

Mountview Academy of Theatre Arts

Inspection of colleges participating in the Dance and Drama Award scheme

Unique reference number: 53432

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Last day of inspection: 9 June 2011

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Information about the academy

1. Mountview Academy of Theatre Arts is a drama school that trains students for employment in musical theatre, acting and technical theatre production. It runs both a three-year and a one-year course in musical theatre, both a three-year and a one-year course in acting, and a two-year course in production skills. All these courses are accredited by the National Council for Drama Training. Students in receipt of Dance and Drama Awards (DaDA) take the national diploma or national certificate in professional musical theatre, acting or production skills awarded by Trinity College, London. The academy is a member of the Conference of Drama Schools.
2. The academy is based on a single site in north London but attracts students from across the country and abroad. There are currently 360 students enrolled at Mountview, of whom 145 (40%) are in receipt of DaDAs funded by the Young People's Learning Agency. Specific numbers on each course appear below under the separate course reports.

Summary report – musical theatre course

Grades: 1 is outstanding; 2 is good; 3 is satisfactory; 4 is inadequate

Overall effectiveness of provision	Grade 1
Capacity to improve	Grade 1

Overall effectiveness

3. The musical theatre course at Mountview is outstanding, with outstanding capacity to improve yet further. At the time of the inspection, 137 students were on the three-year course, of whom 56 were in receipt of DaDAs and following the national diploma in professional musical theatre awarded by Trinity College, London; 24 students were following the one-year course, of whom two were in receipt of DaDAs and following Trinity's national certificate in professional musical theatre. Almost all students who start complete their course successfully and most obtain work as performers within six months of leaving. Staff set very high expectations and students strive to meet them with passion and focused commitment. They make outstanding progress through the course and are very well prepared for the demands of professional work.
4. Teaching is good. Students learn how to be critically reflective and take increasing responsibility for their own development. They benefit from the way teachers use a common vocabulary across lessons in different disciplines and make frequent cross-references which reinforce the integrated nature of the course. At its best, teaching fosters in students creative risk-taking and bold decision-making. In a minority of lessons, however, teachers do not make sufficient use of students' direct contribution to their own learning or of peer

criticism, and too much feedback is indiscriminately positive. Formal assessment and feedback on performance work are very detailed and discipline-specific, enabling students to identify their particular strengths and areas for further improvement, but this process lacks the dimension of a recorded tutorial overview in which personal goals might be more explicitly set.

5. The course is outstandingly well designed to train actors who sing and dance at the standards required for professional musical theatre performance. The academy makes full use of its excellent links with many professional practitioners, agents and employers, and also exploits many wider educational and community partnerships. Support and guidance are outstanding, with students' personal welfare throughout the course and their employment prospects when they leave of paramount importance to staff.
6. The course is well led and managed. Despite some significant changes to personnel and imminent changes to the structure of the senior leadership team at Mountview, the leadership of the musical theatre course has kept an unwavering focus on outcomes for students. Teachers share a very strong team spirit and are highly ambitious on behalf of their students. The course team know their strengths and areas for improvement well and they reflect on their own work and that of their students continuously throughout the teaching year. There is room for improvement, however, in how course leaders formally observe and assess teaching, use data to analyse the destinations profile of each cohort of students, and compose an annual self-assessment report that is searchingly evaluative and which leads to clear improvement plans that can be systematically monitored.

Summary of the views of users as confirmed by inspectors

What students like:

- the high expectations and uncompromising professionalism of the course which demands very hard, disciplined work from them but which also gives them the capacity to discover and be creative
- the fact that their teachers are professional practitioners with current industry experience
- the focus of the course on learning to act through song and dance
- the wide variety of styles and projects in which they work, producing in them a confident versatility as performers
- the growing independence expected of them as they move through the course, so developing them as individual artists and preparing them for a profession in which they will have to manage their own careers and creative work
- the way the course challenges them to think about what they are doing and how and why they are doing it
- the open and trusting nature of all communications between themselves, their teachers and the Principal

- the clear and discipline-specific feedback they receive from teachers on how they might improve their work
- the highly efficient organisation and structures that underpin all aspects of how the school is run.

What students would like to see improved:

- the limited opportunities that exist for them to share their work with students on the acting courses
- the quality and size of some of the dance studios, and the relatively poor quality of some other accommodation, such as changing facilities
- the lack of explicit teaching of technical skills in the third year of the course, when the focus moves exclusively onto performance and production
- the ineffective work of the student union.

Summary of the views of employers as confirmed by inspectors

What employers like:

- the high level of preparedness for professional work that students bring to audition and rehearsal
- the versatility and individuality of students as performers
- the fact that musical theatre students from Mountview bring depth and detail to their acting, as well as technical prowess as singers and dancers.

What employers would like to see improved:

- no areas for specific improvement were identified by employers.

Main inspection report

Capacity to make and sustain improvement

Grade 1

7. Outcomes for students are outstanding. Students increasingly secure significant work and sustain regular employment. The standard of work in lessons and rehearsals is very good. Students make outstanding progress, although the academy only evaluates this at individual student level through the cumulative assessment and feedback reports that are made on students' assessed work. Teaching and learning are good. The design and implementation of the curriculum and the guidance and support given to students are outstanding. Students are fully engaged in the life of the academy.
8. The musical theatre course is well led and managed. The teaching team is highly collaborative and maintains an unswerving focus on ensuring that students achieve outstanding outcomes. Self-assessment and planning for

improvement are active processes for the course team, but they do not make good use of the outcomes of lesson observations or destinations data to tell a full evaluative annual story of the effectiveness of the course.

Outcomes for students

Grade 1

9. Most students who complete the three-year course secure related employment as performers within six months of leaving. Around 90% of such students have achieved this ambition in two of the last three years to 2010; in 2009 fewer were successful within six months, at 77%, but within a year almost all of those had secured work. This employment profile is more volatile for students on the one-year course: in 2009 96% secured work within six months of leaving, but in 2010 only 50% did so, although more gained jobs as the year progressed. A very high proportion of students are taken on each year by agents. Additionally, the academy has its own employment agency which is run cooperatively by ex-students and supports students well in securing work. Mountview keeps very good individual records of the work gained by ex-students, and continues to help them in this way after they have left the academy. Typical professional jobs taken by musical theatre students include national and international tours of major musicals, West End productions, acting roles in regional theatres, cruise ship cabaret, pantomimes with prestigious production companies, and film and television roles.
10. Almost all students complete their training. Retention data kept by Mountview show a steady improvement over the last three years to 2008/11 when only one student of the 45 who started the course did not complete successfully. If occasionally a student has to withdraw for reasons of health or finances the academy encourages them to return and resume their training and in almost all cases they do. The school sets very high expectations for attendance, commitment, teamwork and professional discipline. Students respond very positively to this environment and enjoy being made to work extremely hard in a way that reflects the intensive demands of the industry which they aspire to join.
11. Over the last three years, all students who have taken the national diploma or certificate in professional musical theatre awarded by Trinity College, London - those students in receipt of a DaDA - have gained the qualification. Recent reports produced by Trinity show that the current standard of performance is very good against a national standard. Students possess very strong vocal technique, and perform with zest and well focused commitment. It is noted, however, that the choreographic challenges created for them are insufficient fully to test the dancing ability of all students, given that they start at many different levels of proficiency in dance. In lessons, inspectors found that students were working at a high level on complex tasks that required skilful coordination. They took individual responsibility for what and how they were learning, and collaborated with their peers in ways that demonstrated how well they understood the importance of trust and ensemble playing.

12. Students are selected from highly competitive auditions and comprehensive interviews, and most make outstanding progress from their different starting points. They are prepared very well for their professional careers by the emphasis the course puts on learning to manage their own continuing development as performers. Students' personal progress towards training goals and targets is reviewed through reflective tutorials and in students' own evaluative working notebooks, and their need to be given new challenges in order to maintain their progress is a significant factor in how performance projects are cast. However, the academy does not make the rate or extent of each student's progress in relation to aptitude or prior expectations an explicit, consistent feature of the tutorial review, and students' notebooks only evaluate performances, not progress made in discipline-specific lessons. This aspect of how well students do, compared with how well they might do, is not evaluated systematically, either for each individual student or for each discipline.
13. Very safe practices are learned and applied in studios and performance spaces, and students feel entirely secure in the academy. The training is supported very well by body-conditioning lessons and by specialist physiotherapy and counselling staff who are available as required. Students receive good advice and guidance on personal welfare that provides them with the means to look after themselves and minimise the risk of injury or illness, although the vital part played by nutrition and diet is not given the prominence it should have. Mountview involves students fully in how the academy is run and enables them to contribute directly to operational decisions. Students also contribute significantly to the wider community through the extensive and penetrating work of Mountview's outreach team and specific course projects that are taken into local schools and colleges.

The quality of provision

Grade 1

14. Teaching and learning are good. Teachers create, direct and guide complex learning activities and ensure that students are working to their own best potential. Effective references are frequently made to other lessons and disciplines, so that students come to see their work as multi-layered and integrated. This excellent approach is reinforced by the fact that the academy enables some co-teaching to take place, which in turn builds a common vocabulary and many shared working practices amongst staff and students. Industry standards are used to set high aspirations. Students are highly disciplined and fully committed in lessons, focusing sharply on the specific tasks set by teachers yet seizing the implicit invitation to take risks and be brave in their work. It is evident that the academy's recent decision to teach music theory to all musical theatre students is paying dividends in building their confidence and technical control in singing. In one outstanding workshop lesson, remarkable progress was made in a short time towards the composition of songs: students responded keenly to this stimulating and bold working method, in which expertly judged interventions by the two teachers supported the highly exploratory creativity of students.

15. In a minority of lessons, however, active learning is not sufficiently encouraged, questioning is too often open rather than nominated, and the opportunity for searching peer criticism is not fully exploited. Not all students are equally well challenged to make the progress they might in a lesson. Occasionally, a teacher's oral feedback to a group of students is unequivocally positive, with little discrimination shown and so little sense of how anyone's work needs to develop further. The focus in the third year of the course on performances and productions enables students to apply all they have learned in complex and demanding ways, but they miss the explicit attention that still needs to be paid to their developing performance instruments.
16. Assessment and written feedback are detailed, discipline-specific and helpful, but these processes lack a summative overview in which students and teachers might make explicit connections between the attainment and progress made in different disciplines, such as singing and voice, and together compose a learning or development plan with particular personal goals. The limited range of marks used helps neither teachers nor students distinguish enough between levels of attainment or progress made. Nevertheless, the assiduous and insightful way in which students' work is continuously discussed between the teaching team and with students themselves contributes to the latter's strong and realistic sense of knowing how well they are doing, where they need to improve and how they might gain higher marks at formal assessment points. Students who are identified as having specific learning needs are supported through the mechanism of a learning support agreement which sets out clear responsibilities for the monitoring of their progress. However, this does not of itself guarantee that all students who might require specific support in order to reach their full potential benefit from such intervention. For example, although students have access to the services of a professional counsellor, and provision is sensitively adapted to accommodate the needs of wheelchair users, the academy does not provide trained teaching support to students with other specific learning impairments such as dyslexia.
17. The course is designed around an outstanding combination and integration of the several disciplines required for the professional training of actors in musical theatre. Students and teachers are wholly committed to the maxim that the course trains students to act through song and dance, and this progressive outlook guides the shape of the curriculum. As the course proceeds, it acquires a growing emphasis on preparing students for professional work, and the third year sees students working as an ensemble mounting a variety of productions. Such an approach ensures that students are entirely ready for employment when they leave; they do, however, miss some explicit discipline tuition in their final year. The curriculum remains dynamic and flexible. The balance of the time allotted to different work is continuously reviewed by the teaching team, and the stylistic and technical choices made are altered in the light of experience. Students are fully engaged in discussion about the changing shape of the curriculum and the different demands that professional jobs might make of them. An effective curriculum change in the second year is a significantly reshaped devising project designed to give students a bigger creative stake in their own work, and they thrive when given this opportunity.

18. The school has excellent connections with large numbers of professional practitioners, and it uses these judiciously to promote its students and guide the development of its work. In addition to attracting professional agents to view its students, Mountview runs its own cooperative agency, which broadens the approach students might take to securing work. The academy enjoys close links with several professional companies who have contributed to the reshaping of much musical theatre and dance in recent years, challenging the traditional image of such performers. Excellent links also exist with Haringey council, local schools, colleges and charitable trusts, all of which help broaden students' experience and understanding of arts in the wider community.
19. Support and guidance, both personal and professional, are outstanding. Excellent retention and attendance data are testament to the comprehensive way in which students are kept highly motivated and to the speed and efficiency with which any problems are dealt. The teaching team, course leaders and academy directors are all readily accessible to all students to discuss any issue in an environment of mutual trust, and their vigilance and generosity are much appreciated by students. Although the number of students on the course is relatively high, students feel individually very well known by their teachers, so that aspects of teaching and tutoring are personally tailored to character and demeanour. Students receive particularly shrewd, well-informed advice and guidance in seeking work and preparing for auditions towards the end of their course, and this contributes significantly to their excellent profile of early employment.

Leadership and management

Grade 2

20. Leadership and management are good. Mountview's senior leaders have a very clear vision of its current position in the sector and exciting ambitions for its future direction and development. The Principal is an exceptional manager of people and has earned, through genuine consultation and collaboration, the personal trust and professional confidence of her staff as she takes the academy through major structural and physical changes. The governing board is equally secure and adventurous, having been built into a highly skilled, experienced and enthusiastic team by the Principal since the last inspection. The team ethic within the musical theatre course is very strong. The course has sustained its excellence following a change of course leadership and despite some delay in the restructuring of the strategic leadership of the academy. Opportunities are missed for both teachers and students to share work with the acting course, but this need for greater cross-fertilisation between all the courses is acknowledged and has been addressed in the restructuring. The profile of students' professional destinations has been maintained at an outstanding level. The academy knows this, and collects summary data to prove it, but it is only now beginning to chart and analyse the continuing story of students' professional destinations in a way that will inform its annual review of the success of each cohort, year by year. Communications between all staff and students are excellent. Students play a full role in the life of the academy, and feel able to discuss any issue freely and openly. They are listened to and what they say materially shapes the operational management of the school.

Employers and other local agencies and services have a very high regard for the work of Mountview, and see the academy as a strong partner in their work. Safeguarding procedures are robust and ensure that all students feel entirely secure.

21. Mountview fosters an inclusive environment in which students of all backgrounds and cultures thrive. It actively seeks to widen participation from those sectors of society who might not consider a professional training in the performing arts to be available to them. By working with local charities and trusts, by encouraging applications from those with learning needs and/or disabilities, and by taking its work into schools and non-traditional venues it has increased the diversity of its student population. It does not, however, analyse or report the progress or outcomes of students by their identifiable categories of gender, ethnicity or social background.
22. The academy's self-assessment of the quality of the musical theatre course is broadly accurate and derives from considerable critical reflection by the staff, but it is insufficiently searching in its evaluative narrative of how well students learn and as a report it fails to capture the detail of how effectively the department has worked over the year, or why. The quality and characteristics of teaching and learning receive no summary analysis, and this is partly because the formal observations of lessons lack critical discrimination. Improvement plans are discussed and set out, but the monitoring of the actions taken to achieve them is not sufficiently robust, nor supported by summary data. Despite these shortcomings, the course team know their relative strengths and weaknesses well and constantly review how their work has a direct bearing on the progress and attainment of students.
23. Mountview is efficiently run and makes outstanding use of its resources. Access to computers and an extensive library are excellent. It continues to make adaptations and alterations to its current premises to give students the best possible experience. Its plans for new accommodation that will place it at the heart of Haringey are very well conceived. It provides outstanding value for money.

What does Mountview need to do to improve its musical theatre course further?

- Implement its programme of lesson observation and evaluation fully and more searchingly so that it comes to a more incisive and informed view of the quality of teaching and learning.
- Sharpen and extend self-assessment at course level, including the use of summary data to identify trends and plan improvements, so that reports fully reflect the process of critical evaluation undertaken by the course team.
- Ensure that all students with specific learning difficulties and/or disabilities have access to trained support.
- Introduce and evaluate the impact of its proposed new tutorial system so that it can better monitor students' overall progress and welfare.

- Continue to develop the recording, tracking and analysis of students' professional destinations.

Record of main findings			
Provider name	Mountview Academy of Theatre Arts – musical theatre course	Inspection number	367206
Learning types:19+ learner responsive: FE full-time courses			

Grades using the 4 point scale 1: Outstanding; 2: Good; 3: Satisfactory; 4: Inadequate	Overall
Approximate number of enrolled students at the time of inspection Full-time students	161
Overall effectiveness	1
Capacity to improve	1
Outcomes for students	1
How well do students achieve and enjoy their learning?	1
How well do students attain their learning goals?	1
How well do students progress?	1
How well do students improve their economic and social well-being through learning and development?	1
How safe do students feel?	1
<i>Are students able to make informed choices about their own health and well being?*</i>	2
<i>How well do students make a positive contribution to the community?*</i>	1
Quality of provision	1
How effectively do teaching, training and assessment support learning and development?	2
How effectively does the provision meet the needs and interests of users?	1
How well partnerships with schools, colleges, employers, community groups and others lead to benefits for students?	1
How effective are the care, guidance and support students receive in helping them to achieve?	1
Leadership and management	2
How effectively do leaders and managers raise expectations and promote ambition throughout the organisation?	1
<i>How effectively do governors and supervisory bodies provide leadership, direction and challenge?*</i>	1
How effectively does the provider promote the safeguarding of students?	2
How effectively does the provider actively promote equality and diversity, tackle discrimination and narrow the achievement gap?	2
How effectively does the provider engage with users to support and promote improvement?	1
How effectively does self-assessment improve the quality of the provision and outcomes for students?	2
How efficiently and effectively does the provider use its available resources to secure value for money?	1

*where applicable to the type of provision

Summary report – acting course

Grades: 1 is outstanding; 2 is good; 3 is satisfactory; 4 is inadequate

Overall effectiveness of provision	Grade 1
Capacity to improve	Grade 1

Overall effectiveness

24. The acting course at Mountview is outstanding, with outstanding capacity to improve yet further. At the time of the inspection, 112 students were on the three-year course, of whom 57 were in receipt of DaDAs and following the national diploma in professional acting awarded by Trinity College, London; 24 students were following the one-year course, of whom five were in receipt of DaDAs and following Trinity's national certificate in professional acting. Almost all students who start complete their course successfully and most obtain work as performers within six months of leaving. Staff set very high expectations and students strive to meet them with passion and focused commitment. They make outstanding progress through the course and are very well prepared for the demands of professional work.
25. Teaching is outstanding. Students learn how to be critically reflective and take increasing responsibility for their own development. Personal challenge and praise are well used to guide students, who are skilfully taught to ask questions of text and of themselves as its interpreters. Teachers probe their understanding of the creative decisions they make in incisive ways, and provide them with the technical means to realise those choices. There are excellent opportunities to work with a wide variety of teachers, sometimes in co-taught lessons. Formal assessment and feedback on performance work are very detailed and helpful, enabling students to identify their particular strengths and areas for further improvement; but this process lacks the dimension of a recorded tutorial overview in which personal goals might be more explicitly set.
26. The course is outstandingly well designed to train versatile actors to the standards required for professional performance. The academy makes full use of its excellent links with many professional practitioners, agents and employers, and also exploits many wider educational and community partnerships. Support and guidance are outstanding, with students' personal welfare throughout the course and their employment prospects when they leave of paramount importance to staff.
27. The course is well led and managed. Despite some imminent changes to the structure of the senior leadership team at Mountview, the leadership of the acting course has kept an unwavering focus on outcomes for students. Teachers share a very strong team spirit and are highly ambitious on behalf of

their students. The course team know their strengths and areas for improvement well and they reflect on their own work and that of their students continuously throughout the teaching year. There is room for improvement, however, in how course leaders formally observe and assess teaching, use data to analyse the destinations profile of each cohort of students, and compose an annual self-assessment report that is searchingly evaluative and which leads to clear improvement plans that can be systematically monitored.

Summary of the views of users as confirmed by inspectors

What students like:

- the emphasis that the training puts upon them as individuals, helping them develop their unique identity as actors
- the trust that they can place in their teachers to be frank and honest with them about what they are doing and how well they are doing it
- the versatility and variety of their training, in which they are encouraged to explore a wide range of approaches to acting, blending the traditional with the experimental
- the close, watchful and caring family environment of the academy which is always highly supportive and reduces possible levels of personal stress
- the passion and appetite that their teachers bring to their work, which they find contagious and inspiring
- the safe and trusting nature of the learning environment in which they are free to be challenged, take risks, feel scared and sometimes fail as part of the process of learning and developing as actors
- the flexible way in which the course and the academy as an institution undergo continuous change as they respond to the views and experiences of students and the industry
- the excellent reputation that Mountview has in the performing arts training sector.

What students would like to see improved:

- the limited opportunities that exist for them to share their work with students on the musical theatre courses
- the slow or inconsistent response that staff sometimes make to poor punctuality or ill-discipline by students
- the slow notification to students of some changes to rooms or timetables
- the occasional lack of timely, detailed verbal feedback from acting lessons to students on the one-year course.

Summary of the views of employers as confirmed by inspectors

What employers like:

- the high level of preparedness for professional work that students bring to audition and rehearsal
- the versatility and individuality of students as actors.

What employers would like to see improved:

- no areas for specific improvement were identified by employers.

Main inspection report

Capacity to make and sustain improvement

Grade 1

28. Outcomes for students are outstanding. Students increasingly secure significant work and sustain regular employment. The standard of work in lessons and rehearsals is excellent. Students make outstanding progress, although the academy only evaluates this at individual student level through the cumulative assessment and feedback reports that are made on students' assessed work. Teaching and learning are outstanding. The design and implementation of the curriculum and the guidance and support given to students are outstanding. Students are fully engaged in the life of the academy.
29. The acting course is well led and managed. The teaching team is highly collaborative and maintain an unswerving focus on ensuring that students achieve outstanding outcomes. Self-assessment and planning for improvement are active processes for the course team, but they do not make good use of the outcomes of lesson observations or destinations data to tell a full evaluative annual story of the effectiveness of the course.

Outcomes for students

Grade 1

30. Most students who complete the three-year course secure related employment as performers within six months of leaving. Around 90% of such students have achieved this ambition in two of the last three years to 2010; in 2009 fewer were successful within six months, at 73%, but within a year almost all of those had secured work. This employment profile is weaker for students on the one-year course: around three-quarters of students secured work within six months of leaving, although more gained jobs as the year progressed. A very high proportion of students are taken on each year by agents. Additionally, the academy has its own employment agency which is run cooperatively by ex-students and supports students well in securing work. Mountview keeps very

good individual records of the work gained by ex-students, and continues to help them in this way after they have left the academy. Typical professional jobs taken by acting students include national and international tours with established production companies, West End productions, theatre in education contracts, and film and television roles.

31. Most students complete their training. Retention data kept by Mountview show a consistent rate of just over 90% for the last three years to 2008/11. If occasionally a student has to withdraw for reasons of health or finances the academy encourages them to return and resume their training and in almost all cases they do. The school sets very high expectations for attendance, commitment, teamwork and professional discipline. Students respond very positively to this environment and enjoy being made to work extremely hard in a way that reflects the intensive demands of the industry which they aspire to join.
32. Over the last three years, all students who have taken the national diploma or certificate in professional acting awarded by Trinity College, London - those students in receipt of a DaDA - have gained the qualification. Recent reports produced by Trinity show that the current standard of performance is excellent against a national standard. In 2010 an unusually high proportion of DaDA students were noted as outstanding by the Trinity assessor. Students are very assured technically, including clarity and control in their use of voice, and they fully inhabit the characters they create. Students display sensitivity to ensemble playing. The best bring charisma and magnetic presence to their performances. In lessons, inspectors found that students were working to an exceptionally high standard with exemplary commitment and focus. They had the confidence and appetite to take creative risks, making brave decisions about character on the basis of thoughtful reading of text. They took individual responsibility for what and how they were learning, and collaborated with their peers in ways that demonstrated how well they understood the importance of trust and ensemble playing.
33. Students are selected from highly competitive auditions and comprehensive interviews, and most make outstanding progress from their different starting points. They are prepared very well for their professional careers by the emphasis the course puts on learning to manage their own continuing development as performers. Students' personal progress towards training goals and targets is reviewed through reflective tutorials and in students' own evaluative working notebooks, and their need to be given new challenges in order to maintain their progress is a significant factor in how performance projects are cast. However, the academy does not make the rate or extent of each student's progress in relation to aptitude or prior expectations an explicit, consistent feature of the tutorial review, and students' notebooks only evaluate performances, not progress made in discipline-specific lessons. This aspect of how well students do, compared with how well they might do, is not evaluated systematically, either for each individual student or for each discipline.
34. Very safe practices are learned and applied in studios and performance spaces, and students feel entirely secure in the academy. The training is supported very

well by Alexander Technique lessons and by specialist physiotherapy and counselling staff who are available as required. Students receive good advice and guidance on personal welfare that provides them with the means to look after themselves and minimise the risk of injury or illness, although the vital part played by nutrition and diet is not given the prominence it should have. Mountview involves students fully in how the academy is run and enables them to contribute directly to operational decisions. Students also contribute significantly to the wider community through the extensive and penetrating work of Mountview's outreach team and specific course projects that are taken into local schools and colleges.

The quality of provision

Grade 1

35. Teaching and learning are outstanding. Teachers work closely in concert to create with students their own personal toolkit of skills and resources as actors, which they are then given a stimulating range of opportunities to use. Questioning is penetrating and constructive peer criticism between students is well engineered and managed by teachers. Students enjoy being challenged and extended. Praise is hard won and all the more valued for that. In acting and sight-reading lessons, students are encouraged to ask searching questions of text and of themselves as interpreters, and teachers' interrogation of students' understanding of text and intent are particularly incisive. Movement lessons build a rich vocabulary for the body but emphasise imagination and expression in its application, avoiding mechanical repetition. Students are taught to act to camera in precise and expert ways, with excellent resources. The academy commits significant resources to some teaching activities, and these are skilfully exploited by teachers to create multi-layered experiences for students. For example, in one musical theatre project students had all three members of the creative team available to them through rehearsal, so that acting, singing and dancing were constantly under professional scrutiny. Standards of work in lessons are very high, as are students' concentration, energy and focus.
36. Occasionally, earlier or keener interventions are required of teachers in lessons in order to refocus the work or extend students' exploration. A very few students are not fully challenged to make the progress they might in a lesson. The focus in the third year of the course on performances and productions enables students to apply all they have learned in complex and demanding ways, but they miss the explicit attention that still needs to be paid to their developing performance instruments.
37. Assessment and written feedback are detailed and helpful, but these processes lack a summative overview in which students and teachers might make explicit connections between the attainment and progress made in different parts of the course, such as singing and voice, and together compose a learning or development plan with particular personal goals. The marking criteria are very finely differentiated and help students understand which aspects of their work need particular attention; but teachers' comments vary widely in specificity and

value, and in tone and person of address. The limited range of marks used helps neither teachers nor students distinguish enough between levels of attainment or progress made. Nevertheless, the assiduous and insightful way in which students' work is continuously discussed between the teaching team and with students themselves contributes to the latter's strong and realistic sense of knowing how well they are doing, where they need to improve and how they might gain higher marks at formal assessment points. Students appreciate the scheduled tutorials they have with the deputy course leader in which their overall progress is fully discussed, but this does not lead routinely to a record of agreed goals or actions and sometimes no notes are made. Students who are identified as having specific learning needs are supported through the mechanism of a learning support agreement which sets out clear responsibilities for the monitoring of their progress. However, this does not of itself guarantee that all students who might require specific support in order to reach their full potential benefit from such intervention. For example, although students have access to the services of a professional counsellor, and provision is sensitively adapted to accommodate the needs of wheelchair users, the academy does not provide trained teaching support to students with other specific learning impairments such as dyslexia.

38. The course is designed around an outstanding combination and integration of the several disciplines required for the professional training of actors. As the course proceeds, it acquires a growing emphasis on preparing students for professional work, and the third year sees students working as an ensemble mounting a variety of productions. Such an approach ensures that students are entirely ready for employment when they leave; they do, however, miss some explicit discipline tuition in their final year. The curriculum remains dynamic and flexible. The balance of the time allotted to different work is continuously reviewed by the teaching team, and the stylistic and technical choices made are altered in the light of experience. Students are fully engaged in discussion about the changing shape of the curriculum and the different demands that professional jobs might make of them. An effective curriculum change in the second year is an independent project designed to give students a bigger creative stake in their own work, and they thrive when given this opportunity.
39. The school has excellent connections with large numbers of professional practitioners, and it uses these judiciously to promote its students and guide the development of its work. In addition to attracting professional agents to view its students, Mountview runs its own cooperative agency, which broadens the approach students might take to securing work. Excellent links also exist with Haringey council, local schools, colleges and charitable trusts, all of which help broaden students' experience and understanding of arts in the wider community.
40. Support and guidance, both personal and professional, are outstanding. Excellent retention and attendance data are testament to the comprehensive way in which students are kept highly motivated and to the speed and efficiency with which any problems are dealt. Students would like the academy's punctuality policy to be applied more consistently. The teaching team, course leaders and academy directors are all readily accessible to all students to

discuss any issue in an environment of mutual trust, and their vigilance and generosity are much appreciated by students. Although the number of students on the course is relatively high, students feel individually very well known by their teachers, so that aspects of teaching and tutoring are personally tailored to character and demeanour. Students receive particularly shrewd, well-informed advice and guidance in seeking work and preparing for auditions towards the end of their course, and this contributes significantly to their excellent profile of early employment.

Leadership and management

Grade 2

41. Leadership and management are good. Mountview's senior leaders have a very clear vision of its current position in the sector and exciting ambitions for its future direction and development. The Principal is an exceptional manager of people and has earned, through genuine consultation and collaboration, the personal trust and professional confidence of her staff as she takes the academy through major structural and physical changes. The governing board is equally secure and adventurous, having been built into a highly skilled, experienced and enthusiastic team by the Principal since the last inspection. The team ethic within the acting course is very strong. The course has sustained its excellence despite some delay in the restructuring of the strategic leadership of the academy. Opportunities are missed for both teachers and students to share work with the musical theatre course, but this greater need for cross-fertilisation between all the courses is acknowledged and has been addressed in the restructuring. The profile of students' professional destinations has been maintained at an outstanding level. The academy knows this, and collects summary data to prove it, but it is only now beginning to chart and analyse the continuing story of students' professional destinations in a way that will inform its annual review of the success of each cohort, year by year. Communications between all staff and students are excellent. Students play a full role in the life of the academy, and feel able to discuss any issue freely and openly. They are listened to and what they say materially shapes the operational management of the school. Employers and other local agencies and services have a very high regard for the work of Mountview, and see the academy as a strong partner in their work. Safeguarding procedures are robust and ensure that all students feel entirely secure.
42. Mountview fosters an inclusive environment in which students of all backgrounds and cultures thrive. It actively seeks to widen participation from those sectors of society who might not consider a professional training in the performing arts to be available to them. By working with local charities and trusts, by encouraging applications from those with learning needs and/or disabilities, and by taking its work into schools and non-traditional venues it has increased the diversity of its student population. It does not, however, analyse or report the progress or outcomes of students by their identifiable categories of gender, ethnicity or social background.
43. The academy's self-assessment of the quality of the acting course is broadly accurate and derives from considerable critical reflection by the staff, but it is

insufficiently searching in its evaluative narrative of how well students learn and as a report it fails to capture the detail of how effectively the department has worked over the year, or why. The quality and characteristics of teaching and learning receive no summary analysis, and this is partly because the formal observations of lessons lack critical discrimination. Improvement plans are discussed and set out, but the monitoring of the actions taken to achieve them is not sufficiently robust, nor supported by summary data. Despite these shortcomings, the course team know their relative strengths and weaknesses well and constantly review how their work has a direct bearing on the progress and attainment of students.

44. Mountview is efficiently run and makes outstanding use of its resources. Access to computers and an extensive library are excellent. It continues to make adaptations and alterations to its current premises to give students the best possible experience. Its plans for new accommodation that will place it at the heart of Haringey are very well conceived. It provides outstanding value for money.

What does Mountview need to do to improve its acting course further?

- Implement its programme of lesson observation and evaluation fully and more searchingly so that it comes to a more incisive and informed view of the quality of teaching and learning.
- Sharpen and extend self-assessment at course level, including the use of summary data to identify trends and plan improvements, so that reports fully reflect the process of critical evaluation undertaken by the course team.
- Ensure that all students with specific learning difficulties and/or disabilities have access to trained support.
- Introduce and evaluate the impact of its proposed new tutorial system so that it can better monitor students' overall progress and welfare.
- Continue to develop the recording, tracking and analysis of students' professional destinations.

Record of main findings			
Provider name	Mountview Academy of Theatre Arts – acting course	Inspection number	367206
Learning types: 19+ learner responsive: FE full-time courses			

Grades using the 4 point scale 1: Outstanding; 2: Good; 3: Satisfactory; 4: Inadequate	Overall
Approximate number of enrolled students at the time of inspection Full-time students	136
Overall effectiveness	1
Capacity to improve	1
Outcomes for students	1
How well do students achieve and enjoy their learning?	1
How well do students attain their learning goals?	1
How well do students progress?	1
How well do students improve their economic and social well-being through learning and development?	1
How safe do students feel?	1
<i>Are students able to make informed choices about their own health and well being?*</i>	2
<i>How well do students make a positive contribution to the community?*</i>	1
Quality of provision	1
How effectively do teaching, training and assessment support learning and development?	1
How effectively does the provision meet the needs and interests of users?	1
How well partnerships with schools, colleges, employers, community groups and others lead to benefits for students?	1
How effective are the care, guidance and support students receive in helping them to achieve?	1
Leadership and management	2
How effectively do leaders and managers raise expectations and promote ambition throughout the organisation?	1
<i>How effectively do governors and supervisory bodies provide leadership, direction and challenge?*</i>	1
How effectively does the provider promote the safeguarding of students?	2
How effectively does the provider actively promote equality and diversity, tackle discrimination and narrow the achievement gap?	2
How effectively does the provider engage with users to support and promote improvement?	1
How effectively does self-assessment improve the quality of the provision and outcomes for students?	2
How efficiently and effectively does the provider use its available resources to secure value for money?	1

*where applicable to the type of provision

Summary report – production skills course

Grades: 1 is outstanding; 2 is good; 3 is satisfactory; 4 is inadequate

Overall effectiveness of provision	Grade 2
Capacity to improve	Grade 1

Overall effectiveness

45. The production skills course at Mountview is good, with outstanding capacity to improve further. At the time of the inspection, 50 students were on the two-year course, of whom 25 were in receipt of DaDAs and following the national diploma in professional production skills awarded by Trinity College, London; four students were following the one-year course, none of whom were in receipt of DaDAs. Almost all students who start complete their course successfully and most obtain work in a professional production role within six months of leaving. Staff set very high expectations and students strive to meet them with passion and focused commitment. They make outstanding progress through the course and are very well prepared for the demands of professional work.
46. Teaching is good. Students learn how to be critically reflective and take increasing responsibility for their own development. Instruction, demonstration, questioning and discussion are all used in a well-balanced way to give students a secure foundation across all aspects of theatre production. Expectations and standards are high, but students do not always feel challenged or extended by what they are doing. Their development of communication and social skills receives too little explicit attention. There are good opportunities to work with a wide variety of teachers, sometimes in co-taught lessons. Formal assessment and feedback are detailed and usually helpful in enabling students to know their relative strengths and weaknesses, but the relationship between the grading of work and the evaluative feedback given is too inconsistent and unclear. The tutorial review process is personally supportive, but again inconsistent in how effectively it gives students an overview of their progress and a clear set of goals towards which they might work.
47. The course is well designed to train students in a wide range of production and technical skills to the standards required for live professional performance. It responds very well to the changing demands of the industry it serves. The academy makes full use of its excellent links with many professional practitioners, agents and employers, and also exploits many wider educational and community partnerships. Support and guidance are outstanding, with students' personal welfare throughout the course and their employment prospects when they leave of paramount importance to staff.

48. The course is well led and managed. Despite some changes to personnel and imminent changes to the structure of the senior leadership team at Mountview, the new course leader of the production skills course and his team have kept an unwavering focus on outcomes for students. Teachers share a strong team spirit and are highly ambitious on behalf of their students. Staff know their strengths and areas for improvement well and they reflect on their own work and that of their students continuously throughout the teaching year. There is room for improvement, however, in how course leaders formally observe and assess teaching, use data to analyse the destinations profile of each cohort of students, and compose an annual self-assessment report that is searchingly evaluative and which leads to clear improvement plans that can be systematically monitored.

Summary of the views of users as confirmed by inspectors

What students like:

- the wide variety of opportunities offered by the course to learn and practise a range of skills and production roles, before students select their major and minor specialisms
- the use of show roles to give a variety of experiences and production responsibilities to students in realistic settings, so that they can apply their skills under professional pressure
- the sense of teamwork amongst their peers on the course
- the excellent support they receive from their teachers, who listen to their concerns and respond positively
- the flexibility and adaptability demonstrated by the better teachers, who are able to vary how they teach according to how students respond
- the good range of guest teachers who bring valuable current industrial expertise directly into the academy
- the wide and current range of contacts that they are able to make, through Mountview, with industry practitioners and potential employers
- the very rigorous attention paid to health and safety in all that they do
- the improved planning of course projects, show roles and assessments, so that students can anticipate pinch and pressure points in their personal schedule of work.

What students would like to see improved:

- the limited ways in which the course acknowledges and takes account of the very different levels of prior knowledge and skill that students bring to the course, which leads to some perceived repetition and lack of challenge in the early stages of the course

- the over-positive, sometimes indiscriminate feedback given to students on their work, which puts the onus on them to seek out areas where they might improve
- the limited placement opportunities experienced by a few students, which in turn restricts their experience of different venues and hampers their employment prospects
- the disjunction between the marks they are awarded and the feedback they receive in a number of lighting and sound projects.

Summary of the views of employers as confirmed by inspectors

What employers like:

- the high level of preparedness for professional work that students bring to their production work roles
- the independence and confidence of students which means that they can be given significant responsibility early in their careers.

What employers would like to see improved:

- no areas for specific improvement were identified by employers.

Main inspection report

Capacity to make and sustain improvement

Grade 1

49. Outcomes for students are outstanding. Students increasingly secure significant work and sustain regular employment. The standard of work in lessons and show roles is very good. Students make outstanding progress, although the academy only evaluates this at individual student level through the cumulative assessment and feedback reports that are made on students' assessed work. Teaching and learning are good. The design and implementation of the curriculum is good and the guidance and support given to students are outstanding. Students are fully engaged in the life of the academy.
50. The production skills course is well led and managed. The teaching team is highly collaborative and maintain an unswerving focus on ensuring that students achieve outstanding outcomes. Self-assessment and planning for improvement are active processes for the course team, but they do not make good use of the outcomes of lesson observations or destinations data to tell a full evaluative annual story of the effectiveness of the course.

51. Most students who complete the two-year course secure related employment in theatre production within six months of leaving. At least 86% of such students have achieved this ambition in all of the last three years to 2010; in 2009 all students secured work within six months of completing the course. Mountview keeps very good individual records of the work gained by ex-students, and continues to help them in this way after they have left the academy. Typical professional jobs taken by production skills students include general technician in established theatres both in London and the regions, casual lighting technician at several major venues in London, sound operatives numbers 2 and 3 on complex musical shows, assistant stage manager and deputy stage manager at established theatres, and a range of lighting, sound and stage management work at national festivals.
52. Almost all students complete their training. Retention data kept by Mountview show a consistent rate of over 90% for the last three years to 2009/11. If occasionally a student has to withdraw for reasons of health or finances the academy encourages them to return and resume their training and in almost all cases they do. The school sets very high expectations for attendance, commitment, teamwork and professional discipline. Students respond very positively to this environment and enjoy being made to work extremely hard in a way that reflects the intensive demands of the industry which they aspire to join.
53. Over the last three years, all students who have taken the national diploma in professional production skills awarded by Trinity College, London - those students in receipt of a DaDA - have gained the qualification. Recent reports produced by Trinity show that the current standard of production work is very good against a national standard. Students demonstrate a thorough grounding in a wide range of technical and stage management skills and are highly focused and committed. According to the particular production skills in which they then specialise, they are able to execute a complex lighting plot with complete assurance, manage a complex radio microphone plot alongside mixing a live band with effects, and undertake a meticulous book cover. Students display maturity in interpersonal working, good book-keeping and script- or score-marking skills, and can source and make up equipment efficiently to brief and budget. Their health and safety and risk assessments are exemplary. In lessons and in talking with students about their work, inspectors found that students were working in a very focused way to a high technical standard in most areas of the course. They showed a very good understanding of professional theatre practice, and recognised the vital need in their work for qualities such as patience, resilience, flexibility and rapid problem-solving skills under pressure. A minority of students, however, lacked the personal communication and social skills required to win the confidence of an employer or of an ensemble of actors. Their enthusiasm for their own work was muted.
54. Students are selected from highly competitive and comprehensive interviews, and most make outstanding progress from their different starting points. They

are prepared very well for their professional careers by the emphasis the course puts on learning to manage their own continuing development and create their own opportunities to show their skills to potential employers. Students' personal progress towards training goals and targets is reviewed through reflective tutorials and in students' own evaluative working notebooks. However, the academy does not make the rate or extent of each student's progress in relation to aptitude or prior expectations an explicit, consistent feature of the tutorial review, and students' notebooks only evaluate production project work and show roles, not progress made in discipline-specific lessons. This aspect of how well students do, compared with how well they might do, is not evaluated systematically, either for each individual student or for each discipline.

55. The teaching and monitoring of health and safety is exemplary. Very safe practices are learned and applied in studios and all performance spaces, both in and out of Mountview's own premises. Students feel entirely secure in the academy and when they visit external venues. They have excellent understanding of how and why risk is assessed for all their work, and for that of the performers with whom they work. Students receive good advice and guidance on wider aspects of personal welfare that provides them with the means to look after themselves and minimise the risk of injury or illness, although the vital part played by nutrition and diet is not given the prominence it should have. Mountview involves students fully in how the academy is run and enables them to contribute directly to operational decisions. Students also contribute significantly to the wider community through the extensive and penetrating work of Mountview's outreach team and specific course projects that are taken into local schools and colleges.

The quality of provision

Grade 2

56. Teaching and learning are good. Teachers give clear instruction and demonstration where necessary, but ensure that students contribute most of the work. Teachers manage discussion and questioning well. Students are encouraged to review their own work and that of their peers in a spirit of mutual support, and they respond well to this expectation. Expectations are high and students develop evident pride in the standard of their work. They enjoy being challenged and extended, but consider that this is not always the case because teachers do not adequately differentiate tasks in the light of students' prior knowledge or skills. Occasionally, the repetition of a task is perceived by students as unnecessary, or unchallenging, when it is deliberately being repeated in order to make it habitual. This aspect of teachers' communication of their objectives and chosen methods of realising them are not always clear. The pace of that part of the course that establishes the common foundation for all students, before they specialise in their major and minor options, is slower than many students would like it to be.
57. Teachers and students are working very closely together to raise the creative status of the non-performing elements of live or recorded productions, and are successfully redefining a perception of the work they do at Mountview from that

of servicing productions to a collaborative creative venture with performers. However, neither teachers nor students on the production skills course place enough emphasis on the need for students to develop and demonstrate complex social skills in the management of people and in communications. The academy commits significant resources to some teaching activities, and these are well managed by teachers to create for students some interestingly diverse perspectives on their work. For example, in one outstanding lesson dedicated to a detailed debrief and subsequent workshop following a live performance event, three teachers led a dynamic and revealing discussion. They made good use of video recording to illustrate their teaching and students showed perceptive, reflective insights.

58. Assessment and written feedback are detailed and usually helpful. Marking criteria are clearly defined, and usually help students understand which aspects of their work need particular attention; but the awarding of marks and the grading of their work are not sufficiently transparent to students. In particular, the marks awarded for some of the lighting and sound projects are not consistent with written feedback. Moreover, the limited range of marks used helps neither teachers nor students distinguish enough between levels of attainment or progress made. Too often the feedback students receive is unreservedly positive, leaving them to seek out those areas in which they might do better in the future. Nevertheless, the assiduous and insightful way in which students' work is continuously discussed between the teaching team and with students themselves contributes to the latter's substantial and sustained progress throughout the course, and through such means students do come to have a good awareness of how well they are doing and where they need to improve.
59. Students benefit from scheduled tutorials with their allocated personal tutor, in which they discuss their progress across all aspects of the course; but the quality of this vital role is too variable to give students full confidence in the system. These tutorials are designed to reflect on recent marks and feedback, to work towards a summative overview of progress and to lead to a record of agreed goals or actions that can be reviewed at a subsequent tutorial. This process is implemented too inconsistently. Students who are identified as having specific learning needs are supported through the mechanism of a learning support agreement which sets out clear responsibilities for the monitoring of their progress. However, this does not of itself guarantee that all students who might require specific support in order to reach their full potential benefit from such intervention. For example, although students have access to the services of a professional counsellor, and provision is sensitively adapted to accommodate the needs of those with physical or sensory impairment, the academy does not provide trained teaching support to students with other specific learning impairments such as dyslexia.
60. The course is well designed to give all students a secure foundation that embraces all aspects of production knowledge and skills, followed by specialisation in a major and a minor discipline that are studied and practised to a fully professional level. Such an approach continues to serve the broad needs of the industry and of students, but the scope and range of the curriculum are

undergoing significant review in response to changes in the profession. Assignment briefs and modes of assessment are included in this scrutiny. The schedule of assignments and assessments has been revised to set out much more clearly to students the possible pinch or pressure points in their work pattern. Students are directly prepared for professional work by undertaking a number of show roles. Most of these are very well planned and executed, but a few students experience a limited range of opportunities to undertake demanding work in different venues. The balance of the time allotted to different work is continuously reviewed by the teaching team, and the technical choices made are altered in the light of experience. Students are fully engaged in discussion about the changing shape of the curriculum and the different demands that professional jobs might make of them.

61. The school has excellent connections with large numbers of professional practitioners, and it uses these judiciously to promote its students and guide the development of its work. Mountview maintains very good professional relationships with the companies, production managers, arts organisations and venues that provide Mountview students with show role and placement opportunities. Excellent links also exist with Haringey council, local schools, colleges and charitable trusts, all of which help broaden students' experience and understanding of arts in the wider community.
62. Support and guidance, both personal and professional, are outstanding. Excellent retention and attendance data are testament to the comprehensive way in which students are kept highly motivated and to the speed and efficiency with which any problems are dealt. The teaching team, course leaders and academy directors are all readily accessible to all students to discuss any issue in an environment of mutual trust, and their vigilance and generosity are much appreciated by students. Students feel individually very well known by their teachers, so that aspects of teaching and tutoring are personally tailored to character and demeanour. Students receive particularly shrewd, well-informed advice and guidance in seeking work towards the end of their course, and this contributes significantly to their excellent profile of early employment. They would benefit from further guidance on personal communications and presentation as they prepare to market themselves.

Leadership and management

Grade 2

63. Leadership and management are good. Mountview's senior leaders have a very clear vision of its current position in the sector and exciting ambitions for its future direction and development. The Principal is an exceptional manager of people and has earned, through genuine consultation and collaboration, the personal trust and professional confidence of her staff as she takes the academy through major structural and physical changes. The governing board is equally secure and adventurous, having been built into a highly skilled, experienced and enthusiastic team by the Principal since the last inspection. The production skills course has undergone a change of leadership and is itself going through a period of significant review and modification. The vision to make the course a more fully integrated part of the creative work of the

performance courses is being steadily realised, but this work is by no means complete and students still feel isolated from other parts of the organisation. It is to the credit of the staff team that through this period of change the course has maintained its excellent profile of students' professional destinations. The academy is only now, however, beginning to chart and analyse the continuing story of students' professional destinations in a way that will inform its annual review of the success of each cohort, year by year. Communications between all staff and students are good. Students play an active role in the life of the academy, and feel able to discuss any issue freely and openly. They are listened to and what they say materially shapes the operational management of the school. Employers and other local agencies and services have a very high regard for the work of Mountview, and see the academy as a strong partner in their work. Safeguarding procedures are robust and ensure that all students feel entirely secure.

64. Mountview fosters an inclusive environment in which students of all backgrounds and cultures thrive. It actively seeks to widen participation from those sectors of society who might not consider a professional training in the performing arts to be available to them. By working with local charities and trusts, by encouraging applications from those with learning needs and/or disabilities, and by taking its work into schools and non-traditional venues it has increased the diversity of its student population. It does not, however, analyse or report the progress or outcomes of students by their identifiable categories of gender, ethnicity or social background.
65. The academy's self-assessment of the quality of the production skills course is broadly accurate and derives from considerable critical reflection by the staff, but it is insufficiently searching in its evaluative narrative of how well students learn and as a report it fails to capture the detail of how effectively the department has worked over the year, or why. The quality and characteristics of teaching and learning receive no summary analysis, and this is partly because many of the formal observations of lessons lack critical discrimination. Improvement plans are discussed and set out, but the monitoring of the actions taken to achieve them is not sufficiently robust, nor supported by summary data. Despite these shortcomings, the course team know their relative strengths and weaknesses well and constantly review how their work has a direct bearing on the progress and attainment of students.
66. Mountview is efficiently run and makes outstanding use of its resources. Access to computers and an extensive library are excellent. It continues to make adaptations and alterations to its current premises to give students the best possible experience. Its plans for new accommodation that will place it at the heart of Haringey are very well conceived. It provides outstanding value for money.

What does Mountview need to do to improve its production skills course further?

- Implement its programme of lesson observation and evaluation fully and more searchingly so that it comes to a more incisive and informed view of the quality of teaching and learning.
- Sharpen and extend self-assessment at course level, including the use of summary data to identify trends and plan improvements, so that reports fully reflect the process of critical evaluation undertaken by the course team.
- Ensure that all students with specific learning difficulties and/or disabilities have access to trained support.
- Introduce and evaluate the impact of its proposed new tutorial system so that it can better monitor students' overall progress and welfare.
- Continue to develop the recording, tracking and analysis of students' professional destinations.
- Pay more explicit attention to developing students' communication, social and presentation skills so that they do more justice to their professional and technical knowledge and expertise in formal and informal encounters with potential employers.

Record of main findings			
Provider name	Mountview Academy of Theatre Arts – production skills course	Inspection number	367206
Learning types:19+ learner responsive: FE full-time courses			

Grades using the 4 point scale 1: Outstanding; 2: Good; 3: Satisfactory; 4: Inadequate	Overall
Approximate number of enrolled students at the time of inspection Full-time students	54
Overall effectiveness	2
Capacity to improve	1
Outcomes for students	1
How well do students achieve and enjoy their learning?	1
How well do students attain their learning goals?	1
How well do students progress?	1
How well do students improve their economic and social well-being through learning and development?	1
How safe do students feel?	1
<i>Are students able to make informed choices about their own health and well being?*</i>	2
<i>How well do students make a positive contribution to the community?*</i>	1
Quality of provision	2
How effectively do teaching, training and assessment support learning and development?	2
How effectively does the provision meet the needs and interests of users?	2
How well partnerships with schools, colleges, employers, community groups and others lead to benefits for students?	1
How effective are the care, guidance and support students receive in helping them to achieve?	1
Leadership and management	2
How effectively do leaders and managers raise expectations and promote ambition throughout the organisation?	1
<i>How effectively do governors and supervisory bodies provide leadership, direction and challenge?*</i>	1
How effectively does the provider promote the safeguarding of students?	2
How effectively does the provider actively promote equality and diversity, tackle discrimination and narrow the achievement gap?	2
How effectively does the provider engage with users to support and promote improvement?	1
How effectively does self-assessment improve the quality of the provision and outcomes for students?	2
How efficiently and effectively does the provider use its available resources to secure value for money?	1

*where applicable to the type of provision

Information about the inspection

67. One of Her Majesty's Inspectors (HMI) and three additional inspectors, assisted by the academy's Principal, as nominee, carried out the inspection. Inspectors took account of the school's most recent self-assessment report and development plans, comments from the qualification awarding body, the previous inspection report, and data on students and their achievement over the period since the previous inspection.
68. Inspectors observed lessons. They used group and individual interviews and emails to gain the views of students and employers. They considered questionnaires students had recently completed for the academy.

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