



# Leeds College of Art and Design

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#### **Basic information about the college**

Name of college:	Leeds College of Art and Design
Type of college:	Specialist art and design college
Principal:	Edmund Wigan
Address of college:	Jacob Kramer Building Blenheim Walk Leeds LS2 9AQ
Telephone number:	0113 202 8000
Fax number:	0113 202 8001
Chairman of governors:	Polly Browne
Unique reference number:	130547
Name of reporting inspector:	Tim Clark HMI
Date of inspection:	4 March 2002

#### **Part A: Summary**

#### **Information about the college**

education (FE) sector. Leeds School of Art was founded in 1846. The city centre site comprises two listed buildings. Half a mile to the north, the Jacob Kramer Building was purpose built in 1983. More recently, the college has established a base at the East Leeds Family Learning Centre, which is a partnership between Leeds City Council, three colleges and Leeds Metropolitan University.

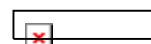
Leeds has a population of approximately 726,000. The services sector employs 73% of the workforce. As jobs in clothing, textiles and engineering have declined, growth in the services and financial sectors have generated new opportunities in marketing, advertising and design. Unemployment in the city is approximately 8%, but in six inner-city wards, between 17% and 24% of people of working age are unemployed. The college is based in a ward with high unemployment. Approximately 34% of the college's students come from outside Leeds. Within the city, there are four general FE colleges, a Roman Catholic sixth form college, and two other specialist colleges: Leeds College of Music and Leeds College of Building. There are three higher education (HE) institutions in the city: two universities and the Northern School of Contemporary Dance.

Teaching and learning are managed by an assistant principal at each main site. One of these assistant principals manages quality assurance across the college and the other curriculum development. Other cross-college roles are undertaken by the principal, finance director, personnel director and an assistant principal responsible for development. These six senior managers form the college's management board.

In 2000/01, there were 1,570 enrolments by students aged 16 to 18, and 1,449 by students who were 19 or older. Almost 80% of the students aged 16 to 18 were enrolled on advanced (level 3) programmes. Of the students aged over 19, 41% were on advanced level programmes, and 47% were on entry and foundation level programmes. Half the adults enrolled in the college are on part-time programmes, and over a quarter of adult students are on HE courses. Only FE programmes were inspected. The largest single group of adult students comprises those on part-time advanced level courses, followed by those on full-time HE programmes and those on full-time advanced level courses. Nearly 12% of students define themselves as coming from a minority ethnic community. There are almost 10% more women students than men students.

The college's mission is to provide distinctive education in art, design and the crafts, enabling its students to progress to successful and rewarding careers. In addition, the college seeks to lead and innovate, particularly in areas of new technology.

### How effective is the college?



The inspection divided the college's art and design FE programmes into five discrete areas. Two areas were judged to be satisfactory, two to be good and one to be outstanding. Leadership and management are good. The college's key strengths and the areas that should be improved are listed below:

#### **Key strengths**

- high pass rates
- high standard of much students' work

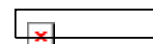
- good progression rates to higher levels of study
- successful initiatives to widen participation
- effective leadership and management
- good resources for teaching and learning
- effective arrangements for students' guidance and support.

***What should be improved***

- retention rates
- students' attendance and punctuality
- some less effective 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**

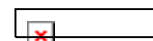


*The table below shows overall judgements about provision in subjects and courses that were inspected. Judgements are based primarily on the quality of teaching, training and learning and how well students achieve. Not all subjects and courses were inspected. Inspectors make overall judgements on curriculum 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
Access to further and	<b>Satisfactory.</b> The college offers a good range of opportunities for

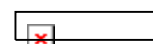
higher education	students returning to study. On the access courses, students' work is good, pass rates are high and many students progress to HE. Most teaching is well planned and sensitive to the needs of adults. There are declining pass rates on the diploma in design course and students' design work lacks thorough original visual research. Poor attendance and lateness adversely affect learning.
Part-time adult and community courses	<b>Good.</b> There is a wide portfolio of adult and community courses in a good range of venues. Courses draw new learners into education and succeed in meeting the needs of the community. Resources are very good and teaching is effective and varied. There are some poor retention rates and little work on display to stimulate adult learners.
Foundation diploma in art and design	<b>Outstanding.</b> Almost all students complete their studies, gain the diploma and progress to HE. The standard of students' work is very high in many different areas. The teaching is consistently good and some of it is outstanding.
Specialist design courses	<b>Satisfactory.</b> Students' work in fashion and clothing is good. Accommodation, equipment and learning resources are particularly good. Students in graphic design have insufficient opportunities to develop drawing and visual research skills. Some teaching does not adequately motivate students to learn. Students' attendance and punctuality are unsatisfactory.
General art and design courses	<b>Good.</b> Students benefit from good teaching and specialist resources in most areas. Students achieve high standards of practical work. Pass rates are at, or above, national averages. Some retention rates are low and on some courses, students are not punctual at lessons.

#### How well is the college led and managed?



Leadership and management are good. The college is well led and effectively managed. A successful accommodation strategy has resulted in considerable improvements and student numbers have grown substantially. Successful community provision has been added to the college's long-established specialist courses. The college is in a sound financial position; human and physical resources are well managed. Most course management is good. Measures to address students' lateness and absence, which are significant problems in many areas, have yet to yield much improvement. Retention rates, average or lower in many areas, are just beginning to show signs of responding to managers' actions. Surveys of students' opinions and course reviews are effective elements of quality assurance. Equality of opportunity is carefully monitored.

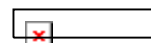
#### To what extent is the college educationally and socially inclusive?



The college's response to social and educational inclusion is good. The college is active in widening the participation of adults returning to education. Many students have been attracted to specialist courses through the college's use of community venues. Students value each other's points of view and there is mutual respect throughout the college between students and staff. Students receive good individual support on their courses. Improvements in accommodation have made most of the college accessible for those with restricted mobility. The college analyses data on the age, disability,

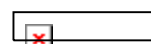
monitored regularly at course meetings. Recruitment trends are analysed according to ethnicity and gender, but not trends in student retention rates and pass rates.

### **How well are students and trainees guided and supported?**



Students are effectively guided and well supported. Pre-entry guidance is impartial and thorough. Induction arrangements help students to settle in quickly. Guidance following assessments and more general monitoring of progress in tutorials is effective. Students are tested for levels of numeracy and literacy, and the take-up rates for learning support are high. Students are highly appreciative of the support provided by the college's student services. The college has introduced strategies to improve attendance and punctuality, but in many areas, these have yet to take effect.

### **Students' views of the college**



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

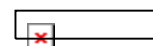
#### ***What students like about the college***

- range of specialist facilities
- supportive and committed teachers
- good teaching
- helpful student services
- friendly, pleasant environment
- small, specialist nature of the college
- college's reputation, particularly with HE institutions.

### ***What they feel could be improved***

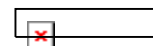
- some rooms are too small for practical sessions
- common room and refectory facilities at the city centre site
- key skills provision.

### **Other information**

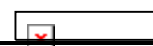


The college has two months to prepare an action plan in response to the report. It must show what action the college will take to bring about improvements in response to issues raised in the report. The governors must agree the plan and send copies of it to the Learning and Skills Council (LSC) and the Office for Standards in Education (OFSTED).

### **Part B: The college as a whole**



### **Summary of grades awarded to teaching and learning by inspectors**

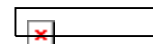


Aspect & learner type	Graded good or better (Grades 1 to 3) %	Graded satisfactory (Grade 4) %	Graded less than satisfactory (Grades 5 to 7) %
Teaching 16-18	74	24	2
19+ and WBL*	68	28	4
Learning 16-18	74	22	4
19+ and WBL*	68	28	4

*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).*

*\* work-based learning*

## Achievement and standards



1. Pass rates, with few exceptions, are above the average for specialist colleges for those students who complete their studies. On some courses, pass rates are very high. Retention rates are average or below the average on many courses.

2. Students who complete their studies and gain their qualification often progress to the next level of study. Some part-time adult students at levels 1 and 2 progress to advanced level courses. Most students on level 3 courses succeed in gaining HE places, and students on the foundation diploma are outstandingly successful, both on the course and at gaining university places.

3. In 2001, 75% of students completing their courses stayed in education at a further (32%) or higher level (42%). Some 6% went into employment, 15% took training schemes, voluntary work or short-term employment, and 5% of destinations are unknown.

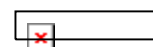
4. Students' attendance is low in several areas of the college. The overall attendance in lessons observed by inspectors was low at 68%. It was lowest amongst access and college diploma students, and highest on general art and design courses. Many students arrive late for their lessons. The college is developing strategies to address these problems, but they are not yet being applied with universal success.

5. Standards of students' work are high in many areas. Design work and practical skills are well integrated on specialist design diplomas. On part-time adult programmes, there is some bold and confident work. Much drawing in foundation fine art is expressive and lively, but drawing and visual research in some other areas are less well developed, for example, on the graphics and the college design diploma courses. There is some well-developed three-dimensional work, for example, amongst access students, and productive exploratory use of photography, printmaking and video. Written work for contextual studies or for the theoretical elements of courses is also good in several areas, for example, on General Certificate of Education Advanced level (GCE A-level) courses and on the foundation diploma.

### **16-18 year olds**

6. By far the largest proportion of students aged 16 to 18 are studying at level 3. Retention rates at level 3 in 2000 were a little below the average. They were 10% below the average for the 133 students at level 2. For students who complete their courses, pass rates are high, particularly at level 3. Most pass rates are above average for GCE A level and the advanced General National Vocational Qualification (GNVQ), now the Advanced Vocational Certificate in Education (AVCE). Most students on these courses progress to the next level of study. On the specialist graphics and fashion and clothing courses, many students who completed their studies and gained their diplomas in 2001 succeeded in gaining HE places. The progression rate from the full-time intermediate GNVQ course to advanced level programmes is good. If students complete their courses and gain the qualification, they usually succeed in progressing to the next level of FE, or to HE.

## Adult learners

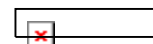


7. Retention rates improved in 2000 for level 3 courses, but they were still below average at 74%. Retention rates were particularly low, at 50%, for the small number of adult learners at level 2, but for the 123 learners at level 1, the retention rate was very high at 96%.



8. Pass rates in 2000 for adult learners at levels 1 to 3 were high: 16% above average at level 3, 94%, which was 19% above average, for the small number of learners at level 2, and 9% above average at level 1. The foundation diploma has an outstanding record of success: almost all students complete the course, gain the qualification and proceed to HE. Progression to HE for students aged 19+ is 60%. Some 6% continued in FE courses. The proportion of students going to HE from the access courses is very high at 94%. On the college diploma in design course, 80% of those who applied for HE places gained one, but the pass rate for this course is low at 62%.

## Quality of education and training



9. Teaching, learning and attainment were graded by inspectors in 135 sessions. They judged that teaching was good or better in 71% of lessons, satisfactory in 26% and less than satisfactory in 3%. Grades for learning were almost identical. Within this total, there are considerable differences between the curriculum areas graded by inspectors. Half the lessons observed on the two specialist design courses, 64% of lessons on the access courses, 69% of those on adult part-time and community courses, 76% on general art and design courses and all of those on the foundation diploma, were judged to be good or better by inspectors. The proportion of teaching and learning judged by inspectors to be unsatisfactory was very small.

Inspectors graded teaching and learning slightly higher for students aged 16 to 18 than for adult students, and this differential was more marked in grades for students' levels of attainment during lessons.

10. Most teachers are good at arranging and leading critiques of work in which students feel confident to explain their work, and to accept as well as to give constructive criticism. Many students, for example, adult students on part-time courses, value the extent to which they are learning new skills. There is much good teaching of practical skills, and much of the teaching of contextual studies and theoretical teaching was also good, particularly on the foundation diploma. Teachers' individual guidance to students was frequently highly effective. Less effective lessons were those which were not effectively managed, so that sessions lacked structure and purpose, or those in which students were not sufficiently drawn into discussion, or where the teaching was slow and insufficiently demanding. Most lessons are well planned.

11. Teaching staff are well qualified in their subjects, with appropriate professional and industrial experience. Approximately 80% of academic staff have teaching qualifications. The college has recently appointed three members of staff to develop industrial liaison contacts and live briefs. These are particularly effective in fashion and clothing and furniture courses. A small number of staff has been able to undertake work in design studios to update their professional knowledge. The college supports staff well with in-service training to keep them up to date with curriculum changes and to gain relevant qualifications.

12. The college provides an excellent range of specialist workshop, studio resources and equipment. They provide a realistic working environment. Students use workshop resources and equipment with skill and respect. Students can use the studios in their own time, as well as for timetabled sessions, until late in the day. Workshops are well equipped for working in wood and metal, three-dimensional design and production, jewellery, sculpture, glass and ceramics, fashion and clothing, textiles, and printmaking. There are large photographic studios and darkrooms. Workshop managers and technicians are well qualified. They have appropriate industrial expertise and they are deployed effectively to support learning. Computer resources are up to date with the latest software available for two and three-dimensional design and multimedia subjects. The computer resource is well used. It is open for much of the day and evening for sessions and 'drop-in' use. Good technical assistance is available.

13. The library facilities at both sites are particularly good. In the library at the city centre site there

is an extensive range of appropriate art and design texts, video, CD-ROM and slide collections, and an art materials shop. Students use the facilities well. The library at Jacob Kramer has recently been relocated to a larger room and has a good range of appropriate texts and computer-based resources. A good range of periodicals is available at both libraries, with many catalogues of older periodicals held for research.

14. Since the last inspection in 1997, the college has made considerable improvements to its buildings on both sites. At the city centre site, access has been improved for students with restricted mobility. A building extension, completed in September 2001, created two large, well-lit open-plan studios at the Jacob Kramer building. However, some studios are very cluttered and general storage is inadequate. The facilities used by the college at East Leeds Family Learning Centre are good, appropriately equipped and provided with sufficient art materials. There is good access for those with restricted mobility. At the city centre site, refectory and common-room facilities are inadequate. The college is planning to improve facilities at both sites.

15. The college has a clear and comprehensive policy for assessment that is implemented effectively for most students. Each course has clear plans and procedures for assessment that are shared with students at the start of the course and listed in the tutors' handbook. Assessment, verification and moderation procedures follow awarding body guidelines. Course teams discuss students' progress and achievement at regular team meetings. There is an internal verification team that effectively monitors procedures and standards across the college.

16. Students appreciate the excellent oral feedback on their work, which is regularly given to them by teachers, both in class and in tutors' own time. Written feedback is less consistently good. In the best examples, the feedback is comprehensive, detailed and provides constructive comments to enable students to improve their work. On some courses, however, written feedback is sparse, unhelpful and insufficiently specific.

17. There are good arrangements for action planning and monitoring students' progress. During induction, students and tutors draw up learning plans and targets. For students at advanced level, targets are based on both their General Certificate of Secondary Education (GCSE) results and the score generated by their portfolio. Students have individual tutorials three times a year in which course tutors review the progress students have achieved against the original targets and plan for the next term. Prior to the tutorial, students complete a detailed self-evaluation form for discussion with tutors that includes an assessment of their attendance, punctuality and work rate and this is used as a basis for the action plan for the following term. Termly reports are sent to parents of students aged 16 to 18 and there are regular parents' evenings.

18. The college provides a wide range of specialist and diagnostic art and design courses, particularly at level 3, which meets the needs of different students.

19. The breadth of FE provision and the college's own range of ten full-time HE courses, provide good opportunities for students to progress from full-time level 2 to level 3 courses, and on to HE within the college. There are also part-time courses at level 1 to draw students into education in art and design. Specialist courses include full-time and part-time courses at levels 2 and 3, and at HE in furniture making and restoration, and diplomas in fashion and clothing/textiles and graphic design. The college provides modern apprenticeships and part-time vocational qualifications on a day-release basis to the furniture industry, and part-time courses in craft, manufacturing and millinery for the fashion and clothing industries.

20. The foundation diploma studies course in art and design successfully attracts a large number of applications each year. Students on this pre-degree course are recruited locally, regionally and also nationally. Small numbers of students come from overseas. The AVCE course has four art and design pathways. At level 2, there is an intermediate GNVQ art and design course. There are good progression opportunities for adult students from part-time courses at level 1 to HE in the college. There are no full-time courses in art and design at level 1. Applicants seeking one are referred to suitable courses at other colleges and offered careers advice.

21. The college has responded effectively to an identified need to increase student participation by adult learners, especially those with little formal education in art and design. New full-time access courses have been introduced successfully. The access to FE course in art and design, full time and part time, is taught at both of the city sites and at the East Leeds Family Learning Centre. The college diploma in design, which is an access to HE course, provides an opportunity for students to prepare portfolios in design subjects. A new part-time art and design course at level 2 has been introduced in January 2002 for students aged 17-20 who might otherwise have dropped out of education.

22. The college has offered GCE A levels for a number of years, in collaboration with Leeds College of Music. The number of students on the GCE A-level programme has increased steadily and the college has implemented the Curriculum 2000 initiatives fully with an appropriate range of subjects. There is a good range of supporting studies available for many students; those following vocational courses are able to combine their studies with GCE Advanced Subsidiary (GCE AS) and GCE A-level subjects. A GCSE English language course is also available as a supporting study. Extra support is available for students whose first language is not English. Key skills are studied by all students on GCE AS/A level, AVCE or national diploma courses.

23. Enrichment activities are an integral part of most courses. They include annual study visits abroad, visits to artists and designers, and visits from past students, who show and discuss their work. Students have achieved success in competitions. For example, fashion and clothing students have been successful for the last two years as regional winners for a national charity competition. Frequent visits are arranged to galleries and to unusual locations which will stimulate visual research work, for example, Blackpool Pleasure Beach. There is a popular film club, but other enrichment activities initiated by the college have not proved attractive to students.

24. There are effective links with employers, schools and other colleges. Students from the furniture diploma course regularly carry out restoration work through their links with the industry. Students from the course also undertake work placements in France and Finland. Links with employers in the fashion and clothing course are also strong. The college is a member of the Federation of Leeds Colleges. There is an appropriate range of school link activities provided to over 20 schools in Leeds. These range from life drawing for sixth form students to providing work experience activities for approximately 200 Year 10 pupils. School students visit the final exhibition of college students' work. The college, together with Leeds College of Music, is working with an arts school in south Leeds as part of the Excellence Challenge visual and performing arts programme.

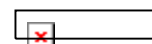
25. There are good arrangements to support students at the college. Student services work effectively with course teams to ensure that students receive appropriate guidance and support and there are appropriate referral arrangements with other agencies for more specialised problems. Prospective full-time students receive good, independent initial advice from student services. They are then invited into college for an information session, followed by an interview with two tutors from different courses, to ensure impartiality. Applicants complete an evaluation form at the end of the interview and an analysis of their responses shows that they are very pleased with the information and guidance which they have received.

26. Induction for full-time students is well planned and effective. The college has developed a core induction programme, which course teams adapt to suit the needs of their students, who speak highly of the information that they receive and the activities and visits that are included in induction. The early diagnostic assessment of literacy and numeracy ensures that students are able to receive appropriate learner support quickly. Full-time students aged 16 to 18 take a comprehensive on-line diagnostic test which gives immediate feedback. The learning support team then interviews each student who has learning support needs. This results in a very high take-up of learning support by those full-time students who are offered it (95%). The team works closely with course tutors in order to make the literacy and numeracy support vocationally relevant. Adult and part-time students also take a test and they are offered support if needed. In some instances, students are referred to other local colleges for literacy and numeracy support if this is more convenient for them.

27. Students value the support and encouragement that they receive from their tutors in group tutorials and individual reviews, and also at unscheduled times when needed. In the first term, all

full-time students have an individual interview with student services which raises their awareness of the support that is available and picks up any emerging problems early. Part-time evening students are given a leaflet about student services in their enrolment pack, and appointments with student services or a tutor can be arranged during the day or in the evening, if requested. All students are very appreciative of the advice, support and guidance that are offered by the student services team.

## Leadership and management



28. Leadership and management are good. In recent years, the college has been through a period of sustained growth and development. College provision has expanded since the last inspection in 1998. The number of full-time FE students has expanded by 59%. New courses have been developed for adults to gain access to art and design education, including provision in community centres for students unlikely to attend at a main site. The college collaborates with Leeds City Council on the provision of a wide range of art and design courses at the East Leeds Family Centre. This growth meets one of the college's strategic aims: to respond to the needs of its local community. The accommodation strategy is sound and has enabled the college to upgrade and improve the overall quality of its buildings. Access to buildings for students with restricted mobility has improved significantly.

29. Progress achieved against the strategic objectives is systematically monitored by governors. Governors are well informed. They have a clear understanding of the strategic planning process and their role within it. They bring to their roles considerable business expertise which has helped to sharpen strategic planning and monitoring. Members of the academic standards and quality assurance committee work with senior managers in setting college targets for retention and pass rates. Trends in students' performance are regularly monitored. Financial monitoring is stringent and has contributed significantly to the college's good financial health. Individual governors have strengthened their knowledge of the work of the college by establishing links with course and business support teams. The chair of the corporation is particularly active in the work of the college and attends all corporation committees.

30. Senior managers are effective. The management board, through weekly meetings, retains firm control of the college's activities and makes swift decisions on outstanding issues. There have been considerable improvements in the quality and reliability of management information since the last inspection.

31. Management at course level is mostly good. Course teams meet regularly and communication is generally effective within subject areas. Staff are mostly well informed through membership of committees, through staff development activities and the college intranet. Not all part-time staff, particularly in local community centres, are kept sufficiently well informed. Course leaders play a key role in monitoring the quality of provision and set course targets for improvement in attendance, retention and achievement. Each course has itemised quality standards by which to review its performance.

32. Measures to tackle the lack of punctuality and attendance are not proving effective. Inspectors found that on many courses, between 30% and 40% of students failed to attend. There are college-wide strategies to address these issues, for example, a requirement to phone the homes of absent students. In addition, each course has identified specific measures to bring about improvements, for example, the separate registration of latecomers. However, these measures are not always rigorously enforced.

33. The college has used a number of measures to improve retention rates, including staff development on alternative teaching methods and improved pre-entry guidance and interview procedures. In spite of these measures, retention rates on many courses have been below national averages. However, there are some early indications that in-year retention for 2001/02 is improving.

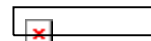
34. Arrangements to obtain feedback from students are effective and they are used to improve the quality of provision. There are suggestion boxes, meetings between course representatives and the principal, and learner satisfaction questionnaires that are issued twice a year. The questionnaires are designed by national research bodies and the results are compared with those of other colleges. Quality assurance procedures have improved since the last inspection. There is a clear framework and extensive documentation on procedures which are reviewed regularly and made available to staff through a tutor handbook and the college intranet. Arrangements for lesson observations have recently been revised. Training has been given to staff in lesson observation against the quality standards in the Common Inspection Framework. At the time of inspection, 15 members of staff have been observed under these new arrangements. Course planning and learning resources are regularly reviewed. The college analyses trends in performance data and makes the findings available to course leaders. In most areas, this information is well used by course leaders to develop action plans. Self-assessment is not fully incorporated into quality assurance arrangements. Teachers interviewed indicated that they had little involvement beyond course reviews. Judgements in the self-assessment report rely substantially on feedback from students, but the influence of course reviews is not clearly apparent. Inspectors considered that the self-assessment report was honest and self-critical, although they judged that some action plans were not sufficiently detailed.

35. There are effective, well-documented procedures for dealing with complaints. Matters raised are followed up until they are resolved. There is clear evidence that the college successfully tackles issues of harassment. Equal opportunities are promoted effectively by course teachers through the design briefs for students and their contextual studies. Student data are used to determine trends in participation, resulting in action points for specific courses where there is an identified imbalance. A consultative group of staff from the college monitors the implementation of policies.

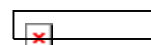
36. Staff are well deployed and good use is made of teachers on fractional contracts who use their non-teaching time to keep up their practice as artists. The work of part-time teachers in the community is reviewed and the college has recently invested additional resources to maintain the quality of this supervision. All staff are appraised every two years and a review of progress is carried out after a year. Action plans are produced as a result of appraisal and progress made in achieving them is monitored regularly. Professional development has had a positive impact on the quality of teaching. The college recognises that a minority of teachers do not have teaching qualifications and measures are in place to address this. Systems for the induction of new staff are thorough.

37. Budgets are tightly controlled and monitored and all capital items are purchased centrally. Course leaders are responsible for consumable budgets and have been given appropriate training. Major purchases are assessed in terms of their benefit to the largest number of students to assure value for money. Staff and resources are effectively deployed. A major new building project is planned to take account of anticipated growth in numbers.

## Part C: Curriculum and occupational areas



### Access to further and higher education



Overall provision in this area is **satisfactory (grade 3)**

#### **Strengths**

- choice available at different locations and levels of study
- high retention rates and pass rates on the access to HE course
- lively, imaginative students' work on the access courses
- good teaching on the access courses
- excellent range of specialist resources in design subjects
- access students' success at progressing to higher levels of study.

### ***Weaknesses***

- low pass rates in 2000/01 on the college diploma in design course
- low retention rates over three years on the access to FE course
- some weak drawing and visual research in the work of design diploma students
- poor attendance and lateness
- a few poorly-managed lessons.

### ***Scope of provision***

38. The college offers a broad choice of opportunities, all part time, for adults seeking to return to learning. There are daytime access to FE and HE programmes, a college diploma in design course with 115 students, and a part-time evening access to HE course. The largest programme in this area is the college diploma in design course, which provides an unusual opportunity for adults to

prepare a portfolio of work for HE or employment in design, including fashion and textiles, graphic design, interior and product design. Also, unusually for an access-style course, it includes students under the age of 21 taking a full-time AVCE course. The college also introduced, in January 2001, an access-style course for 16-19 year olds who would otherwise be unlikely to take part in education or training. Students can progress from level 2 to level 3 courses and from there on to HE. The evening access to HE course offers progression routes for students who have taken part-time courses at level 1 or 2.

### ***Achievement and standards***

39. Students on the access to FE and HE courses achieve good standards of work. Their drawing and general design work is lively and shows a confident use of materials. There is some imaginative three-dimensional work on the FE access course. Students on the access to HE course are successfully using a wide range of media, such as photography, video and three-dimensional media. The retention rates and pass rates on this course are above national averages. Students talk confidently and critically about their work. The retention rates on the access to FE course have been low for the past three years, although they have improved. Early indications are that retention rates for 2001 are improving. In graphic design, the best design solutions show the influence of good visual research. The work of diploma students in three specialist areas, however, showed little evidence of original visual research. Students here work mainly from ready-made images. The pass rates on the diploma in design course have been declining and the overall figure for 2000/01 was poor at 62%. Only 45% of the students aged 18 to 21 who took the AVCE qualification in 2000/01 passed. The college is seeking an alternative qualification for these students. The pass rate for the adult students was 73%. Attendance and punctuality on the diploma in design course are generally poor. The overall attendance figure was 59%, well below the college's own target. In a number of lessons, students came in up to 30 minutes late and this disrupted the start of lessons. Significant numbers of students progress from level 2 to level 3 and to HE from the access courses. In 2000/01, 100% of those completing the access to HE course gained a place at university. On the diploma course, 80% of those who applied to HE succeeded in gaining a place. This was 58% of those who completed the course. A further 15% went on to employment.

### ***A sample of retention and pass rates for access courses, 1999 to 2001***

Qualification	Level				
	2				
					94
					80
					62

Source: ISR (1999 and 2000), college (2001)

### ***Quality of education and training***

40. There is good, well-planned teaching on the access course. The best teaching was well structured and sensitive to the needs of students. Teachers use a variety of methods to involve adult students in discussions about their work. Through these discussions, students develop critical

awareness and build their confidence in design processes. Contextual studies teachers were skilful in their presentation of complex material, using many different teaching aids, such as slides, video clips and prepared handouts. In a contextual studies lesson, access to HE students gave a short presentation to their fellow students about their work. They made good use of overhead projector transparencies, a video and examples of their work. In a different kind of presentation, students showed their effectively improvised use of different materials to make three-dimensional body adornments. Drawings were purposeful and informative. The students demonstrated their growing confidence in design. In a few lessons, teachers did not manage the class effectively. For example, in one lesson there was little structure, with students coming and going as they pleased, and half the students were absent. Many students were drawing with little purpose or concentration. On the diploma in design course, there was poor use of some spaces, with some lessons in which students were making presentations conducted in noisy open-plan studios, or in areas where students could not see or hear the presentations.

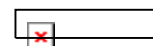
41. Assessment is sensitively handled, but could become more critical once students have clearly developed the confidence to deal with informed criticism. Work is regularly reviewed and students are informed of their progress. Students are well supported through tutorials and by daily contact with their tutors. The design diploma students need more individual tutorials. In general, teachers make good use of critical reviews of students' work, students' self-evaluations and individual action plans for students.

42. There are good general studios and excellent specialist workshops, for example, for metal, wood and textiles. The open-plan access and college diploma studios provide good practical spaces, but become crowded when all students are attending. Noise from the open-plan studios disturbs adjacent spaces when students or teachers are talking to the group. Teachers make good use of their industrial experience in their teaching. Contextual studies teachers are well informed and they use their specialist research interests to great advantage in their teaching.

### ***Leadership and management***

43. There are good communications between staff on the part-time day courses at the Jacob Kramer site. The staff work well as a team and often share lessons, to good effect. The access courses are well managed. The course leader of the diploma in design course has successfully developed the course in response to student demand. The extensive course and student records are exemplary. Quality assurance procedures are followed closely. There are early indications to suggest that actions to improve retention rates are taking effect. Development plans are regularly updated. Staff value the appraisal system and opportunities for staff development.

### **Courses for part-time adult students**



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

#### ***Strengths***

- good teaching
- interesting, experimental work by students



- range of courses and choice of locations to widen participation
- good resources for teaching and learning.

### ***Weaknesses***

- poor retention rates on several courses
- some unattractive and cluttered studios.

### ***Scope of provision***

44. The college offers a wide range of courses for part-time adult students, at the main sites as well as at locations in the community. These include courses leading to qualifications in fashion, clothing, patchwork and quilting; interior design and decoration; drawing, painting and printmaking; photography, multi-media and Internet technologies; jewellery and ceramics; stained glass and watercolours. There are classes for students with learning difficulties and/or disabilities in various subjects and locations. There is a small access to FE and HE programme at the East Leeds Family Learning Centre. Approximately 1,450 students take adult, part-time and community courses. Many students return to take further courses. The college runs some courses with small classes in order to maintain the breadth of its offer. Courses offered in the community and day care centres widen participation. For example, some elderly students from minority ethnic communities would find it difficult to attend courses at the city centre sites. The college is responsive to community needs. Courses are offered in up to 15 community locations, as well as at the two city centre sites.

### ***Achievement and standards***

45. Retention rates for courses vary widely. All 17 students completed the sculpture course last year, for example, which contrasts with the life painting course, on which over half the students failed to complete. In general, retention rates are low on courses accredited by the Open College Network (OCN). Enrolment at the East Leeds Family Learning Centre is not always done by specialist staff, making it harder for learners to get an accurate description of what is involved on each course.

46. There are good pass rates on some courses, for example, patchwork and quilting and access programmes at the East Leeds Family Learning Centre, ceramics and sculpture. On others, for example, clothing, Internet technologies, multimedia and jewellery, pass rates are lower. Clothing courses at levels 1 and 2 have had low pass rates for the past three years. Clothing courses are useful additional qualifications for full-time students, as well as freestanding part-time courses, but only half the students who completed the level 1 course in 2001 gained the qualification. Attendance on some courses was low, but on other courses there were no absentees.

47. Much of the students' work is interesting and experimental. Teachers use some unusual methods with adults, which extend their creativity. In one lesson, some good watercolour painting was being done based on the oil drawing techniques of Paul Klee. The work produced was unusually diverse and original. The majority of students are acquiring a good understanding of their subject and are able to apply what they have learned to solving problems and carrying out practical

tasks. Students are able to evaluate the quality of their work well and explain their ideas in an articulate manner. They are willing to try out new techniques, and even if they do not like a particular activity, they appreciate that it is necessary to do it to develop a range of skills and styles.

***A sample of retention and pass rates in part-time adult courses, 1999 to 2001***

Qualification	Level	Completion year:	1999	2000	2001
Clothing craft 1 year, students aged 19+	1	No. of starts	54	61	49
		% retention	69	65	76
		% pass rate	48	39	49
Sculpture practical craft*	1	No. of starts	*	*	17
		% retention	*	*	100
		% pass rate	*	*	94
Access programmes at East Leeds Family Learning Centre*	2 & 3	No. of starts	*	16	18
		% retention	*	75	92
		% pass rate	*	93	85
OCN ceramics	1	No. of starts	*	*	18
		% retention	*	*	56
		% pass rate	*	*	100
OCN life painting*	1	No. of starts	*	19	26
		% retention	*	26	42
		% pass rate	*	60	82
Internet technologies	1	No. of starts	*	*	31
		% retention	*	*	84
		% pass rate	*	*	46

Source: ISR (1999 and 2000), college (2001)

\* courses have started since 1999

***Quality of education and training***

48. Teaching across the wide range of courses in this area is good. Most lessons were briskly conducted by teachers who carefully developed assignments to take account of gaps in students' skills and the particular group needs which they had identified. Teachers use an appropriate variety of interesting methods and have high expectations of their students, which encourage good work. For example, ambitious and unusual work was seen in a lesson for students with learning difficulties. Students were using blowtorches to enamel jewellery, and there were sufficient teachers and support workers to ensure safety and successful outcomes. Adult students valued the opportunity to try new things. One student in an evening fashion class said that she would formerly never have dreamed that she could do what she had accomplished in the lessons. Lively provision is being developed at the East Leeds Family Learning Centre where the offer of free courses and a free crèche is helping to widen participation in the local community.

49. Initial tutorial guidance is given to part-time students and records are made of the guidance given. Absences are not consistently followed up. There are some well-produced portfolios clearly referenced to national standards. The grading of assignments is accurate and supported by comments from external verifiers. Teachers use students' feedback effectively in their planning of

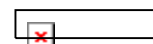
lessons to help them decide on areas needing extra attention. There is a lack of evaluative written feedback on some courses. Much feedback to adult students is oral, with no records kept.

50. There are good resources at both city centre sites and at the East Leeds Family Learning Centre. Teaching accommodation is not uniformly good at all of the community centres, but it is adequate for the courses offered. Equipment and materials are good at all centres. Teachers are well qualified and they use their valuable industrial experience effectively. Some activity, for example, life drawing, takes place in rooms which are too small. Some studios are untidy and have insufficient storage for coats and bags, which are put on floors and work surfaces. This encroaches on the working space available to students. The appearance of the studios is uninviting. The college's policy of not displaying students' work in studios may protect it from theft or damage, but it also removes the opportunity to celebrate students' achievements and provide stimulus material for further work, particularly for part-time students who are not in college for long.

### ***Leadership and management***

51. There are well-developed performance monitoring systems, linking appraisal, lesson observation and staff development. Course managers have identified areas for improvement and are actively developing strategies to address them. A high number of part-time teachers are used on adult, part-time and community courses. Staff meetings are arranged for them during the year and the area manager visits classes when possible, but some staff feel isolated and out of touch. For example, teachers who are covering for others do not always receive sufficient information to enable a smooth transition for students. One class has had five different teachers in six months; lesson notes and other relevant documentation has not been forwarded adequately, contributing to a high drop-out rate and some disaffected learners.

### **Foundation diploma in art and design**



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

### ***Strengths***

- high retention rates
- high pass rates
- very good teaching
- students' success at progressing to HE
- high standard of academic tutorials

- good and extensive learning resources
- highly effective course management.

### ***Weaknesses***

- some poor attendance and lack of punctuality
- insufficient studio space.

### ***Scope of provision***

52. The foundation course was established over 40 years ago. It was re-modelled in 1999. A two-year, part-time course was discontinued in the same year. Enrolments in 2001 were just under 200, and a target enrolment for 2002 has been set at 220. Most students are aged 18 and have one or more GCE A levels. Approximately half of the students are from outside Leeds. After the introductory part of the course, students select specialist options from fine art, three-dimensional design, fashion and textiles or visual communication.

### ***Achievement and standards***

53. Over the last three years, retention rates have ranged from 95% to 98%, well above the national average for similar courses. The pass rate has improved over three years from 89% to 96%, also well above the national average. The early start of the course in August gives students the advantage of a complete portfolio for the first round of university applications. Most students have the maximum offers for university places at this stage and they are very successful at gaining HE places. A few students continue in FE and up to 3% progress directly to employment. Absences and the lack of punctuality are an unresolved problem, despite effective monitoring and reporting systems.

54. Students have good sketchbooks and their work shows a good range of experimental drawing in different media and using varied techniques. Exploratory work in two and three dimensions enables students to develop their ideas and move towards the specialist stage of the course.

55. In fine art, drawing is expressive and lively. Personal work is thoughtfully developed. For example, an investigation into liquid was thoroughly documented through a series of experiments in colour, drawing and film, appropriately informed by research into the work of Doug Aitken and Naoya Hatakeyama. In textiles work, there is a delicate and sensitive use of colour and line in sketchbooks and design sheets. Printmaking is particularly successful. Drawing from observation is less well developed, although studies show freedom and individuality. Overall, photography and printmaking are very effectively used as exploratory media, with inventive results. Photography is also very well exploited in visual communications. Humour is used well, for example, in a surprising juxtaposition of a random collection of typography, text messages and notes.

### ***A sample of retention and pass rates in the foundation diploma in art and design, 1999 to 2001***

Qualification	Level	Completion year:	1999	2000	2001
One-year foundation diploma	3	No. of starts	167	175	191
		% retention	96	95	98
		% pass rate	89	95	96

Source: ISR (1999 and 2000), college (2001)

### **Quality of education and training**

56. Teachers use good schemes of work and lesson plans to provide students with broad ranging experiences and a wide choice of activities. Students find a rewarding degree of intensity in the course. Teachers are successful at helping students to develop self-discipline and sustain their motivation. Teachers' discussions with individual students over work in the studios contribute much to the students' development, and reinforce the programme of academic tutorials. All lessons observed by inspectors were good and some were outstanding. Teachers use a wide range of teaching and learning methods and good teaching materials.

57. The introductory stage of the course is an intensive exploration of visual language, led by the teachers. Its effectiveness is still evident in the final stages of students' work. Problem-solving assignments encourage students to experiment with divergent thinking and the use of a broad range of visual and three-dimensional media. This approach replaces the sequential teaching of drawing skills more typical of foundation courses. For most students, the problem-solving approach is successful and helps the development of work later in the course. For a few students, however, the absence of a sequential drawing programme has an adverse affect on aspects of their work in the later stages of the course. Life drawing is offered, however, as a workshop option and students have opportunities to develop drawing skills independently of lessons.

58. Studio tutorials help students to explore and experiment with initial ideas for their final major project. In fine art, students present their work to the rest of the group and talk about the ideas from which it began, its subsequent development and future direction. Critiques evolve into wide ranging, highly articulate discussions involving teachers and students on an equal footing. These discussions are rewarding for all involved. An equivalent standard is reached in visual communication, using different teaching and learning methods. Visual communication students work in small groups to re-explore basic principles of team working. Teachers skilfully present a series of demanding tasks which help students to generate ideas.

59. Contextual studies lectures effectively complement studio assignments. There are study visits, including one overseas. Students' essay topics are unusual, for example, 'The Influence of Serota and Saatchi' and 'The Usefulness of Science to Fabric and Fashion Design'. Essays are well written and show students thinking for themselves. They demonstrate good individual research, and some political and social commentary, as well as the expression of students' personal opinions. 'Drop-in' workshops in felt making and glass casting effectively engage students with enthusiasm for acquiring new knowledge and practical craft skills.

60. Teachers regularly monitor students' progress. Record cards are well maintained with verification checks at each stage of the course. Assignments cover syllabus specifications imaginatively and they have clear learning objectives. Assessment guidelines are also clear. Teachers are careful to monitor students' progress on assignments that have been referred back for additional work. In the best examples of teachers' written feedback on assignments, the guidance is detailed, but in others it is too brief.

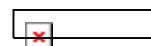
61. The course is housed in a listed building. There is disabled access to all the main studios except printmaking, and although ramps and lifts enable access to much of the building, the many levels and heavy doors still present problems for students with restricted mobility. Students receive friendly, informative induction sessions for each workshop area, for the library and for photography

and the IT facility. Foundation students have good access to all resources. The IT and photography facilities are particularly good. Some workshop spaces can only take limited numbers and come under pressure at busy times. Workshops are well managed. The library is good and it also incorporates a small shop offering basic materials at reasonable prices. Students are given well-designed and helpful handouts throughout the course to inform them about requirements for applications to HE, the presentation of work, or materials they will need for each subject chosen at the specialist stage of the course.

### ***Leadership and management***

62. Departmental management is exemplary. Teachers review the course every year, both informally and formally, and make revisions to the curriculum in response to teachers' and students' evaluations. Self-assessment and action-planning procedures are good. College directives are well implemented.

### **Specialist diplomas: fashion and clothing, graphic design**



Overall provision in this area is **satisfactory (grade 3)**

### ***Strengths***

- good students' work in fashion and clothing
- good progression rate to HE on both courses
- good industrially relevant physical resources
- effective links with employers in fashion and clothing
- good teaching of practical skills in fashion and clothing.

### ***Weaknesses***

- low retention rate on the national diploma in clothing
- lack of visual research and drawing skills among graphics students

- late arrival of many students to lessons
- low attendance rate
- teaching that did not adequately motivate students.

### ***Scope of provision***

63. The emphasis on the national diploma course in fashion and clothing is on the development of students' skills through pattern cutting and garment construction. The national diploma course in graphic design concentrates on conceptual development and is primarily concerned with words and meanings closely related to the advertising industry. On both courses, students can study for additional qualifications, either in general education or in related specialist subject areas. Students have the opportunity to study alongside HE students working in related areas.

### ***Achievement and standards***

64. Students' work is good on the national diploma in fashion and clothing. They achieve a high standard in their practical work and develop skills in pattern cutting and garment construction that provide an essential basis for further development in HE or in employment. Garments produced show good cutting and making skills and students' sensitive use of fabric, colour and texture, together with a good understanding of the standards required in the commercial fashion design and production industry. These skills are enhanced by the work which students achieve on the additional course in men's wear, which is taken by all students. In the best work students demonstrate well-integrated design work and practical skills. In one portfolio, a student had produced a range of designs for footwear following his work placement in a shoe manufacturing company. The designs were well researched and showed a good understanding of lifestyle influences on consumer choice. They also showed lively drawing, good use of colour and line, and an excellent combination of traditional drawing skills and digital imagery. However, the ability of some second-year students to communicate their design work effectively is hindered by their lack of visualisation skills. Some students produce good design work using digital imagery. The pass rate has been good for the last three years, although it fell from 100% in 2000 to 78% in 2001, close to the national average.

65. First-year work in graphic design shows some appropriate exercises in typography and evidence of students developing an individual response to design briefs, but the standard of visual research work and drawing is unsatisfactory. The portfolios of second-year students show some good conceptual development and the application of computer-aided design and video production skills. Second-year students produce interesting work using typography which is well executed through the use of digital imagery. However, students' skills in drawing and visual research in the second year remain underdeveloped for this level of specialist graphic design studies. There is an over-reliance on computer-aided design work in the second year. This limits the range of media and processes used to develop ideas. The pass rate fell from 97% in 2000 to 85%, close to the national average.

66. Retention rates fell on both courses in 2001. In fashion and clothing, the retention rate was 64%, well below the national average. In graphic design it was close to the national average. On both courses, most students succeed in gaining places on degree and higher national diploma courses. For the fashion and clothing course, the rate of progression to HE has been consistent over a number of years. It was 80% in 2001. The progression rate to HE on the graphic design

course improved from 27% in 2000 to 74% in 2001.

67. Attendance at classes during the inspection was low at 71% and students often arrived late to lessons. In most cases, teachers did not allow this to disrupt lessons, but neither did they make it sufficiently clear to students that their lateness was unacceptable.

***A sample of retention and pass rates in fashion and clothing, graphic design 1999 to 2001***

Qualification	Level	Completion year:	1999	2000	2001
National diploma fashion in clothing	3	No. of starts	38	14	29
		% retention	50	79	64
		% pass rate	100	100	78
National diploma graphic design	3	No. of starts	33	47	49
		% retention	61	78	73
		% pass rate	85	97	85

Source: ISR (1999 and 2000), college (2001)

***Quality of education and training***

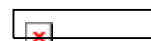
68. The teaching is satisfactory and students speak highly of the support provided by their teachers. Most teachers are experienced and have good subject knowledge. They also have industrial and professional experience, which they use effectively in lessons. However, the pace of teaching is often slow and teachers fail to motivate students to learn through actively engaging them in discussion. The teaching of practical skills in fashion and clothing is good. Teachers use demonstrations not only to teach theory, but also to show students the high level of skill that is expected of them. This motivates students to develop their confidence and produce work of a good standard. Project briefs are well written and they include clear aims and objectives that students understand, and clearly-set tasks. Well-written handouts are often used well to consolidate students' learning. Students' work is regularly assessed and students receive oral and written feedback that informs them of their progress. Written feedback does not always give sufficiently detailed comment related to the learning outcomes specified on the briefs and this limits students' understanding of how they can improve their performance.

69. The accommodation, equipment and learning resources for fashion and clothing are particularly good. Students have their aspirations raised by sharing resources with HE students, who provide appropriate role models. There are good computer-aided design resources that are well matched to industrial standards in fashion, clothing and graphic design.

***Leadership and management***

70. Communication in course teams is good. Staff understand their roles and are kept well informed. Staff are appraised and lessons are observed. Course teams take students' feedback seriously. However, there is an over-reliance on this source of information in the self-assessment report. Action plans arising from the self-assessment report to address attendance and punctuality have been ineffective.

**General art and design courses**





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

***Strengths***

- good teaching in most subjects
- thorough assessment and monitoring of students' progress
- effective tutorial and pastoral support
- good specialist resources and studio accommodation
- strong leadership from course co-ordinators
- high pass rates on GCE A-level art, photography, and intermediate GNVQ
- students' success at progressing to higher level courses.

***Weaknesses***

- lack of punctuality to lessons
- some poor class management
- poor retention rates on some GCE AS/A-level courses.

***Scope of provision***

71. The college offers courses leading to intermediate GNVQ and AVCE in art and design. Approximately 130 full-time students choose from 15 GCE A-level subjects, including a wide range from art and design and others, such as media studies, theatre studies, psychology, English and

business studies. Most students are aged 16 to 18.

### ***Achievement and standards***

72. Pass rates on most courses are above national averages. Pass rates for the intermediate GNVQ, GCE A-level art and GCE A-level photography are consistently high. Some GCE A-level courses have low retention rates. Staff have reviewed this weakness and they are taking action to improve the situation this year. Many students are achieving high standards of written and practical work. There were particularly good examples of drawing, colour, and the use of media in the portfolios of students on the intermediate GNVQ course. Most students progress to the next level of study. The capacity for independent learning achieved by students at the college gives them a strong foundation for future study. Students who complete the AVCE course are successful at gaining degree places at the college and at other institutions. Various strategies have been devised to improve the lack of punctuality. These were not effective in many lessons observed.

### ***A sample of retention and pass rates in general art and design courses, 1999 to 2001***

Qualification	Level	Completion year:	1999	2000	2001
GNVQ intermediate art and design	2	No. of starts	34	31	32
		% retention	76	100	84
		% pass rate	85	100	89
GNVQ advanced art and design	3	No. of starts	61	66	72
		% retention	78	80	68
		% pass rate	86	98	72*
GCE A-level art studies/fine arts	3	No. of starts	49	54	67
		% retention	80	79	82
		% pass rate	100	90	91
GCE A-level photography	3	No. of starts	13	8	15
		% retention	58	88	80
		% pass rate	83	100	100
GCE A-level theatre and dramatic arts	3	No. of starts	8	**	10
		% retention	86	**	60
		% pass rate	83	**	100

Source: ISR (1999 and 2000), college (2001)

\* college awaiting awarding body figure

\*\*students transferred to another college

### ***Quality of education and training***

73. In most lessons, teaching is good. There were a few examples of very good teaching, which built on the students' knowledge of theory through the practical exploration of exercises, presentations and artwork. In the best lessons, students were able to work in a creative way through the design process, and they showed independent thought and self-motivation. Students were able to talk knowledgeably about their work, using appropriate language. They were enthusiastic and sharply focussed on the tasks they were undertaking. Most lessons have clear objectives relating to the appropriate assessment criteria and level of course. Students consider their good working

relationship with staff to be a characteristic strength of the college. A few GCE A-level and AVCE lessons were poorly planned. For example, in one lesson, students came and went as they pleased, and in another, the students were confused and could not see the information projected on the wall.

74. The AVCE second year is divided into option groups for textiles, graphics, three-dimensional studies and fine art. They benefit from having dedicated studios in which they can continue their work outside taught lessons. The extension of work beyond lesson times promotes the individual development of practical work and encourages a self-disciplined approach among students. Workshops contain a good range of up-to-date equipment, for photography and three-dimensional work in particular. Computer facilities are good. All studios have good natural light and plan chests to store students' paper-based work. However, the shortage of more general storage results in some untidy rooms. The self-assessment report for 2000/01 identified overcrowding in the first-year AVCE studio as a problem. The situation has been alleviated this year by the addition of two extra rooms. The use of an art studio for GCE A-level theatre studies lessons is recognised by the college as inappropriate. The first year of the course is not running this year, until suitable accommodation can be provided. Staff are well qualified in their subject specialisms and have the experience necessary to meet effectively the demands of the courses offered and the variety of students. The library has a good stock of books and periodicals, and computers. Students regularly use these resources to carry out research for their assignments.

75. Assessment is thorough and effective. Students' progress is monitored carefully. Assignment briefs are clear and well written. Detailed marking and helpful feedback to students across all courses clearly indicate when standards have been met and when students need to take action to improve their performance. Students regard the advice, support and generation of discussion during the assessment as a positive part of their learning. Internal verification takes place every term to ensure that assessment is fair and commensurate with national standards, and to enable assessors to share good practice.

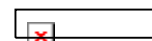
76. There is a range of enrichment activities, including additional GCE AS/A-level subjects offered to AVCE students. Live briefs are set by outside companies whenever possible. For example, second-year AVCE students were working on a brief set by a fashion designer, who plans to help assess the final outcomes and provide a commercial perspective. The AVCE second-year three-dimensional design group designed an achievement trophy for National Children's Homes. Students benefit from educational visits linked to their curriculum area. For example, there have been visits to carry out textile research in London, a biennial GCE A-level visit to Amsterdam, and visits to the theatre and to galleries.

77. When they join the college, students are screened for any additional learning needs by student services staff. Appropriate support is arranged before the start of the course. Induction arrangements are effective in helping students to get to know each other, as well as supplying them with necessary information. Students get good tutorial advice from several sources. Progress is discussed in individual tutorials each term. Group tutorials run by course co-ordinators and the student services team cover academic and social issues. Students are well advised about financial aspects of university life and good careers advice is given by specialist staff, careers officers, former and present students and representatives from HE and industry.

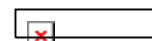
### ***Leadership and management***

78. Staff work well together and are well led on curriculum matters by course co-ordinators. For example, staff on intermediate GNVQ and AVCE courses were well guided through changes in course specifications. Course managers have responded actively to concerns about poor attendance and low retention rates. For example, GCE A-level students now receive extra personal counselling through tutorials during the first month of study to check they have made the right decision.

## **Part D: College data**



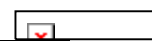
**Table 1: Enrolments by level of study and age**



Level	16-18 %	19+ %
1	5	6
2	7	11
3	77	44
4/5	0	0
Other	11	39
<b>Total</b>	<b>100</b>	<b>100</b>

*Source: Provided by the college in 2001*

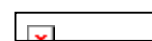
**Table 2: Enrolments by curriculum area and age**



Curriculum area	16-18 No.	19+ No.	Total Enrolments %
Science	99	68	7
Agriculture	1	11	0
Construction	0	0	0
Engineering	85	106	8
Business	30	17	2
Hotel and catering	0	0	0
Health and community care	0	0	0
Art and design	754	999	71
Humanities	227	83	12
Basic education	0	0	0
<b>Total</b>	<b>1,196</b>	<b>1,284</b>	<b>100</b>

*Source: Provided by the college in 2001*

**Table 3: Retention and achievement**



Level (Long Courses)	Retention and pass rate	Completion year					
		16-18			19+		
		1997/98	1998/99	1999/00	1997/98	1998/99	1999/00
<b>1</b>	Starters excluding transfers	36	2	7	94	18	123
	Retention rate (%)	36	*	57	51	72	96
	National average (%)	86	88	88	82	83	84
	Pass rate (%)	83	*	100	52	88	74
	National average (%)	73	66	69	69	69	65
<b>2</b>	Starters excluding transfers	172	146	133	29	62	38
	Retention rate (%)	66	71	74	86	76	50
	National average (%)	85	85	84	77	79	82
	Pass rate (%)	84	75	98	74	93	94
	National average (%)	82	79	77	82	78	75
<b>3</b>	Starters excluding transfers	438	488	500	233	307	300
	Retention rate (%)	76	79	79	68	66	74
	National average (%)	80	81	83	79	81	83
	Pass rate (%)	86	89	90	82	83	83
	National average (%)	85	86	81	77	73	67
<b>H</b>	Starters excluding transfers	0	1	1	41	24	52
	Retention rate (%)	*	*	*	93	67	87
	National average (%)	*	*	*	76	81	81
	Pass rate (%)	*	*	*	90	100	94
	National average (%)	*	*	*	81	77	80
<b>All short</b>	Starters excluding transfers	29	120	220	305	100	127
	Retention rate (%)	97	93	97	98	87	87
	National Average (%)	**	**	**	**	**	**
	Pass rate (%)	50	71	76	35	73	71
	National average (%)	**	**	**	**	**	**

*Note: summary of retention and achievement for the last three years by age and level of course, compared against national averages for colleges of the same type (that is general FE/Tertiary colleges or sixth form colleges).*

*\* numbers too low to provide a valid calculation*

*\*\* data not available*

*Sources of information:*

1. National averages: Benchmarking Data (1997/98) to (1999/2000): Retention and Achievement Rates in Further Education Colleges in England, The Further Education Funding Council, September 2000.

2. College rates for 1997/98 - 1998/99: Benchmarking Data (1997/98) to (1999/2000): Retention and Achievement Rates, produced by the Further Education Funding Council, September 2000.

3. College rates for (1999/2000): provided by the college in spring 2001.

**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)	66	30	4	46
Level 2 (intermediate)	100	0	0	7
Level 1 (foundation)	82	18	0	11
Other (entry level)	50	50	0	2
<b>Totals</b>	<b>71</b>	<b>26</b>	<b>3</b>	<b>66</b>

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