the last twenty five of Art and Design's one hundred and sixty three year history that courses have had degree status. This is a very short period compared with other academic disciplines, some of which have offered degrees for over a century [3].

At the turn of 1970-s the Royal College of Art offered a new research program "Design in general education". The authors of the program considered that there were peculiar to design ways of knowing contrasting it

Надійшла до редакції 23.12.2012

with the Sciences and the Humanities. English teaching methods consisted in the following: design education should prepare the students to the changes taking place in the society. Special emphasis was put on realism in design teaching [1, с. 44].

In the 1980s under the previous conservative administration education was to become an area of major political reform. The Education Reform Act of 1988 which became law on 1 April 1989 was to bring unprecedented changes to the UK higher education sector. Under this Act British polytechnics were to gain financial and administrative independence from local education authority control, which paved the way for them to become the “new university” sector in 1992. With university status was to come academic independence from the CNA which was disbanded and the new universities had the right to validate and confer their own awards at degree, postgraduate masters and research degree levels [3].

Since 1992 there have been unprecedented changes in the UK higher education sector which have included an increase in Art and Design provision with a stream of new courses, not just at undergraduate but postgraduate levels. This has been driven by individual institutions finding it necessary to broaden their Art and Design portfolios to capture an economic share of the student market. The student market in Art and Design has in the past been buoyant with more students than places available. Institutions have used self-validation to increase the courses that they offer in the discipline.

Most of the new universities with an Art and Design provision, now offer some form of Masters programmes either as taught courses or through validating independent student programmes. Most of these postgraduate courses are viewed as academic icing on the undergraduate cake.

The concept of post-graduate study and continuing professional development at Masters level is now becoming accepted in the discipline.

However, with the new university status as well as a commitment to Masters courses there has also come a commitment to research driven by government funding and assessed through Research Assessment Exercises of 1992, 1996 and 2001 [3].

Now let's consider post-school art and design courses offered in a range of subject areas, and at three levels. Foundation, Access and Diploma courses accept students directly from school or college at ages between 16 and 18. Degree and Honours Degree programmes accept students who already have Foundation or Diploma qualifications, and also accept the transfer of students into the second or third year of courses if they have appropriate diploma or higher diploma qualifications.

Further study is offered at post-graduate level, ranging from taught Masters degree programmes, through Masters by research, to Doctoral qualifications by research or practice, or a combination of the two. Foundation level courses are usually one year long, degree courses are usually three years in duration, and post-graduate programmes last between one and three years, depending on the qualification and subject. Many courses allow professional placement opportunities, and a variety of part-time and flexible learning possibilities exist.

Art and design education in Britain is remarkable for its diversity. Broad subject definitions include Design, Fine Art and History, and Theory of Art and Design. Design based courses are offered in a huge range of disciplines from craft based areas such as Furniture Design, Ceramics, Textile Design, and Silversmithing and Jewellery, through Fashion, Graphic Design, Product and Automotive Design, to areas such as design for Multi Media and the electronic environment, including digital graphics and animation. Fine Art provides courses ranging from those in traditional disciplines such as Painting, Sculpture and Printing, through courses concerned with Performance and Installation, and those which relate to lens-based and electronic media.

Courses in the History and Theory of Art and Design range from those dealing with Art History, through courses in Curatorship, Conservation and Museum Studies, and those which combine the study of theory with other practical subjects such as painting, or with study of other disciplines such as philosophy, sociology or history. Most courses contain vocational elements which assist graduates in progressing to appropriate professional destinations, though these elements range in type and delivery from simple business and professional study elements to specific subject-focused live projects.

British institutions are noted for the high quality of the resources provided for education. Courses are offered in specialist studios, workshops and lecture rooms, and the best of the facilities have excellent technical support, including Information Technology and Computer resources. Library and Learning Resource provision is also excellent, with many universities providing large new facilities which combine the storage of thousands of books and periodicals with the best of technology-based learning support and teaching aids. The staff resource is also first-class, with most teachers maintaining professional practice and research within their disciplines, as well as a teaching role. It is not unusual to be taught by staff who are internationally recognised specialists in their own field. The employment of large numbers of professional artists and designers on a part-time basis ensures that contemporary professional issues are brought directly to students in the normal course of their education [6].

The UK's higher education institutions (HEIs) are not owned or run by government. They are independent legal entities, with councils or governing bodies that have responsibility for determining the strategic direction of the institutions, monitoring their financial health and ensuring they are effectively managed. While all UK HEIs (except the University of Buckingham which is the UK's only private HEI) receive some public funding as a percentage of their total income, the government does not manage this money directly but works through a series of funding councils to provide both financial support and general guidance to institutions (these are the Higher Education Funding Council for England (HEFCE), the Scottish Further and Higher Education Funding Council (SFC) and the Higher Education Funding Council for Wales (HEFCW). Only in Northern Ireland do universities receive funding directly from government via the Department for Employment and Learning (DELNI). For many

purposes, higher education policy is now developed separately in each of the countries making up the UK, with the Scottish Government, Welsh Assembly Government and the Northern Ireland Executive each having specific and differing responsibilities for certain parts of higher education and student policies. These governmental bodies have no direct role either in determining the courses offered by HEIs or directing the research undertaken by individual academics. Academic and support staff are employed by individual institutions and not by the state. Their pay is negotiated nationally through a joint body representing both management and trade unions, with the resulting agreements taking the form of recommendations to participating universities and colleges [4].

Each institution makes its own decisions about entry requirements, for example, setting the level of required qualifications to secure a place on a course, and is responsible for its own admissions procedures. The vast majority of applications to full-time undergraduate courses in the UK – whether by home, international or EU students – are made via a central coordinating agency, the Universities and Colleges Admissions Service, UCAS. In 2007, UCAS set up an online postgraduate application service, United Kingdom Postgraduate Application and Statistical Service (UKPASS), but applications for the majority of postgraduate courses are still made directly to the university or college concerned.

Government funding for research is administered under what is known as the ‘dual support’ system. One strand of this comes in the form of an annual ‘block grant’ from the funding councils. This supports the UK’s research infrastructure and enables individual universities to carry out research as they determine, in keeping with their own missions and priorities. The other strand provides grants for specific research projects, contracts and postgraduate programmes and is delivered via the seven research councils – public bodies charged with investing public money in UK science and research – with additional funding available from charities, industry, the EU and other UK government departments [5].

While UK HEIs do receive significant public funding, they also receive substantial private income from the provision of residence and catering facilities; the delivery of services to business, such as contract research, consultancy and training; the fees charged to international students; endowments; and a variety of charitable sources.

Summary. Having studied the peculiarities of art and design higher education of Great Britain and the problems of its management we can make some conclusions. In recent years there has been extensive and significant development in British educational design programs. Great Britain has undoubtedly established itself as an international centre for the Arts, and with its unrivalled cultural resources, allied to an architectural circle at the cutting edge of modernism, an educational program in this country must surely be the ultimate stimulating experience.

The governance structure in UK shows that universities are autonomous and independent institutions with a well-deserved and jealously guarded reputation for intellectual and academic freedom. Indeed, their autonomy is considered a central factor in the UK higher education sector’s record of international success in research, scholarship and education.

Source List:

1. Воробьева Н. М. Становление дизайнерского образования / Н. М. Воробьева // Непроизводственная сфера в современном социокультурном и экономическом пространстве: колл. моногр. / колл. авт. / под ред. Г. В. Козловой. – Тамбов : Издательский дом ТГУ им. Г.Р. Державина, 2010. – 520 с.
2. A Report by the Design Commission. Restarting Britain: Design Education and Growth (2011) [Электронный ресурс]. – Режим доступа: <http://designmuseum.org/media/item/79241/4288/Design-Commission-Restarting-Britain-Design-Education-and-Growth.pdf>
3. Bird Edward. Art and Design Education. Research in Art and Design : the first decade. Working Papers in Art and Design. / Edward Bird [Электронный ресурс]. – Режим доступа: http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol1/bird2full.html
4. HE Global. Integrated Advisory Service. Overview of UK HE. Governance, management and awards. [Электронный ресурс]. – Режим доступа: <http://heglobal.international.ac.uk/invest-in-the-uk/a-guide-to-uk-he/overview-of-uk-he/governance,-management-and-awards.aspx>
5. HE Global. Integrated Advisory Service. Overview of UK HE. Funding. [Электронный ресурс]. – Режим доступа: <http://heglobal.international.ac.uk/invest-in-the-uk/a-guide-to-uk-he/overview-of-uk-he/funding.aspx>
6. Intstudy. Com. Art and Design in the UK [Электронный ресурс]. – Режим доступа: <http://www.intstudy.com/study-in-uk/subject-guide/art-design-in-uk>