



ADULT LEARNING
INSPECTORATE



Office for Standards
in Education

The London Institute (now University of the Arts London)

CONTENTS

[Basic information about the institution](#)

[Part A: Summary](#)

[Information about the institution](#)

[How effective is the institution?](#)

[Quality of provision in curriculum and occupational areas](#)

[How well is the institution led and managed?](#)

[To what extent is the institution educationally and socially inclusive?](#)

[How well are students and trainees guided and supported?](#)

[Students' views of the institution](#)

[Other information](#)

[Part B: The institution as a whole](#)

[Summary of grades awarded to teaching and learning by inspectors](#)

[Achievement and standards](#)

[Quality of education and training](#)

[Leadership and management](#)

[Part C: Curriculum and occupational areas](#)

[Diploma in foundation studies \(art and design\) at Camberwell College of Arts](#)

[Diploma in foundation studies \(art and design\) at London College of Communication](#)

[Diploma in foundation studies \(art and design\) at Central Saint Martins College of Art and Design](#)

[Diploma in foundation studies \(art and design\) at London College of Fashion](#)

[Diploma in foundation studies \(art and design\) at Chelsea College of Art and Design](#)

[Fashion and make-up](#)

[Graphic design, multimedia and photography](#)

[Part D: Institution data](#)

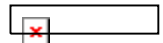
[Table 1: Enrolments by level of study and age](#)

[Table 2: Enrolments by curriculum area and age 2002/03](#)

[Table 3: Retention and achievement](#)

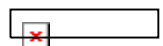
[Table 4: Quality of teaching observed during the inspection by level](#)

Basic information about the institution

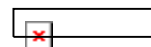


Name of institution:	The London Institute (now University of the Arts London)
Type of institution:	Higher Education Corporation (now University)
Rector:	Sir Michael Bichard
Address of institution:	65 Davies Street London W1K 5DA
Telephone number:	020 7514 6000
Fax number:	020 7514 6131
Chair of governors:	Mr Will Wyatt CBE
Unique reference number:	5662
Name of reporting inspector:	Harriet Harper HMI
Dates of inspection:	19-29 April 2004

Part A: Summary

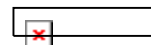


Information about the institution



Nearly 90% of FE students are enrolled on level 3 courses in art and design, media, printing, graphic design and fashion. Almost three-quarters of the students are aged 19 or over. In 2002/03, there were approximately 4,500 FE students on level 3 long courses and around 8,000 enrolments on short courses. A small proportion of students are enrolled on courses in languages, beauty therapy, and business and management and in 2002/03, approximately 600 students took key skills communications at level 3. The student population is diverse. Approximately a quarter of the FE students is from countries outside of the European Union (EU) and just over a quarter of all students are of minority ethnic origin.

How effective is the institution?



Inspectors judged education and training to be outstanding on the diploma in foundation studies (art and design) at Central Saint Martins College of Art and Design and good in the other six curriculum areas inspected. The key strengths and aspects that need to be improved are listed below.

Key strengths

- students' work, that is inventive, original and of a high standard

- high pass rates

- extensive range of specialist provision at level 3

- the high proportion of staff who are practising professionals

- strong strategic leadership

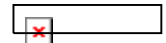
- outstanding provision in the diploma in foundation studies (art and design) at Central Saint Martins College of Art and Design.

What should be improved

- o students' attendance and punctuality
- o access to accommodation for students and staff with restricted mobility
- o the proportion of good or better teaching.

Further aspects of provision requiring improvement are identified in the sections on individual subjects and courses in the full report.

Quality of provision in curriculum and occupational areas

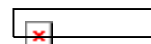


The table below shows overall judgements about provision in subjects and courses that were inspected. Judgements are based primarily on the quality of teaching, training and learning and how well students achieve. Not all subjects and courses were inspected. Inspectors make overall judgements on curriculum areas and on the effectiveness of leadership and management in the range: Outstanding (grade 1), Good (2), Satisfactory (3), Unsatisfactory (4), Very Poor (5).

Area	Overall judgements about provision, and comment
Diploma in foundation studies (art and design) at Camberwell College of Arts	Good. Students benefit from a culturally diverse environment and an extensive programme of additional lectures and visits. Pass rates are consistently high and the standard of students' work is good. The course is managed well but absence, poor punctuality and some ineffective class organisation are affecting students' learning. Resources for information technology (IT) are inadequate.
Diploma in foundation studies (art and design) at London College of Communication	Good. Pass rates are high, students' work is of a good standard and assessment is thorough. Students have access to excellent specialist resources. Although most teaching is good and exploits the diverse backgrounds of students, teachers do not always manage groups well. Too many students are absent or arrive late to lessons.
Diploma in foundation studies at Central Saint Martins College of Art and Design	Outstanding. Students' work is individual, innovative and exciting and pass rates are very high. Prominent practising professionals share their experiences well and tutorials are very effective in monitoring progress. The teachers encourage students to develop further their self-confidence. Students demonstrate respect for personal opinions, other cultures, backgrounds and views.
Diploma in foundation studies (art and design) at London College of Fashion	Good. Students enjoy lively teaching by leading professionals who work in fashion-related industries. Students' work in garment making is of a high standard. Specialist resources are very good, but there is insufficient access for students with restricted mobility. Drawing skills are not always evident in design development and there is insufficient guidance to students on how to improve their grades.
Diploma in foundation studies (art and design) at Chelsea College of Art and	Good. Pass rates are consistently high. Students demonstrate good critical-thinking skills and they produce work of a high standard. Students value the opportunity to work in an inclusive and supportive

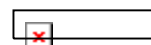
Design	environment. Written feedback to students in some subject areas is insufficiently explicit and the organisation of some lessons is poor.
Fashion and make-up	Good. Links with industry are exemplary, the provision is managed well and pass rates are high on most courses. Practical work is of a high standard but drawing skills are insufficiently developed to illustrate design concepts. Workshop resources are excellent but access for students with restricted mobility is limited. Teaching is mostly good but does not always sufficiently address the needs of all students.
Graphic design, multimedia and photography	Good. Students' work demonstrates high standards of creativity and technical skills. There are high pass and retention rates on most courses but poor punctuality affects learning. Students work in a vibrant, culturally mixed environment with excellent facilities and are taught by staff with extensive and up-to-date commercial experience. However, there is too much dull and unimaginative teaching on national diploma in graphic design, which has low retention rates.

How well is the institution led and managed?



Leadership and management of the FE provision are good. Retention and pass rates on most courses are high. Governors and senior managers provide strong leadership and strategic direction and management at course level is good or better in all curriculum areas inspected. Arrangements for assuring the quality of provision are well established and comprehensive. Self-assessment is good, although key priorities for The London Institute do not fully reflect the main issues identified by individual colleges. There is a strong emphasis on staff development and good practice is shared effectively. However, feedback from formal lesson observations is insufficiently developmental. Management information is generally reliable, although there are some discrepancies between central and locally held data. The London Institute provides good value for money in relation to its FE provision.

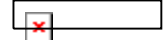
To what extent is the institution educationally and socially inclusive?



The institution's response to education and social inclusion is satisfactory. Staff are actively involved with initiatives to promote and widen participation in art and design education. Staff work effectively with schools in London and with a number of FE colleges to encourage applications by students from a wide range of different backgrounds. The student population of the London Institute reflects the communities it serves in the London area. In addition, students from across the UK and from overseas are attracted to its FE provision. The London Institute has made steady progress towards the implementation of the Special Educational Needs and Disabilities Act 2001 (SENDA). The accommodation strategy includes the relocation of significant numbers of students into new and refurbished buildings with appropriate access for those with restricted mobility. Where projects have been completed, such as the revitalisation of London College of Communications, accommodation and facilities are of a very high standard. However, there is a significant proportion of the estate to which access is restricted for those with limited mobility. The London Institute has yet to carry out a full disability access audit. It has been slow to fulfil its duty under the Race Relations (Amendment) Act 2001. The organisation's race equality action plan and policy statement were only published in 2003. The equal opportunities policy has been revised to meet the requirements of the race equality

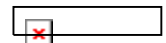
student level. Progress is now evident and an equality and diversity development advisor has been appointed.

How well are students and trainees guided and supported?



Guidance and support for students are good. A comprehensive range of appropriate student services is readily accessible to students before, during and after enrolment. Initial advice and guidance for potential applicants is very good and arrangements for course induction and initial assessment are satisfactory. The academic tutorial is central to students' time on their course of study. Mostly, tutorials are well managed, purposeful and successful in monitoring students' progress. Some tutorial records, though, are insufficiently detailed to be of use. Inspectors observed too much unauthorised absence and poor punctuality by students. Policies and procedures are in place to address these issues. The careers service, which is focused on career progression for art and design students, provides students with access to a rich resource of information and guidance on further study or employment.

Students' views of the institution



Students' views about the institution were taken into account and a summary of their main comments is presented below.

What students like about the institution

- the quality and range of specialist tutors and the fact that many are practising professionals with relevant commercial experience

- good technical support

- being in London

- the stimulating working environment

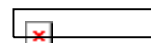
- the diverse student body

- excellent facilities at London College of Communication and London College of Fashion.

What they feel could be improved

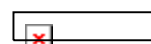
- old, out-of-date resources and facilities at many sites
- insufficient access to some specialist facilities, studio space and workrooms
- insufficient access to computers at some sites.

Other information



The institution inspection report will normally be published 12 working weeks after the formal feedback of the inspection findings to the institution. Once published, the institution has two months in which to prepare its post-inspection action plan and submit it to the local Learning and Skills Council (LSC). The institution's action plan must show what action the institution will take to bring about improvements in response to issues raised in the report. The governors should agree it before it is submitted to the local LSC. The local LSC should send to Ofsted only action plans from institutions that have been judged inadequate or have been awarded a grade 4 or 5 for curriculum provision, work-based learning and/or leadership and management.

Part B: The institution as a whole



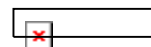
Summary of grades awarded to teaching and learning by inspectors

Aspect & learner type	Graded good or better (Grades 1 to 3) %	Graded satisfactory (Grade 4) %	Graded less than satisfactory (Grades 5 to 7) %
Teaching*	68	30	2
Learning*	73	24	3

Key: The range of grades includes: Excellent (Grade 1), Very Good (Grade 2), Good (Grade 3), Satisfactory (Grade 4), Unsatisfactory (Grade 5), Poor (Grade 6) and Very Poor (Grade 7).

** It was not possible to differentiate between 16-18 year olds and 19+ in lessons*

Achievement and standards



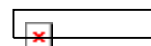
1. The majority of FE students are aged 19 or over. In 2002/03, about 30% of the students enrolled on full-time programmes were aged 16 to 18 and approximately three-quarters of students on short courses were aged 19 or over. On the diploma in foundation studies (art and design) about half the students were aged 16 to 18. These courses have over 2,000 students and are offered in each of the five colleges. Many full-time students take advantage of the extensive range of specialist short courses and gain additional qualifications.

2. Overall, pass and retention rates are very good and, in most cases, they have been improving. There are no significant differences between the achievements of students aged 16 to 18 and those aged 19 or over. Pass rates for the diploma in foundation studies (art and design) have been consistently high and are similar across each of the colleges. Pass rates on short courses are high. Retention rates on these courses have been static or have fallen over the period from 2000/01 to 2002/03, but they remain high. On the access to fashion courses, achievements are generally good but pass rates declined on all three courses from 2001/02 to 2002/03. Pass rates are high on national diploma courses in fashion design and clothing, beauty therapy and hair and make-up styling. Retention rates on the national diploma in graphic design have been low since 2000/01 but are improving. Pass rates for communications key skills at level 3, taken by around 600 students, were low in 2002/03.

3. Students of all ages and backgrounds produce work of a high standard; some is outstanding. Students are encouraged to critically evaluate their own work and that of their peers and to have respect for other cultures and views. They value peer learning, although opportunities are often undermined by poor attendance. Students' work is often highly individual and sensitive. Much painting and sculpture is excellent. The best project work is researched well with competent use of many differing sources. Fashion students demonstrate high standards of garment design and making. Students use unexpected materials and fabrics in unconventional ways to create complex three-dimensional shapes as garments. Drawing skills are not always evident in design work and in a few examples, students placed too much emphasis on secondary source material.

4. On many courses, students demonstrate their ability to work in a realistic commercial context, working on projects within challenging time constraints, liaising directly with clients and interpreting real project specifications. Students on a typography course, for example, produce an annual magazine in association with a national magazine team. The magazine is printed professionally and is subject to similar deadlines and quality checks as the sponsoring publication. Fashion students, too, work on projects for well-known retailers. Some were able to demonstrate their skills dressing models backstage during the recent London Fashion Week.

Quality of education and training



5. Teaching, learning and attainment were graded by inspectors in 106 lessons. They judged that teaching was good or better in 68% of the lessons observed, satisfactory in 30% and unsatisfactory in 2%.

6. The focus of many of the lessons observed was students' final projects. In the best lessons of this type, teachers skilfully managed students' presentations of their work. They drew effectively on the experiences, views and cultures of all students in the group and encouraged them to question each other, challenge ideas and engage in a sophisticated debate. In many successful lessons, students

take the lead and manage discussions very effectively. Teaching that successfully fosters critical evaluation, respect for others and peer learning is a feature of many of the better lessons.

7. In the good or better lessons, teachers create an environment in which students feel comfortable with taking risks, expressing their individuality and creating bold ideas. Teachers have high expectations of their students, who produce inventive, thought-provoking and original work. While teachers encourage students to work independently and to be self-directing in all curriculum areas, this aspect of teaching is a particular strength in fashion and make-up and on the diploma in foundation studies (art and design) at Central Saint Martins College of Art and Design.

8. In the less successful lessons, teachers fail to involve all students and check that they are all making progress. In a few cases, teachers fail to take account of the fact that some students do not have sufficiently good English language skills either to understand what is required of them or to participate in discussions.

9. In many of the lessons judged to be satisfactory overall, teachers were enthusiastic and knowledgeable but lacked basic teaching skills. In some lessons observed, for example, teachers were not able to manage groups effectively or to organise lessons to make best use of the time and resources available.

10. Standards of accommodation and resources vary considerably in each college and at each site. The impressive, new accommodation at London College of Communication provides excellent communications and media facilities. Specialist facilities for fashion students are also excellent. Studios, workshops and classrooms are equipped well. A few classrooms used by fashion students, including those studying foundation at Chelsea College of Art and Design, are too small and do not have adequate facilities. In hairdressing and make-up, students work in professionally equipped salons and use digital cameras effectively to capture work for their portfolios. At Central Saint Martins College of Art and Design, foundation students study in an old building which is clean and bright with good exhibition spaces. Accommodation at Chelsea College of Art and Design and Camberwell College of Arts is not as good. Studios are mostly adequate with some spacious well-lit rooms used for fine art. However, at Chelsea College of Art and Design, it is difficult for students to hear each other over the noise in some of the large studios and communal spaces. Some sites celebrate students' achievements well with stimulating displays of work in studios and public areas.

11. It is not possible for those with restricted mobility to gain access to accommodation at just over half of the London Institute's sites.

12. IT resources are at least satisfactory at all sites, except at Camberwell College of Arts, where they are inadequate. At Camberwell College of Arts, there are only 14 computers for 136 students on the communications option, all of whom are preparing for their final major project. The London Institute's intranet, particularly the 'i page', provides extensive reference sources and a very good, wide range of links to other arts-specific sites. It is well designed and easy to use. Library and learning centres hold excellent, wide-ranging resources and the staff who work in these centres effectively support students. Not all sites have their own libraries, but most facilities are within easy walking distance.

13. Many teachers have extensive professional experience in the arts industry and this is highly valued by students. Few have teaching qualifications but all are encouraged to undertake training and gain accreditation as part of the London Institute's strategy for all staff to acquire teaching qualifications. Technical staff across all sites provide very good support to students and keep workshops in good order.

14. Assessment is fair and objective. Students receive regular progress reviews. Each college has an assessment procedure which meets external requirements for their FE courses and is designed to follow the essential principles outlined in the London Institute's assessment policy. Course handbooks outline the assessment procedure clearly. Students are represented on all committees and feel that assessment is fair. Verbal feedback to students on their progress is good. At Chelsea College of Art and Design, formative assessment and verbal feedback is particularly good. Overall,

the quality of written feedback is more variable and some comments are too brief. In some cases, there is a lack of clarity as to what students need to do in order to improve and in others, insufficient attention is given by teachers to explaining grading criteria.

15. The academic tutorial is an essential part of the monitoring process. Peer group tutorials are held in small groups and are often very successful in developing students' oral skills, confidence and critical review and evaluation skills. Critiques of students' work are held regularly for all courses, and peer assessment is good.

16. External verifier reports are monitored by senior staff and at course level. College internal verification and moderation are effective and actions are taken promptly to resolve issues that are raised in external reports. Arrangements have been strengthened recently to include increased cross-marking and moderation of grades. The FE foundation course leaders' informal meetings have led to more consistent approaches although there are no arrangements across the London Institute to compare grade decisions for similar subject options in each college. Students receive regular reports on their progress.

17. The range of specialist provision at level 3 is excellent. As well as the diplomas in foundation studies (art and design), national diplomas and access courses, there is an extensive range of certificated specialist professional development courses. Compulsory and optional additional specialist courses provide students with excellent opportunities to broaden their knowledge and skills. At Central Saint Martins College of Art and Design, for example, over 20 options are on offer, ranging from welding to bookbinding.

18. Each college has its own distinctive prospectus and website. There are no course or advisory materials available in languages other than English and no formats for those who are visually impaired. Courses are advertised in London-based and local newspapers and specialist magazines, but there is limited use of media targeted at minority ethnic groups.

19. Links with industry through the CoVE in fashion and clothing are excellent. For example, eight national clothing companies provide FE student work placements both for long and short periods, and live project briefs are assessed by company staff. A part-time industrial liaison officer manages effectively the links with these organisations.

20. There are particularly good initiatives to widen participation for young people who might not normally consider applying to an art college. Following an innovative project for disaffected young people in inner city boroughs of London, several teenagers are attending classes at Camberwell College of Arts. Other initiatives include artists in residence at pupil referral units (PRUs), sessions for personal advisors from Connexions, taster days, portfolio-building sessions and special summer schools involving college students acting as mentors.

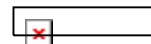
21. Overall, students are served well by a comprehensive and appropriate range of pastoral and advice services. Initial advice and guidance for applicants considering the London Institute's courses are very good. On a number of courses, applications outstrip the places available. At interview stage, the emphasis is on the abilities of students as demonstrated by their portfolio of art and design. Course induction arrangements are satisfactory. The initial assessment of basic skills focuses on identifying support needs in communication and study skills. The range of academic and student support services within the individual colleges is variable. In some, the integration between study support, pastoral support and the academic curriculum is highly effective in helping students to make progress.

22. The tutorial system is effective and is valued by students. Tutorials provide a safety net and referral point for students that are facing difficulties with academic or personal matters during their time at the London Institute. However, inspectors found that a number of tutorial records were too scant and uninformative to be of use.

23. During the inspection, too many students were absent or arrived late for lessons. In many cases, students were unclear about the attendance requirements of their course.

24. The careers service is wholly focused on career progression for art and design students. This unique resource is a valuable asset to those FE students who elect to progress to HE or employment.

Leadership and management



25. Leadership and management are good. Since the last inspection, the London Institute has significantly improved its financial security and has embarked upon a major accommodation strategy. One strategic aim is to reduce the number of sites for each of the five colleges, providing students with a more cohesive environment and better access to resources and support. The senior management roles and responsibilities and the structure of the London Institute's central services have been developed to enable them to work more collaboratively across the London Institute and to share good practice from wherever it arises. The extent and choice of part-time provision has also been greatly increased. However, attendance, which was highlighted as an area for improvement in the last report, has not improved significantly.

26. Governors and senior managers provide strong leadership and strategic direction. The rector's clear vision and mission is shared and understood by staff and there is a strong focus on continuous improvement in pursuit of excellence in the arts. The corporate management team has developed a very comprehensive medium-term strategic plan covering all aspects of the business, including: academic work, resources, students, international work, commerce and enterprise, marketing and partnerships, community links, excellence and risk assessment. More recently, staff and college managers have written a three-year development plan for FE which will feed into the next medium-term strategic plan. The strategic priorities for the London Institute are interpreted by thorough, individual annual operational plans.

27. Management at course level was good or better in all of the curriculum areas inspected. Each college has an FE forum which carefully considers the progress and development of its FE provision. The FE forums report to a progress group for FE which has proved to be a useful group for sharing good practice and evaluating the FE provision as a whole. Strengths in curriculum management include good communications between curriculum managers and the many part-time teachers, and the emphasis on staff development. Weaknesses in curriculum management include insufficient progress in resolving some persistent lateness and absenteeism identified in the 1996 inspection, and some instances of weak lesson management.

28. Communications are good. The rector gives senior managers clear direction together with a good degree of autonomy. A series of well-established meeting and reporting structures ensures that issues are understood fully and planned actions are monitored effectively. Managers make extensive use of email and the intranet to keep staff well informed.

29. Quality assurance arrangements are good. Each course team produces annual quality reports which, on the whole, are thorough and lead to improvements, or to the maintenance of high standards. Each course report is scrutinised effectively by a group of readers drawn from across the London Institute. The individual college's self-assessment reports are a collation of the main issues from the course reports, and the London Institute's report focuses on the key strengths and issues. However, attendance has been identified as a concern in most of the colleges but it is not highlighted as a key priority for the London Institute. On the whole, colleges make good use of student feedback to improve provision. The colleges' FE forums and the London Institute's FE progress group are effective in identifying and sharing good practice. Quality reviews are used as part of the quality assurance process to look in more detail at specific aspects of provision. These reviews comprise staff who are outside of the area under review and include an external consultant. The London Institute provides staff with a good range of appropriate development opportunities. Many staff are studying for teaching qualifications and all new unqualified teachers are required to gain a teaching qualification. Managers have worked hard to introduce a peer lesson observation

system. However, insufficient developmental feedback is given following these observations. The London Institute is in the process of introducing a more thorough lesson observation system.

30. The London Institute benefits from the expertise of its governors, who are actively involved in the work of the colleges. They provide an appropriate level of advice and challenge on strategic direction. Expert advice on its accommodation strategy and financial management has helped the London Institute gain strength in these areas. Governors scrutinise the results of external audits and request investigative reports on areas of concern. Examples include: reviews of areas of learning, students' experience of the London Institute, and the standards of teaching and learning. Governors are supported well by the clerk and receive high-quality papers in advance of their meetings. There is a strong commitment to improving the standard of governance, and the corporation is in the midst of a second review of its effectiveness. Governors rely substantially on senior managers to analyse the academic performance of the FE students and to report areas of concern.

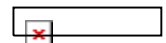
31. The London Institute has a strong commitment to working closely with local schools and colleges. Staff work closely on art projects with the schools throughout Greater London through the Young@Art programme, which culminates in an art competition and exhibition. One of the London Institute's strategic aims has been to withdraw from much of their level 3 work with students aged 16 and 17. This withdrawal has been handled sensitively by working closely with the local FE colleges to ensure continuity of provision. It is too early to analyse the impact of a number of new initiatives which aim to increase access to the London Institute for under-represented groups.

32. The London Institute has a comprehensive equal opportunities policy and has recently appointed an equality and diversity development co-ordinator. The new manager has added a significant impetus to the planning and development of equality and diversity training. Progress towards the implementation of the SENDA has been satisfactory. A new briefing letter is proving useful in raising awareness of diversity and legislative issues among staff. The programme of formal staff training is in its early stages. There has been insufficient analysis of key performance indicators for diversity. Detailed data have recently been produced centrally and are sent to the colleges for consideration. Information on the ethnicity of applicants is not collected. The London Institute has been slow to fulfil its duty under the Race Relations (Amendment) Act 2001, and the race equality action plan and an appropriate policy statement were only produced in 2003.

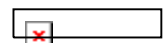
33. Managers report that the management information system is difficult to use but that the appropriateness and availability of reports is improving. Managers have to import centrally held data into local spreadsheets to interrogate the information and there are some discrepancies between the centrally held data and the data held by course managers.

34. The London Institute exercises responsible financial management and has an increasingly improving trend of financial stability. There is an appropriate framework for the regular monitoring of devolved budgets and managers receive monthly management accounts and regular reports on the progress of applications and enrolments against targets. The London Institute provides good value for money in relation to its FE provision.

Part C: Curriculum and occupational areas



Diploma in foundation studies (art and design) at Camberwell College of Arts



Overall provision in this area is **good (grade 2)**

Strengths

- consistently high pass rates
- students' work that is of a high standard
- rich cultural diversity that impacts on learning
- good programme of additional activities
- well-managed course.

Weaknesses

- too much absence and poor punctuality
- poor organisation of many classes
- inadequate IT resources.

Scope of provision

35. Of the 406 students on the foundation course at Camberwell College of Arts, 78 are from outside the EU and 47% are aged 16 to 18. Students benefit from a wide range of specialist options. The fine art option involves painting, sculpture and drawing. The communications option includes illustration, photography and graphics. Design incorporates fashion, textiles, design crafts, jewellery, ceramics, spatial product design and interior design. In addition, students take professional development units in objective and expressive drawing and select an option from printmaking, photography, three-dimensional design or Photoshop.

Achievement and standards

36. Overall, students' work is of a high standard. It is lively, well researched and personal in its content, reflecting a rich range of ideas and cultural influences. Painting and sculpture are excellent with students making many references to contemporary issues. Work is large in scale with much expressive use of media, such as wax, found materials and plaster. Styles include figurative work, installation and abstract work and are underpinned by strong observational drawing. The fashion and textiles work is lively, demonstrating very individualised styles, delicate drawing and a good use of

collage. Well-presented graphic design work involves a wide range of materials, with a good use of typography and well-observed drawing. Photography students are very aware of meaning and narrative in their work and they are knowledgeable about contemporary photography. Three-dimensional spatial work is less strong and lacks distinctiveness. Many students are not doing enough research work for the final stage of the course. There were examples of weak writing skills on personal statements for the final major project and these are not always corrected by staff.

37. Pass rates on the course have been consistently high and retention rates are good. The majority of students completing the course gain places on degree courses. In 2003, of those who completed the course, 92% went on to a degree; 30% of these remained at Camberwell College of Arts, while 46% went to other colleges within the London Institute.

A sample of retention and pass rates in diploma in foundation studies (art and design), 2001 to 2003

Qualification	Level	Completion year:	2001	2002	2003
Diploma in foundation studies (art and design) at Camberwell College of Arts*	3	No. of starts	333	395	378
		% retention	89	90	89
		% pass rate	100	99	99

* data supplied by the London Institute. Data include students from outside the EU.

Quality of education and training

38. All teaching observed was satisfactory or better. All lessons involved students presenting work relating to their final major project to a group of peers and a tutor. In the best lessons, students are articulate and teachers exploit opportunities for all students to debate ideas and to question each other. In one lesson, for example, a student explained very clearly her research for a sculpture project on an installation representing personal vulnerability. Her ideas were original and she confidently quoted the work of established artists. The debate which followed was sophisticated and challenging. Less successful lessons are poorly organised. In some, students are unsure about their work and are not given clear information about how to proceed. Late arrival to lessons by some students disrupts debates and, in the open studios, it is often difficult to hear people speak over the background noise. At the time of inspection, the average attendance was 60%, with too many students absent for presentations.

39. The staff are very well qualified. As practising artists and designers, many have regular exhibitions and industrial commissions. Students benefit from the expertise and professional practice of more than 20 specialists who teach on a part-time basis. Technicians at both sites are highly valued by students. Staff provide students with detailed support materials, such as bibliographies and lists of relevant current exhibitions.

40. Accommodation is basic but adequate. IT resources are inadequate. There are too few specialist design computers for students studying communications, limiting the time each student can spend on the computer for their project. At Sumner Road, which is an old industrial building about a 15-minute walk from the main site, IT resources are minimal and, during the inspection, the Internet link was not working. Sumner Road provides generous and light working space for students, with a small darkroom, good three-dimensional workshop and a print room for screen, intaglio and etching print methods. Library and learning resources at Peckham Road are excellent.

41. An extensive programme of additional activities includes a series of appropriate arts-related films shown at a cinema, which is appreciated by students, as well as a lecture series involving established artists and designers talking about their work and current issues.

42. The assessment of students' work is thorough. Students are assessed at the end of every project. Feedback by teachers includes a grade and a brief, sensitively written statement indicating

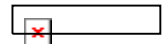
areas for improvement. Students receive verbal feedback on a regular basis.

43. Peer group critiques enable students to present their work and develop their self-critical skills. Students are supported well by staff. All students are allocated a personal tutor who is responsible for overseeing their progress. However, there is insufficient support at Camberwell College of Arts for students with dyslexia.

Leadership and management

44. Leadership and management are good. In the final stage of the course, students work independently and account for their activity in their logbooks and on individual calendars in the studios. Their work is monitored through a series of group presentations and tutorials. Comprehensive tracking systems and thorough tutorial support ensure that each student's progress is monitored. However, attendance requirements are not made clear to students. Communication between staff, including the large number of visiting tutors, is good. Course monitoring and self-assessment is thorough. Staff benefit from a wide range of development opportunities; many undertake teacher training courses.

Diploma in foundation studies (art and design) at London College of Communication



Overall provision in this area is **good (grade 2)**

Strengths

- high pass rates

- students' work that is of a high standard

- teaching and learning that celebrate cultural diversity

- excellent specialist resources

- thorough assessment and feedback.

Weaknesses

- poor management of groups

- poor attendance and punctuality in scheduled lessons.

Scope of provision

45. London College of Communication is organised in four schools and offers a broad range of full-time and part-time specialist vocational programmes in media, graphic design, printing and publishing, marketing and retail studies. The provision includes the diploma in foundation studies (art and design) in both graphic design (146 students) and also media (140 students).

Achievement and standards

46. Pass rates are consistently high on both courses and retention rates are satisfactory. Students from a range of different backgrounds are successful. As well as those students who progress onto the courses directly from general certificate of education advanced level (GCE A level), there are mature students who change pathways and those who progress into full-time study from part-time professional development courses or from London College of Communication Saturday courses.

47. Students' theoretical and practical work is of a high standard. Portfolios show good development and exploration of ideas. In graphic design, preparatory studies in sketchbooks are inquisitive, vibrant and lucid. In media, thorough research in journals and notebooks underpins high-quality production work. Media students make effective use of their own photographs in research. There are good links between cultural and historical studies and practical work. The influence of the artists and designers referenced by students is evident in their work. All finished work is presented well.

48. Students are confident, articulate, disciplined and professional. Media students are competent and creative in film and are able to tackle difficult issues in their documentary studies. For example, one media student who had taught in a school in South Africa had researched and documented the impact of child poverty through a photographic journal. Her comments were both poignant and incisive. Media students effectively use industry-standard software in digital editing. They are constructively critical of their peers.

A sample of retention and pass rates in diploma in foundation studies (art and design) at London College of Communication, 2001 to 2003

Qualification	Level	Completion year:	2001	2002	2003
Diploma in foundation studies (art and design), graphic design*	3	No. of starts	147	159	134
		% retention	68	87	87
		% pass rate	100	95	98
Diploma in Foundation in foundation studies (art and design), media*	3	No. of starts	154	169	151
		% retention	86	95	89
		% pass rate	98	97	97

* data supplied by the London Institute. Data include students from outside the EU.

Quality of education and training

49. All teaching observed was at least satisfactory and most was good or better. Good individual teaching challenges learners in a sensitive and supportive way. Teachers ask probing questions which encourage students to review and discuss their work. Students are confident and articulate when evaluating their own work and the work of others. However, teachers do not always manage

groups well. In one lesson, for example, the teacher spoke to one student for too long, leaving the other students with little to do. Inspectors observed students disrupting lessons by arriving late or leaving presentations early. Average attendance during the inspection week was around 70%.

50. Teaching and learning celebrates diversity and reflects the wide range of students' experiences, in terms of social background, age, language, ethnicity and country of origin. Many projects draw on students' own cultural backgrounds. One student, for example, described her project which involves her dressing up as a stereotype of a Jamaican 'lively lady', wearing all green and entering into situations where she will provoke a reaction. She explained clearly to the group how this culture enjoys a love of rich colours and flamboyancy.

51. London College of Communication has excellent specialist resources. The staff are well qualified in their own subject areas and many take advantage of opportunities to improve their teaching skills. A high proportion are practising artists, designers, photographers, animators and film makers and they bring valuable expertise and current commercial knowledge to their teaching. The contextual studies staff have an extensive knowledge of art and design history and theory. Technical support is very good. The purpose-built specialist accommodation provides an excellent learning environment which students value highly. The learning resource centre is used well and students make good use of the wide range of specialist resources.

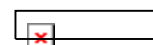
52. Assessment is rigorous and thorough. Students are provided with clear and detailed feedback, which is discussed in tutorials. Assessment practices are documented well with evidence of appropriate internal verification. External verifiers' reports are monitored by managers and, at course level, progress on actions to be taken is reviewed at team meetings.

53. Students benefit from good academic and pastoral tutorial support. Where required, students are helped with their study skills, such as research and written work, planning and time management. Where teachers cannot resolve issues through the tutorial system, they refer students to The London Institute's student services team. Students feel well supported. They know who to go to for advice, guidance and help to resolve personal problems.

Leadership and management

54. Leadership and management are good. There are effective and well-developed links between senior managers and the FE course leaders. Courses have good development and action plans which are linked to self-assessment reports and to the London Institute's three-year development plan. Clear targets are set and monitored carefully. There is a lack of clarity over attendance requirements for students and, during the inspection, too many students did not attend scheduled presentations. Although it is too early to judge the impact on students of the lesson observation system now in place, several staff development initiatives have emerged from observations.

Diploma in foundation studies (art and design) at Central Saint Martins College of Art and Design



Overall provision in this area is **outstanding (grade 1)**

Strengths

- students' work that is exciting and outstanding

- much very good teaching and learning

- consistently high retention and pass rates

- excellent academic tutorials

- prominent practising professionals who share their experiences effectively

- cultural diversity which adds to the richness of the curriculum

- highly motivated and self-directed students

- highly effective curriculum management.

Weaknesses

- lack of access for students with restricted mobility.

Scope of provision

55. Of the 615 full-time students and 40 part-time students on the diploma in foundation studies (art and design) at Central Saint Martins College of Art and Design, 29% are from countries outside the EU. Staff recruit and interview students in their home country wherever possible. International students are offered a free 16-week, pre-course cultural and language development programme. In the first and second term, students are offered a choice of 20 additional specialist study options. These provide an excellent opportunity to broaden students' knowledge of other media and processes.

Achievement and standards

56. Pass rates are consistently very high and retention rates are also high on the full-time course. While on the course, students gain considerably in self-confidence and develop their communication skills very well. They are articulate, self-critical and analytical. In tutorials and lessons, students learn exceptionally well from each other. They listen to differing opinions sensitively and learn from the diverse range of cultures, experiences and range of work.

57. Students' work is lively and exciting and is of a very high standard across all options of the course. Portfolios show good research and preparatory work. Much work is highly individual, sensitive and thought-provoking and demonstrates sensitive use of colour through a wide range of media. Fashion, fine art and textile work is particularly vibrant. Students make good references to

artists, designers, writers and musicians in their native countries and share this in tutorials with other students. These influences are brought into their work. One student, for example, explored the highly colourful, delicate shapes of sushi. Another made a personalised chair resembling a large bowl of rice with dramatic stark bright red chopsticks as the back.

A sample of retention and pass rates in diploma in foundation studies (art and design) at Central Saint Martins College of Art and Design, 2001 to 2003

Qualification	Level	Completion year:	2001	2002	2003
Diploma in foundation studies (art and design), full-time*	3	No. of starts	576	574	560
		% retention	92	96	96
		% pass rate	98	98	97
Diploma in foundation studies (art and design), part-time*	3	No. of starts	30	31	26
		% retention	60	64	81
		% pass rate	100	95	95

* data supplied by the London Institute. Data include students from outside the EU.

Quality of education and training

58. The quality of teaching is very good. Teachers skilfully adapt their teaching to meet the needs of a diverse range of individuals and very effectively bring their own practice and experience into discussions. They invigorate and extend students' ideas in lessons and tutorials. They foster a culture based on mutual respect, in which self-criticism and peer criticism is received well. In one lesson, students were introduced effectively to time management and presentation skills whilst critically analysing their work. The teacher structured the lesson to capitalise on opportunities for peer learning and ensured that all views were listened to and considered. The teacher allowed students to manage the session only adding pertinent comments in response to covert cues for direction and focus.

59. Teachers encourage students to explore personal issues which affect their daily lives. For example, a project about chairs showed thought-provoking and whimsical outcomes ranging from an electric executioner's chair, a literary-themed chair with a ladder made up of heavy tomes, to a delicate high chair encased in necklaces, fragile teacups and babies' shoes.

60. Academic tutorials are organised well around small student groups comprising at least one international student. They are the main vehicle for monitoring progress. Teachers have devised a good series of short projects to encourage students to work on their own. Through the programme of academic tutorials projects are monitored regularly. As the term progresses the monitoring is devolved to students and the tutorials become more focused on self-critical and peer review, and are less dependent on direction from teachers.

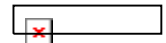
61. Workshops and studios are clean, well equipped and well maintained. Students' work is displayed extremely well in all areas of the college. Technicians provide good support. However, the registration procedures for students attending workshops and on location are unclear and are not managed sufficiently. There is no lift in the building and this limits access for those with restricted mobility. Recently the entire foundation course has been brought together onto one site and this has improved communications and the range of workshop activities immediately available to students.

62. Students whose first language is not English attend weekly cultural and language development classes and most make good progress. However a minority struggle with spoken English and as a result do not contribute to lessons or tutorials sufficiently. The key skill of communication has been successfully integrated into cultural studies lessons.

Leadership and management

63. Leadership and management of the course are excellent. The self-assessment report is rigorous and has been well informed by the course team. Course planning is highly refined, timetables are planned well, meetings structured carefully and action plans monitored rigorously. The team is intent on improving quality. Critical analysis of the students' learning experience is frequently undertaken and leads to changes in practice. For example, a research project intending to increase students' motivation and responsibility resulted in the production of a student reflective diary which, as a result of staff and student feedback, has been refined further. Student feedback is collected through a range of questionnaires, focus groups and meetings in which student representatives participate. The introduction of a lesson observation process has furthered opportunities to share good practice and to learn from colleagues. Staff development has pertinently addressed topical issues. Recent events have focused on topics such as handling large groups, widening participation, preparing to teach and assessment. Equal opportunities are actively promoted through individual project briefs, exploration of cultural issues and genuine enquiry into the diversity and uniqueness of the student group.

Diploma in foundation studies (art and design) at London College of Fashion



Overall provision in this area is **good (grade 2)**

Strengths

- the high standard of students' work in garment design and making
- good expression and development of ideas
- lively teaching by leading professionals from fashion-related industries
- well-equipped classrooms and good technical support
- good management.

Weaknesses

- drawing skills insufficiently integrated within design development
- limited access for students with restricted mobility

- o insufficient guidance to students on how to improve their grades through assessment.

Scope of provision

64. The foundation programme provides a broad and experimental introduction to the study of fashion. A combination of core and specialist studies prepares students to develop their individual potential. Students specialise in fashion design and illustration; fashion textiles; fashion accessories and footwear; fashion design and manufacture; and theatre and fashion photography, styling and make-up. Students have a choice of enrichment units, including life drawing. At the time of inspection, there were 230 students aged 16 to 18 and 251 students aged 19 or over.

Achievement and standards

65. Retention and pass rates for all students are high. A large number of students progress on to degree courses and some former students are now internationally known designers.

66. The standard of work in garment design and making is high. Garments are cleverly designed using fabrics manipulated on dress stands into complex shapes. These are constructed well, often combining unexpected media with fabrics in an unconventional way. There is skilful manipulation of materials and innovative detail. Students make good use of prototypes to identify and resolve design problems. Students are actively encouraged to be bold and uninhibited in the development of ideas. Discussions in reviews are wide ranging and challenging. Students are confident to take risks in their design work and to challenge stereotypes and taboos. In one lesson, for example, two students explored similar ideas from different viewpoints. A muslim student, examining the media representation of muslim women and negative stereotypes, combined the burqa with 18th century headdresses to create contemporary designs for hoods and capes. The other student explored how women changed themselves through history with body binding, mutilation and surgery, leading to the design of garments with connotations of bishops' vestments incorporating unexpectedly revealing panels. The contrast in approaches reflects the cultural diversity of the group and their respect for each other.

67. Students have good, analytical observational drawing skills. Individual sketchbooks include the imaginative use of a wide range of media. In one effective lesson students were taught to approach an analytical self-portrait as a landscape, using touch to extend their visual exploration. Many of the drawings resulted in strong and perceptive images. However, these drawing skills are not always integrated into design work. Illustrations sometimes fail to convey the fluid lines and detail of garments and there is a tendency to rely on secondary source material.

A sample of retention and pass rates in diploma in foundation studies (art and design) at London College of Fashion, 2001 to 2003

Qualification	Level	Completion year:	2001	2002	2003
Diploma in foundation studies (art and design)*	3	No. of starts	337	373	393
		% retention	88	91	87
		% pass rate	96	94	95

* data supplied by the London Institute. Data include students from outside the EU.

Quality of education and training

68. All teaching observed was satisfactory or better. The best lessons are planned and structured well to include a variety of activities to extend students' skills and knowledge. In a theatre design class, for example, students learned to draw characters from a theatre production. They directed each other to pose in character within an imaginary set, providing the opportunity to feel the characterisation and to gain insight into stage direction. Students work individually, in groups and in pairs and benefit from sharing ideas and views. Teachers give clear explanations of lesson aims. Feedback is informed, direct and supportive and there are good resources to inspire students. In a lesson on couture beadwork, for example, students were inspired by examples of original beadwork from the 1920s.

69. Teaching by leading professionals from the fashion and related industries is lively. Guest lecturers take practical workshops in, for example, accessory design and production; styling; make-up and photography for editorial and special effects. In doing so, they bring up-to-date commercial expertise and raise awareness of career opportunities. Industry knowledge is integral to lessons and students reflect this in their design considerations.

70. In the less successful lessons, quieter students do not always participate effectively in debates and some lack the confidence to discuss their work. Teachers do not always check the progress of all students in each lesson. In most lessons, teachers ensure that students with English as an additional language fully understand what they have to do. Most teachers are patient, give students time to explain their ideas, and explain unusual words.

71. Resources are very good. CoVE funding has contributed to the upgrading of specialist fashion clothing sample rooms with new machinery and equipment. Classrooms are organised and equipped well. IT provision is good; there are computers with internet access in all classrooms. Students speak highly of the technical support they receive. Although there is no library on site, students have access to an excellent library at John Princes Street with a wide range of specialist books and periodicals supported by expert library staff. There is limited access for students with restricted mobility at the Mare Street site, although arrangements are made for lessons to take place on the ground floor when required.

72. Links with industry, through the CoVE status, are very good. Initiatives include a staff exchange with a well-known fashion brand and the opportunity for 15 foundation students to design, produce and sell customised T-shirts for another major high street fashion retailer.

73. Assessment practice is good. Students receive regular feedback on their work. Effective peer-assessment helps students to develop critical review and evaluation skills. Progress reviews are helpful, although the quality of written feedback from staff is variable. Praise and encouragement are strong features of the reviews, but teachers do not always explain exactly what students need to do in order to improve their grades.

74. The course is successfully promoted through a number of initiatives. A summer school, for example, gives school pupils insight into the foundation course and to fashion-related industries. Recruitment of students from outside the EU is undertaken by staff from the London Institute's international office. Language classes run for students with English as an additional language and attendance at a summer school help students to gain the minimum level of language skills before starting their course.

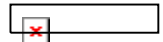
75. Although additional learning support is available for all students on request, not all students who need it take up the offer. Dyslexic staff provide good role models for students with dyslexia. A dyslexia passport entitles students to extra time to complete work, as well as one-to-one support. In a visual studies lesson where work was based around a favourite book, one dyslexic student celebrated her dyslexia creatively. In a successful project, she deliberately jumbled and missed words following this through into mismatching garments, reversing them and misaligning buttons. Support for deaf students is also good. Signers work with deaf students in class and use the virtual learning environment extensively to access and print off project briefs, announcements and changes to timetable. Many staff have attended staff development sessions on working with deaf students.

Leadership and management

76. Leadership and management are good. Senior managers have a clear overview. Students are positive about the management of the course and their representation on committees. An effective FE forum provides a steer for FE development as well as opportunities for debate and evaluation. The self-assessment process is understood and valued by staff. There is an ethos of continual improvement and concerns about quality are addressed. CoVE funding is used effectively to benefit students and staff. Excellent staff development provides staff with opportunities to update their industry knowledge and to be at the forefront of developments in the fashion industry. Staff are encouraged and supported to undertake research and to learn from each other.

77.

Diploma in foundation studies (art and design) at Chelsea College of Art and Design



Overall provision in this area is **good (grade 2)**

Strengths

- consistently high pass rates

- students' work that is of a high standard

- students' good critical thinking skills

- inclusive and supportive provision.

Weaknesses

- insufficient written feedback to students

- poor accommodation in fashion and textiles

- poor organisation in lessons.

Scope of provision

78. The foundation studies course in art and design offers specialist pathways in fine art, visual communication, fashion and textiles, three-dimensional design, spatial design, sculpture and new media. Most students study full time, although the college has recently offered a part-time option over two years. The majority of students are from the greater London area. Some are from other EU countries and there are a significant number of students from outside the EU. The course has a diverse and rich cultural, linguistic and creative dimension. In total there are 424 students on the foundation course, of which 18 study part time.

Achievement and standards

79. The pass rate for the diploma in foundation studies (art and design) is excellent. Retention rates are good and the vast majority of students successfully complete their course. The first cohort of part-time foundation studies students is due to complete the course in summer 2004.

80. Students produce very good work. Fashion and textile students demonstrate a sensitive selection of media and skill in manipulation of surface and textures. Sketchbooks record the coherent development of ideas. In spatial design, students make innovative explorations of space and structure to create proposals for residential and commercial use. A recent visual communication project concerning the imminent relocation of the college produced ideas embracing witty and well-observed references to the graphic language of location and direction as well as more direct parodies of 20th century art. In painting, much work shows strong contextual awareness and colour is used confidently to convey illusionary qualities of space. Portfolios contain examples of drawing with strong analytical skills and expressive use of mark-making. The wide range and individuality of students' work reflects the capacity of the course to foster strong critical and conceptual thinking skills in students.

A sample of retention and pass rates in diploma in foundation studies (art and design) at Chelsea College of Art and Design, 2001 to 2003

Qualification	Level	Completion year:	2001	2002	2003
Diploma in foundation studies (art and design)*	3	No. of starts	394	390	404
		% retention	90	87	90
		% pass rate	98	100	100

* data supplied by the London Institute. Data include students from outside the EU.

Quality of education and training

81. The standard of teaching is good or better in most lessons. Teachers give personal and challenging guidance to students and encourage a creative and speculative approach to work. Teaching emphasises the value of visual research and successfully promotes the recognition and development of good ideas. Staff encourage debate and critical discussion with and amongst students. Staff are knowledgeable about their subjects and comment readily with authority and perception on students' work. For example, in one lesson on preparing final project proposals, the teacher used inspirational and moving exemplars of a project concerning memories, memorial and missing persons to illustrate creative potential.

82. In the less successful lessons, some students do not participate in discussions. Teachers do not always make clear to students how the day will be structured. Groups are often large and become dispersed across a range of studios or specialist facilities during the course of a lesson. Although most students work well independently and sustain purposeful and productive activity, some do not make the best use of their time.

83. The range of library and learning resources is excellent, supported well and used effectively by students. Most students have a personal workspace or group base room, which they value and use effectively. Students' work is displayed in studios and other spaces fostering a stimulating atmosphere, conducive to learning. However, the painting students are dispersed throughout several studios restricting opportunities for group teaching and discussion. The fashion and textile studio is too small with little display space and poor technical facilities, such as printing. There is little or no storage space for work and materials. Computing facilities, particularly for media and moving image work at Bagley's Lane, are insufficient. Students take advantage of being located near to major national and international museums and galleries and visit them frequently.

84. Students benefit from the strong commitment to professional practice by staff. Most staff are active practitioners and a number of prominent artists and designers contribute to the course. Students recognise that this informs teaching and contributes to the distinctive nature of their experience. Foundation students work in proximity to undergraduate and postgraduate students, effectively widening and enriching their educational experience.

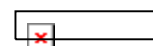
85. Tutorial support is integrated with the main study and is a major teaching and learning strategy which embrace progress, achievement and broader personal issues when appropriate. It works well and is valued by students. Key skills have been introduced to enhance the communication ability of some students and many students attend additional English language lessons.

86. Assessment and examination procedures are rigorous and an internal verification system ensures parity of final grading across subject areas. Staff give concise and constructive verbal feedback and the quality of formative commentary is excellent. Staff are patient and persistent in ensuring students are informed. Students receive detailed and comprehensive written commentary following stage one of their course. However, written feedback following stage two is less effective and in some subject areas it is insufficient to guide and assist students. Project briefs do not always refer directly to the assessment criteria or learning outcomes of the respective units.

Leadership and management

87. Leadership and management are good. Staff are committed to continuous improvement. Great care has been taken to plan the relocation of the entire college to its exciting new location adjacent to Tate Britain. Organisation of the course is generally good: the promotion, recruitment and induction of students is co-ordinated well. The diagnostic first stage is skilfully co-ordinated and enthusiastically supported by academic, technical and administrative staff and a good team ethos is evident. During the later pathway stage of the course, organisation within each subject area is less consistent and the planning and delivery of some lessons, reviews and critiques are less effective. The recording and monitoring of attendance is not rigorous enough. Internal and external guidance is regularly sought in reviewing and evaluating the course with productive links with HE staff. The course self-assessment report accurately identifies areas for improvement and established quality assurance procedures monitor progress in addressing them. However, mechanisms to record students' opinions about their experience have not always been effective. Equal opportunities are well promoted.

Fashion and make-up



Overall provision in this area is **good (grade 2)**

Strengths

- high pass rates on most courses

- high standard of practical work
- good independent learning by well-motivated students
- excellent resources
- exemplary education and industry links
- good management of FE provision.

Weaknesses

- students's drawing skills that are not developed sufficiently to illustrate design concepts
- teaching that does not sufficiently address the needs of all students
- limited access for students with restricted mobility.

Scope of provision

88. There are 250 full-time students aged 16 to 18 and 468 aged 19 or over on courses which include national diplomas in fashion design and clothing, beauty therapy, hair and make-up styling; access courses in fashion business, fashion promotion media, fashion and media make up; a one-year fashion portfolio; and courses in fashion production footwear, fashion production accessories, handcraft tailoring and production tailoring. Courses attract students from many different backgrounds, including mature students, and there are extensive progression opportunities on to level 4 courses.

Achievement and standards

89. Pass rates on most courses are high and retention rates are satisfactory. Work is of a high standard in garment and shoe manufacture, pattern cutting and tailoring, where staff expertise contributes to the development of students' technical and practical skills. For example, fashion portfolio students effectively use calico directly on dress stands to try out complex garment designs. One student produced a beautiful, delicate, frayed skirt with the layers joined by floppy bows inspired

by the drape of the fabric. In tailoring, students' technical skills are good and are evaluated against exacting industrial standards.

90. Drawing skills are variable on the national diploma in fashion and clothing. The best work is lively with some innovative use of line. For example, a second-year student using a well-known tailoring street as a theme had machine-stitched a drawing with multi-coloured threads. This was developed into a coloured pin-stripe design theme using randomly spaced coloured stripes on a severe black suit. Other students have less well-developed drawing skills and do not illustrate their design concepts clearly. In one case, too much time in class was spent on distressing paper and cutting calico models rather than on developing confidence in drawing and understanding the proportions of the figure.

91. Standards of work in shoe manufacture are high. For a recent shoe project, sponsored by an international shoe company, students produced children's shoe samples in multi-coloured leather with exacting detail. The students were proud of the level of technical skills they had achieved since the start of the course and the high standard was confirmed by the staff from the company.

A sample of retention and pass rates in fashion and make-up, 2001 to 2003

Qualification	Level	Completion year:	2001	2002	2003
Access to fashion business*	3	No. of starts	32	39	59
		% retention	78	89	83
		% pass rate	96	85	67
Access to fashion promotion media*	3	No. of starts	71	71	84
		% retention	85	87	88
		% pass rate	82	84	81
Access to fashion media make-up*	3	No. of starts	61	41	50
		% retention	79	71	76
		% pass rate	92	100	86
Business and technology education council (BTEC) national diploma hair and make up styling*	3	No. of starts	**	55	45
		% retention	**	62	84
		% pass rate	**	97	100
BTEC national diploma fashion and clothing*	3	No. of starts	**	54	58
		% retention	**	85	85
		% pass rate	**	91	98

* data supplied by the London Institute. Data include students from outside the EU.

** course did not run

Quality of education and training

92. Teaching is good. In the best lessons, students are given exacting tasks and are keen and interested. Academic and technical staff work well together. In a shoe-making class, for example, the teacher worked with one half of the group to make a cork-wedge heel, while the technician supported the other half as they covered a heel in leather. In a pattern-cutting class, a technician demonstrated a zip guard, using a process which was different to the one explained on a handout. The teacher used this example effectively to explain how differences of fabric type and cost could determine the method used in industry. In the better lessons, all students contribute to the activities

and discussion. In one hairdressing lesson, for example, students were successfully encouraged to discuss their fears about cutting men's hair.

93. In some lessons, teaching does not address the needs of all learners. In theory lessons, for example, quieter students are not always encouraged to contribute to the discussion or to take part in group feedback sessions. Some students have limited technical language skills and are unclear about the task they have to complete.

94. Students work productively when unsupervised. From early on in the course, teachers encourage students to be independent and to use the open access workshops. Peer learning and evaluation are used successfully. Students make good use of the virtual learning environment to communicate with each other and with their tutors and to gain access to, and review, learning materials.

95. Academic and technical staff are well-qualified and many are practising designers, who use their commercial links well to benefit students. Visiting professional lecturers are used effectively and many of the hair and make-up staff work with prestigious international organisations.

96. In hair and make-up, the salon resources are adequate and functional with good lighting and ventilation. They are clean, uncluttered and large enough to accommodate all groups. The products used by both hair and make-up students are of a high quality. Good use is made of digital cameras to record work, and salons have computers and black rooms. Specialist resources in fashion, tailoring and accessories are very good with industry-standard equipment as well as a new lecture theatre that can be used for fashion shows. There is a wide range of suitable equipment in garment and shoe manufacture with good tables, plentiful space, and adequate dress stands. Some classrooms in Davies Street are too small for large groups; noise from the corridor impacts on learning, and furniture is not suitable for group work. Classrooms used for fashion drawing in Barrett Street have insufficient room to display work for class discussion and evaluations.

97. Assessment practice is thorough and regularly involves industrial and commercial partners. For example, the involvement of two well-known high street fashion chains in the assessment of students' work was filmed and placed on the virtual learning environment for the benefit of all students. Students understand the assessment process and feel it is fair. Good verbal feedback for practical work is given with details on how to improve, supported by written feedback at the end of projects. In history of art, though, comments are often cursory and do not help students to improve their work. Essays do not always reflect the titles set and many are descriptive rather than analytical.

98. Academic tutorials are good. General information on career progression is built into programmes. Many students apply and gain places on HE courses at the London Institute through the compact scheme which allows early interviews for places and useful feedback if students are unsuccessful. Through the CoVE status, there are exemplary industry links in fashion and clothing. Workshops are held for students seeking employment and the large database of fashion-related businesses is useful in providing students with contact names.

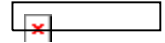
99. Students take advantage of additional learning support staff at the site in John Princes Street, as well as those at Barrett Street where most fashion courses are based. Dyslexic students are generally supported well. In one lesson, for example, a tailoring student with dyslexia had a note-taker to write down the teacher's comments. The teacher had prepared a separate set of handouts which combined the pattern drawings with clear text set beneath.

Leadership and management

100. Leadership and management are good. Staff have a clear vision of the strategic direction of the college and its courses. There is a culture of continuous improvement. Staff regularly place their learning materials on the virtual learning environment and encourage students to use it. Staff contribute to the self-assessment report, which is self-critical and realistic. Managers monitor the quality of teaching and learning. Lesson observations are leading to the sharing of good practice and to the identification of staff development needs. The FE forum is used effectively to discuss and

monitor issues. CoVE funding is managed well to improve the learning environment and to expand industrial and educational links. Resources are deployed effectively and used for school workshops, as well as industrial up-dating and short courses for industry.

Graphic design, multimedia and photography



Overall provision in this area is **good (grade 2)**

Strengths

- high pass and retention rates on most courses
- students' work that is of a high standard
- much good teaching on media and photography courses
- excellent facilities and resources
- successful initiatives to widen participation and support achievement.

Weaknesses

- low retention rates on the national diploma in graphic design
- poor punctuality that affects learning
- too much dull and unimaginative teaching on the national diploma in graphic design.

Scope of provision

101. There is a good range of part-time courses accredited at level 3 and five full-time courses including one national diploma in graphic design. Around 22% of the 180 full-time students are aged 16 to 18. Part-time courses include certificated specialist professional development courses. The

majority of the 287 part-time students on these courses are aged 19 or over.

Achievement and standards

102. Pass and retention rates on most courses are high. Retention on the national diploma in graphic design is low but improved in 2002/03.

103. Students on all courses produce a high standard of innovative and well-crafted work. Students are confident and creative, with much evidence of bold and innovative design solutions. Students are well organised and have good personal presentation skills. During individual and group tutorials, students demonstrate that they have developed very good levels of critical analysis of their own work and the work of other students. On part-time graphics courses, students show good understanding of typography on magazine cover designs. They explore a wide range of typographic styles and combine this exploration with a carefully controlled use of colour. They demonstrate the technical skills needed to produce complex, high-quality design solutions. There was much evidence of good use of primary sources, including some very high-quality photographic work. Students have many opportunities to work on commercial design briefs set by commercial companies.

104. Poor punctuality adversely affects the learning of students. During the inspection, some students arrived in lessons up to forty-five minutes late, upsetting the flow of the lesson. The strategy to improve punctuality has so far had limited impact.

A sample of retention and pass rates in graphic design, multimedia and photography, 2001 to 2003

Qualification	Level	Completion year:	2001	2002	2003
National diploma graphic design*	3	No. of starts	38	39	44
		% retention	60	56	75
		% pass rate	87	82	97
Certificate in digital design (graphics)*	3	No. of starts	25	26	21
		% retention	92	92	86
		% pass rate	87	92	100
Creative media programme, advanced digital graphics*	3	No. of starts	23	22	20
		% retention	70	100	100
		% pass rate	88	59	90
Creative media programme location and studio photography*	3	No. of starts	20	22	20
		% retention	75	82	95
		% pass rate	100	83	89
Certificate in professional photographic practice*	3	No. of starts	64	77	75
		% retention	95	99	96
		% pass rate	97	95	97
Certificate in animation production*	3	No. of starts	28	37	28
		% retention	68	68	79
		% pass rate	89	100	100

* data supplied by the London Institute. Data include students from outside the EU.

Quality of education and training

105. There is much good teaching on media and photography courses. In some of the best lessons observed, teachers planned well and effectively reinforced prior learning. The majority of lessons are lively with a good combination of theory, practical and hands-on activities. Students are encouraged to be experimental and develop their emerging ideas. Students are inspired by teachers to take an active, confident and animated role in group discussions and to critically evaluate their own work and that of their peers. Teaching on the certificate in professional photographic practice is particularly strong. On an animation course, comparative clips were used well to demonstrate how soundtracks develop tension and excitement. On a photographic course examining the narrative effect of still images there was good use of appropriate historical and contemporary source references.

106. Although there is much satisfactory teaching on the full-time national diploma in graphic design, too much of it is dull and unimaginative. In one lesson, the teacher relied too heavily on project sheets as primary lesson material and, in another, students were unclear about the specific tasks they had been set and they failed to participate in the lesson.

107. A high proportion of lecturers teaching on the FE programmes are practising industry professionals and they bring valuable expertise and current commercial knowledge to their teaching. Students on many courses benefit from the experiences of guest lecturers. The art director for a national magazine, for example, gave a well-illustrated and highly entertaining account of his work as a designer.

108. The new building at London College of Communication, with purpose-built specialist accommodation, provides an excellent learning environment. Industry-standard television and radio studios are used by students on journalism and television production courses as well as by commercial companies. Specialist IT facilities are available to FE students either in classrooms, specialist IT areas set aside for general student use or in the new library and learning resource centre. This centre is used well and had over a hundred computers, high-speed internet connections and a range of professional software tools. The tower block, used by a small proportion of FE students, is unsatisfactory.

109. Assessment arrangements are good. Students are clear about their progress and they receive verbal and written feedback on all projects. Feedback is given mid-project and an interim grade is given towards the end of the work, allowing students to re-work areas highlighted for improvement before submitting them for final marking.

110. London College of Communication provides a particularly rich and vibrant cultural environment. FE students have differing levels of prior attainment, ranging from those with formal, traditional academic art training to those with minimal or no previous qualifications. Students highly value working within such a varied and creative community.

111. There is a good range of study and personal support available to students at London College of Communication. All students have access to good advice and guidance, from pre-enrolment through to completion of their courses.

Leadership and management

112. Leadership and management are good. The FE core team meets regularly to discuss and resolve issues that have a particular FE focus. However, curriculum managers do not always ensure consistency in lesson management across the range of subject areas and attempts to improve punctuality have not been successful. The self-assessment report is detailed, evaluative and sufficiently self-critical. The quality assurance process is comprehensive and rigorous. Staff are pro-active in encouraging participation in design education by those who might not otherwise consider applying to an art school or FE college.

Part D: Institution data

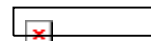
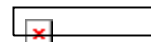


Table 1: Enrolments by level of study and age



Level	16-18 %	19+ %
1	0	0
2	0	0
3	100	100
4/5	0	0
Other	0	0
Total	100	100

Source: provided by the institution in spring 2004

Table 2: Enrolments by curriculum area and age 2002/03



Curriculum area	16-18 No.	19+ No.	Total Enrolments (%)
Science and mathematics	19	1	0
Land-based provision	0	16	0
Construction	0	0	0
Engineering, technology and manufacture	0	6	0
Business administration, management and professional	1	304	2
Information and communication technology	56	176	2
Retailing, customer service and transportation	19	34	0
Hospitality, sports, leisure and travel	0	15	0
Hairdressing and beauty therapy	121	71	1
Health, social care and public services	0	0	0
Visual and performing arts and media	3,647	8,906	89
Humanities	0	0	0
English, languages and communication	437	371	6
Foundation programmes	0	0	0

Total	4,300	9,900	100
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Source: provided by the institution in spring 2004

Table 3: Retention and achievement

Level (Long Courses)	Retention and pass rate	Completion year					
		16-18			19+		
		2001	2002	2003	2001	2002	2003
		Level 3 long courses	Starters excluding transfers	1,604	1,530	1,440	2,996
	Retention rate %	85	87	88	86	87	87
	National average %	74	82	*	68	70	*
	Pass rate %	91	93	94	89	90	91
	National average %	81	83	*	68	71	*
Level 3 short courses	Starters excluding transfers	553	1,677	2,168	3,730	5,550	6,292
	Retention rate %	97	97	95	96	95	96
	National average %	90	92	*	91	92	*
	Pass rate %	67	79	83	80	85	86
	National average %	74	78	*	77	82	*

Note: summary of retention and achievement for the last three years by age and level of course, compared against national averages for all colleges.

Sources of information:

1. National averages: Benchmarking Data 2000 to 2002: Retention and Achievement Rates in Further Education Institutions in England, Learning and Skills Council, September 2003.

2. Institution rates for 2000 to 2003: Institution ISR.

* data unavailable

Table 4: Quality of teaching observed during the inspection by level

Courses	Teaching judged to be:			No of sessions observed
	Good or better	Satisfactory %	Less than satisfactory	

	%		%	
Level 3 (advanced)	68	30	2	106
Level 2 (intermediate)	0	0	0	0
Level 1 (foundation)	0	0	0	0
Other sessions	0	0	0	0
Totals	68	30	2	106

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