

**REPORT
FROM THE
INSPECTORATE**

Cleveland College of Art and Design

May 1996

**THE
FURTHER
EDUCATION
FUNDING
COUNCIL**

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The Further Education Funding Council has a legal duty to make sure further education in England is properly assessed. The FEFC's inspectorate inspects and reports on each college of further education every four years. The inspectorate also assesses and reports nationally on the curriculum and gives advice to FEFC's quality assessment committee.

College inspections are carried out in accordance with the framework and guidelines described in Council Circular 93/28. They involve full-time inspectors and registered part-time inspectors who have knowledge and experience in the work they inspect. Inspection teams normally include at least one member who does not work in education and a member of staff from the college being inspected.

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GRADE DESCRIPTORS

The procedures for assessing quality are set out in the Council Circular 93/28. During their inspection, inspectors assess the strengths and weaknesses of each aspect of provision they inspect. Their assessments are set out in the reports. They also use a five-point grading scale to summarise the balance between strengths and weaknesses.

The descriptors for the grades are:

- *grade 1 – provision which has many strengths and very few weaknesses*
- *grade 2 – provision in which the strengths clearly outweigh the weaknesses*
- *grade 3 – provision with a balance of strengths and weaknesses*
- *grade 4 – provision in which the weaknesses clearly outweigh the strengths*
- *grade 5 – provision which has many weaknesses and very few strengths.*

By June 1995, some 208 college inspections had been completed. The grade profiles for aspects of cross-college provision and programme areas for the 208 colleges are shown in the following table.

College grade profiles 1993-95

Activity	Inspection grades				
	1	2	3	4	5
Programme area	9%	60%	28%	3%	<1%
Cross-college provision	13%	51%	31%	5%	<1%
Overall	11%	56%	29%	4%	<1%

FEFC INSPECTION REPORT 48/96

CLEVELAND COLLEGE OF ART AND DESIGN

NORTHERN REGION

Inspected November 1995-January 1996

Summary

Cleveland College of Art and Design is the only specialist art and design college in the FEFC's northern region. About one-quarter of its 1,893 enrolments are to the college's higher education provision and another quarter to non-schedule 2 leisure/recreation courses. The college offers a broad range of mainly full-time, vocational further education courses. It operates in an area where there is strong competition for 16 to 19 year old students from a wide range of other providers. The board of corporation provides constructive governance and its members strongly support the college and its aims. College management is effective. The academic board plays a pivotal role in the work of the college. Arrangements for recruiting and enrolling students are good, and links with local schools and other bodies are productive. Support for students with learning difficulties and/or disabilities is sensitive and thorough. The teaching is good and students' work is often of a high standard. Many students progress to higher level courses. There are well-established procedures for monitoring the quality of courses and thorough procedures for establishing standards and targets. Teaching staff are well qualified and take steps to maintain their expertise. The libraries and some specialist areas are well resourced. There are management, communication and curriculum delivery issues relating to the departmental structure and multi-site operation which should be addressed. The support services for students are fragmented. Some courses lose a significant number of students prematurely. Students' have insufficient access to general purpose information technology resources and some teaching takes place in unsuitable accommodation.

The grades awarded as a result of the inspection are given below.

Aspects of cross-college provision	Grade
Responsiveness and range of provision	2
Governance and management	2
Students' recruitment, guidance and support	2
Quality assurance	2
Resources: staffing	2
equipment/learning resources	3
accommodation	3

Curriculum area	Grade	Curriculum area	Grade
Fine art and visual studies	1	Contextual studies	2
Three-dimensional studies, including theatre crafts	1	Fashion and textiles	2
Graphic design and print	2	Lens and media studies	2

INTRODUCTION

1 Cleveland College of Art and Design was inspected between November 1995 and January 1996, the college's enrolment and induction procedures having been inspected at the beginning of the autumn term 1995. Six inspectors spent a total of 18 days inspecting the specialist work of the college. They visited 71 classes, held meetings with college staff and students, and inspected students' work and a range of documents relating to the college and its courses. One inspector spent a day at the college's public display of students' work which was held at the end of the summer term 1995. In mid-January, six inspectors spent a total of 30 days examining aspects of cross-college provision. During this period meetings took place with governors, representatives from Teesside Training and Enterprise Council (TEC), head teachers, parents, local employers, college managers, students and teaching and non-teaching staff.

THE COLLEGE AND ITS AIMS

2 Cleveland College of Art and Design is the only specialist art and design college in the Further Education Funding Council's (FEFC's) northern region. It operates on four sites. Green Lane, which includes the main administrative centre, Fleetham Street and the smaller Burlam Road site are in Middlesbrough. The fourth site, a major centre, is in Hartlepool 13 miles to the north. The college recruits about 85 per cent of its further education students from the heavily industrialised conurbation of Cleveland county and the remainder from a wide area including North Yorkshire, Durham and beyond. Students on the college's higher education courses, who constitute about 25 per cent of the total enrolments, are recruited nationally and from overseas.

3 Cleveland county has a population of about 550,000. Decline in the steel, coal, shipbuilding and petro-chemical industries has resulted in the county having the second highest unemployment rate, 14.1 per cent, of all the counties in England and Wales. The proportion of the population on government training schemes is more than double the national average whilst self-employment is at about half the national figure. In April 1996, the county will become four unitary authorities.

4 Secondary education in the county is mainly provided by 11 to 16 comprehensive schools. Fewer school pupils achieve five or more General Certificate of Secondary Education (GCSE) grade A to C passes, and fewer continue in full-time education, than the national averages. About 25 per cent of school leavers enter youth training schemes compared with the national figure of 12 per cent. Competition for students aged 16 to 19 is high. Cleveland county contains five tertiary or general further education colleges, six sixth form colleges and four 11 to 18 schools. Additional provision is available within easy travelling distance in neighbouring counties. In November 1995, there were 1,893 students enrolled at the college. Enrolments by age and by level of study are shown in figures 1 and 2. Art and design enrolments by mode of attendance are given in figure 3.

5 The college's full-time further education provision includes courses leading to General National Vocational Qualifications (GNVQs), at intermediate and advanced level in art and design, and the Business and Technology Education Council (BTEC) foundation diploma in art and design (the foundation studies course). Seven specialist BTEC national diplomas related to design cater for students who have decided on the vocational area that they wish to pursue. A range of part-time vocational courses has been offered since 1994 through the Northern Council for Further Education. The college also delivers non-vocational courses which are currently supported by the local education authority (LEA). At higher levels, the college's provision includes eight BTEC higher national diploma courses and three degree courses. Specialist short courses are also offered, mainly in the printing area.

6 The senior management team of the college comprises the principal, vice-principal, heads of the three academic departments, and three managers responsible for estates, finance and personnel, respectively. In November 1995, the college employed the equivalent of just under 145 full-time staff. Half of these are teaching staff who have direct learning contact with students; the remainder are technical, administrative and other staff who support the work of the college. The equivalent of 41 full-time teachers are employed on a part-time basis. A staff profile, with staff expressed as full-time equivalents, is shown in figure 4.

7 The college sees itself as an active partner in the regeneration of the region. It places special emphasis on vocational education and the advancement of its students into higher education. The college's mission statement describes its role as providing 'specialist programmes in art and design and related areas at both further and higher education levels'. The college's main aims are:

- to encourage and provide access to the college facilities for all individuals and groups of people who are able to benefit from its provision
- to provide vocational design education to the highest professional standards, thus creating progression to further levels of education and training and to employment
- to engage in team work and a common purpose between business, the community and the public sector
- to advance the position of art and design through the conviction that it is of value and necessary to the individual and society and has a vital role to play within the economy.

8 A working party of the college's board of corporation has been established to assess the potential offered by closer working relationships with the University of Teesside's Institute of Design. The discussions include the possibility of a merger of the college and the Institute of Design within the University.

RESPONSIVENESS AND RANGE OF PROVISION

9 The college's full-time vocational further education courses offer a broad range of opportunities across the main art and design subject areas. For example, the BTEC national diploma courses in design include specialisms in fashion, film and television, graphics, media, print and graphic technology, theatre crafts and three-dimensional studies. The programme of GNVQs, which replaced a well-established BTEC national diploma in general art and design and a BTEC first diploma in design, is developing into an effective and well-organised provision. The recent addition of three degree programmes has extended progression opportunities for further education students.

10 The programme of part-time vocational courses consists mainly of BTEC higher national certificate courses in design and degree programmes. The remaining part-time, vocational provision comprises predominantly the Northern Council for Further Education courses which are designed to give access to further education. These access courses are popular with students aged 19 or over from a wide variety of social, educational and employment backgrounds. They are also available to students on the college's full-time programmes. Their success is evidenced by the increase in student enrolments from 130 students in 1994-95 to 300 students in 1995-96. Study areas have increased from eight in 1994-95 to 16 in 1995-96. Subjects range from computer graphics, ceramics, interior decoration and design to jewellery and silversmithing, dressmaking, and drawing and painting.

11 The current portfolio of courses does not lead students to National Vocational Qualifications (NVQs). The college has acknowledged this and is developing NVQs in design and print. It has been involved in a number of pilot projects. For example, the college field-tested NVQs in design for BTEC, and an NVQ level 1 in pattern cutting and construction was undertaken by Asian students as part of a contract with the Middlesbrough Government Task Force in liaison with the local mosque.

12 Opportunities for students to study through flexible attendance patterns or at a distance are limited. The college is beginning to develop strategies for the off-site delivery of some Northern Council for Further Education courses and part-time degree courses. There has been involvement in projects that encourage access to the college by under-represented groups, such as the Asian East-West Women's project.

13 The college has well-established links with local secondary schools. A strong network of personal contacts exists between college and school teaching staff. The design experience programme provides local pupils with the opportunity to sample a variety of specialist art and design areas at the college. Twenty-eight schools were involved in 1994-95 and 33 are taking part in 1995-96. Fifty-four students from local sixth form colleges attend life drawing classes to enhance their General Certificate of Education advanced level (GCE A level) studies. The college also works

with secondary schools on art and design projects. For example, second-year students from the BTEC national diploma in three-dimensional design are currently working with year-10 pupils from a school in a disadvantaged area on a project on landscape design. Work with local primary schools has included Christmas card design and production, and the Ways With Words colour publication of school pupils' stories and poems with illustrations by the college's graphic design students. Art teachers from local schools attend the college regularly as course members and for visits and meetings. Feedback from teachers indicated that these opportunities are valued.

14 A close association has developed with the University of Teesside. A joint academic co-operation plan has been produced and the university has franchised the degree course in fine art and validated the degree courses in photography and international textiles. A number of staff regularly visit other art and design providers to keep up to date with course developments in higher education. The college is an active member of the Northern Conference for Art and Design which provides a forum for further and higher education providers of art and design education. Apart from this, there is little involvement with other further education institutions in the locality.

15 The college has a cordial working relationship with Teesside TEC. The TEC has supported college bids for funds for major equipment purchases and provided part funding for long-term projects such as the design experience programme. It has also provided financial support for short-term ventures, such as the critical thinking about design project (1995) that was devised to encourage discussion about design in schools.

16 There are productive liaison activities with industry. They include links with 130 firms in print-related areas which provide good work placement opportunities for students. Fashion students benefit from industrial projects generated by local garment manufacturers who visit the college to initiate the work and later evaluate the final presentations. Students from the GNVQ, foundation studies and BTEC national diploma in graphic design have designed a new logo for Teesside Services, part of ICI Wilton. The courses in print, three-dimensional design, and media, film and television have active industrial advisory boards. Other courses have named contacts in industry who are willing to provide advice and support.

17 The college has collaborated with the local community arts association on a range of projects, such as designs for logos, public art features and functional street furniture. Students from the BTEC national diploma in theatre crafts are working with an engineering student from Teesside University in the production of animated flying pterosaurs for the Hancock Museum in Newcastle.

18 Links with Europe are growing. The college is discussing an international foundation course with contacts in Belgium, the Netherlands

and Spain. An introductory programme in art and design at the Tilburg Academy for Art Education in the Netherlands is intended to lead to Dutch students joining the college's foundation studies course.

19 Increasing priority is being given to marketing. A full-time marketing manager was appointed in September 1995 and the college has increased its marketing budget to 1.58 per cent of its total income. The manager leads a small team which meets regularly. A marketing newsletter has been introduced to keep staff informed of developments. Formal market research has begun. Some marketing information is obtained through questionnaires to school teachers in the design experience programme, though they are not issued to the pupils who attend. A final-year student from the University of Teesside has been acting as a part-time assistant to the marketing manager as part of her final-year project.

20 Publicity is effectively managed and the material used is well designed. It includes prospectuses, leaflets, video, radio, promotional newspaper articles and magazine advertising. The part-time prospectus was designed by a former student who is working as a freelance designer. College staff attend the major careers conventions in Cleveland and similar events in Durham and North Yorkshire. Open days and end-of-year shows provide prospective students with opportunities to visit the college and view the work of current students. The shows generate considerable local, and sometimes national, media attention.

21 The college's equal opportunities policy was updated in December 1995 by a cross-college working group. It is a helpful and thorough document. The policy covers the college's commitments in the areas of supported learning, race and sexual harassment. It names members of staff who may be contacted relating to each of these and lists persons within and outside the college, to whom complaints may be made. The college is committed to reviewing the effectiveness of the policy but mechanisms for doing this are not yet in place. Equal opportunities issues are introduced during the students' induction period and some teachers, particularly in contextual studies, introduce related matters through exemplars and course work.

GOVERNANCE AND MANAGEMENT

22 The board of corporation of the college provides effective governance. Members concern themselves principally with strategic matters and financial issues. They are strong supporters of the college and its mission. The board has 19 governors; there are no vacancies. The chairman is one of two co-opted county councillors. Six of the 10 business members have professional interests associated with the specialist work of the college. Other members include nominees of Teesside TEC, a local community organisation and Leeds University. The principal, two of the staff and a student are also governors. Meetings of the board and its committees are well attended. Governors frequently attend college functions, and business

members sit on the college's three industry advisory panels. The chairman and the principal hold regular meetings and have a good working relationship. The governors express confidence in the senior management team. The board has been supportive in the introduction of a new academic committee structure and during the negotiation of new contracts which have been accepted by over 95 per cent of staff.

23 About half of the governors received extensive training from the LEA prior to incorporation. Since then some members have undertaken training provided by Teesside TEC. There has been no formal consideration by the governors of their training needs, their own performance or possible shortcomings in their range of expertise. A number of technical issues relating to the work of the board, and especially its audit committee, need attention. Matters under consideration by the board include a code of conduct and a register of members' interests. There is a standard induction for new governors and two recently-appointed members are appreciative of the care taken to introduce them to the college's work.

24 The college's management committee comprises the senior management team and the quality manager. It meets weekly. The outcomes of its meetings are reported in clear and concise minutes which include tasks and targets assigned to individual members and with dates for their completion. Most issues reach resolution without repeated appearances on the agenda. The management committee minutes are available to staff.

25 In addition to departmental and cross-college responsibilities the three heads of academic departments are responsible for the site at which their department is based. This organisation is sometimes effective in promoting a shared corporate accountability and a co-operative approach to management. For example, common guidelines for course committees and for students' progress records have been successfully introduced. However, cross-college matters are not always pursued with equal vigour across the departments. Students have learning experiences of different quality in particular subject areas when the same course is delivered on different sites. There are difficulties in cross-college communication. More frequent meetings of staff with common interests who are based on different sites would promote consistency in the experience offered to students.

26 The academic board plays a pivotal role in the academic work of the college. It has six standing committees which were established in 1994-95. The committees have clear terms of reference. The interchanges between the standing committees and the academic board are effective. For example, all the committees have reviewed their contribution to the key targets defined in the strategic plan. The new committee structure has been welcomed by staff who now have greater involvement in the process of decision making. Curriculum development has clear routes

from and to the academic board through the standing committees and through programme and departmental boards. The committee structure has improved institutional communication but the college lacks mechanisms for sharing information on a more frequent basis. Course teams meet regularly and their meetings are carefully minuted. Some agenda items are set by the college to ensure that common issues are addressed; course leaders confirm the value of this guidance.

27 An extensive range of statistical information is used to support course management. This includes data on students' applications, recruitment against targets, entry and progression, destinations and attendance profiles. Year-on-year indicators of students' achievements, progression and retention are monitored by departmental boards and by the governors and comparisons made against external performance tables. A recently-improved management information system contributes valuable intelligence which is increasingly used by programme leaders. Standard reports include attendance information for individual students, course groups or departments. Similar reports are available for the retention and progression of students. Good manual records, including registers, have been kept at course level for several years and the more recently available computerised data are improving their effectiveness.

28 The college is well served by a small and efficient team of finance staff. The computer systems enable the integration of accounting data with student enrolment and tracking statistics. Valuable information is provided in a range of formats. The finance team is also able to respond to requests for customised data preparation. Accounts are made available for meetings of the finance committee and these include a forecast position as requested by governors. The arrangements for allocation of budgets to the academic departments are based on a clear formula that is generally perceived by staff to be fair. Lucid financial reports are available to budget holders some of whom have been given an introduction to financial management systems. A unit-costing exercise was piloted in 1994 and was repeated last year. This gives a clear indicator of costs per student for each of the programmes. The outcomes have provided the management team with useful information.

29 The college's income and expenditure for the 12 months to July 1995 are shown in figures 5 and 6. The college's average level of funding for 1995-96 is £24.01 per unit. The median for art, design and performing arts colleges is £22.64 and the median for all sector colleges is £18.56. The college enrolment was sufficient to meet its targets for units of activity in 1994-95.

STUDENTS' RECRUITMENT, GUIDANCE AND SUPPORT

30 Most secondary schools in South Durham, Cleveland and North Yorkshire are visited by course leaders from the college each year. Staff in the schools feel confident that their pupils receive careful and impartial

advice. The visits are arranged by individuals but coverage is monitored through the marketing unit. Contact with other schools is made through attendance at major careers conventions in the region. A manual system is used meticulously to track enquiries. The system does not pursue students who are accepted on programmes but do not subsequently enrol.

31 All prospective full-time students are interviewed and their portfolios are examined. This allows places to be offered to students who may not have traditional entry requirements but whose commitment and creative abilities allow them to benefit from the college provision. Part-time students are not routinely interviewed before enrolment. Prior learning and evidence of existing achievements may be given credit in accordance with a clear college policy and accompanying guidance. Staff understand this accreditation process and communicate it well to students. Part-time students particularly value the opportunity that this offers for access to college courses.

32 The procedures for dealing with application, selection and enrolment are clearly documented and give support to both staff and students. All sites provide a relaxed environment and efficient service during the enrolment period. Students are encouraged to attend with their parents. Welfare staff are present to give advice on accommodation for those students who need it. Students are not given a specific appointment time and this means that some staff are unoccupied for lengthy periods. Data on student enrolment are collected and collated manually by the admissions staff for transfer to computer at a later date.

33 Induction is managed well overall. The programme for full-time students has a common core and is then tailored to meet the needs of each course. The students' action plan for induction culminates in a project. They embark on practical work almost at once, in some cases building on tasks set over the summer. Students appreciate this approach which develops confidence in their abilities to produce creative work. Necessary college administration is kept to a minimum in this initial period to enable a speedy start to course work. Part-time students receive induction at their first lesson and clear guidance on assessment procedures. Programme handbooks generally give comprehensive information about the courses but there is some variability in their content.

34 Following a pilot scheme in 1994, all new full-time students in the college are tested to identify their literacy and numeracy skills. College staff are attempting to find an alternative diagnostic process which would be more appropriate for the needs of students of art and design. The analysis of the 1995 results identified a substantial number of students with needs in this area. No separate support provision is currently provided for such students, although specific needs are addressed within the programmes themselves.

35 The various support systems for students lack overall co-ordination. Responsibilities for academic, pastoral, practical and learning support are

divided between different managers. Staff are unclear which manager has charge of each aspect. The services are further fragmented by the difficulties of operating over four sites. However, individual students receive committed informal support from college staff. Arrangements are in place to facilitate transfer between courses and, if necessary, to more suitable places of study. Attendance is centrally monitored through a computer-based system and this provides useful information to course leaders. For example, in one case the attendance pattern of a student enabled the course leader to identify that the student experienced difficulty with those classes that placed a demand on his writing skills.

36 A revised tutorial system, operating for the first time in 1995-96, is intended to separate the academic tutoring function from personal tutoring related to pastoral matters. The academic tutorial programmes are organised by the course teams. Standards and content are variable. Students regularly discuss their progress with their academic tutors. The majority of staff act as personal tutors and they welcome the increased significance this gives to their pastoral role. Each student has a timetabled period for meetings with the allocated personal tutor, and students are generally appreciative of the help they receive. Students occasionally have the same person as both academic and personal tutor and some of them express concern about issues of confidentiality in these cases. An audit of current practice has recently been completed and the issues raised are being addressed. Seven personal tutors are part-time staff; some of them perceive that they need further support for their new role.

37 Assistance and guidance on practical matters such as finance and accommodation is available from the welfare officer who refers students, if necessary, to local agencies. The college has allocated £20,000 to help students whose local authorities no longer pay their travelling expenses. The counselling provision is inadequately resourced; four teachers with basic counselling qualifications are allowed one hour a week each for this work. They recently produced a document identifying issues of confidentiality and the need for a more structured approach to the provision of counselling support.

38 A range of effective procedures is developing for the enrolment of students with learning difficulties and/or disabilities. Applicants can sample possible programmes of study before committing themselves to a particular course. Students who have accepted a place and then indicated that they need support meet the learning support co-ordinator before enrolment. Together they agree an additional programme which is delivered by a recently-established team of staff. All students with identified support needs are integrated with the college programmes. The number of these students has increased as a result of improved identification procedures. Students speak appreciatively about the help which they are receiving; in some cases, their disability was only identified as a result of the college's processes. Strategies originating from individual students' experiences are adopted: for example, dyslexic students

suggested that it would be helpful if assignments were printed on a different coloured paper. There are extensive contacts with outside agencies and teachers from the Cleveland based Hearing Impaired Unit and the Dyslexia Institute come into college to work directly with staff and students. Modifications were made to the college accommodation and the location of classes to enable a wheelchair user to attend, but access remains difficult overall. Despite these developments general staff awareness of the needs of students with learning difficulties and/or disabilities remains limited. There is little staff development related to this.

39 Seventy per cent of the college's students belong to the students' union. Systems of communication between the union and the senior management of the college are largely informal. Students do not fully understand their rights and responsibilities in relation to their membership of the main college committees. They perceive their role to be largely that of arguing for improved facilities. Staff/student consultative committees, arranged at course level, are successful in enabling students to raise issues relating to the curriculum and its delivery.

40 Full-time and part-time teaching staff provide the college's students with specialist careers advice based on expert knowledge of their subject areas. There is little sharing of good practice and much of the advice available relates to entry to higher education. Improved guidance is needed for students who do not complete their courses or who wish to proceed to general education or employment. The college interacts with several local careers services and these have yet to provide a co-ordinated response. The careers information in the library is supported by Teesside TEC funding.

TEACHING AND THE PROMOTION OF LEARNING

41 Specialist inspectors assessed the quality of the students' experience and achievements in different aspects of art and design education across the breadth of the college's further education courses. They reported on these aspects rather than on the work of a particular department or course. The six aspects covered were:

- fine art and visual studies
- three-dimensional studies, including theatre craft
- graphic design and print
- contextual studies
- fashion and textiles
- lens and media studies.

42 The quality of teaching across the college's further education programmes is good overall. Seventy-one teaching sessions were observed. In 72 per cent of these, the strengths outweighed weaknesses; the weaknesses outweighed the strengths in only 4 per cent. Sessions in three-dimensional studies and in fine art and visual studies were awarded a particularly high proportion of grades 1 and 2.

Teaching sessions: inspection grades by programme of study

Programmes	Grade	1	2	3	4	5	Totals
GNVQ		6	7	2	1	0	16
Other vocational		9	13	7	0	0	29
Higher education		0	2	0	0	0	2
Access to higher education		0	2	5	0	0	7
Other		7	5	3	2	0	17
Total		22	29	17	3	0	71

43 The work in fine art and visual studies is characterised by traditional and thorough teaching methods. A major strength was the sequential planning of projects and assignments through which students were progressively led to acquire and test new skills in drawing and observation. The teaching of life drawing and still-life drawing was of a high standard. In all of the observational drawing classes, students had been trained in the proper use of easels. A typical life class observed at the Hartlepool site was well structured, well taught and successful in achieving its objectives. Students had been taken through a programme beginning with measured observational drawing followed by their expressive responses to quick poses. This session was concerned with recording tonality. The teacher had built a complex structure against and around a raised platform on which he sat the model. Students were asked to make a quick study and the model was then taken away. The class continued with students making a measured drawing of the 'set'. When the students had recorded the main positional elements the model was reintroduced into the frame and the set was lit to accentuate lights and shadows. Students were then asked to cover the whole of their sheet with a mid-tone grey using charcoal and to begin their drawing again by working up light and introducing shade. The teacher gave encouragement to the group at every stage and to individual students whom he identified as uncertain about their progress or achievement.

44 Teaching of visual studies in the foundation and GNVQ advanced courses was particularly strong in the range of experiences and challenges it provided for students. Study assignments were clearly written and the objectives were reinforced through studio instruction with groups of students. One-to-one teaching provided individual support. The project briefs were broad and enabled students with different levels of attainment and ability to achieve their individual goals. Numeracy was appropriately introduced through design studies in the GNVQ course. In one of the national diploma courses, design studies were less successful. Outcomes were too tightly specified and the use of exemplars tended to inhibit individual achievement. In general, students were actively engaged with,

and enjoying, their studies. Part-time classes for sixth form students were well attended; the students received the same level of attention and professional input as full-time students.

45 Students on the specialist three-dimensional design courses, and in three-dimensional studies generally, are presented with clear, challenging briefs and supported by sympathetic, enthusiastic teachers. Lessons are well planned. Drawing and craft skills are appropriately developed to underpin creative three-dimensional design activity. Research and experiment are emphasised. One class of national diploma students were working on a design for a water bottle for cyclists. The project was linked to a national competition and represented a real-life professional design problem. The brief demanded creative thinking as well as a high level of craft skills. The students worked enthusiastically, making good use of the specialist facilities available in their workshop.

46 The BTEC national diploma in theatre crafts successfully focuses on team-working skills. Students on this course also benefit from regular visits from a make-up artist who is currently working at the highest levels in the film industry. They receive individual advice from him on projects, and demonstrations in the art of make-up.

47 Teachers in graphic design and print have established good working relations with their students. The most successful sessions were characterised by supportive one-to-one exchanges with students, active participation by students in discussions, and the use of probing questions to individuals to check their understanding. Coherent programmes of study are supported by appropriate documentation and records. Students receive clear briefing in relation to their practical assignments. Most, but not all, sessions had a carefully-considered structure and some involved the students in a range of different activities. One materials science class on the BTEC national diploma in print and graphics technology contained a short introductory lecture, group discussion and a practical exercise where students went, in small teams, to measure the humidity levels in different locations within the college. The session ensured a realistic introduction to the measurement of moisture content and the effect of moisture on printing and stored paper. The group, which comprised mature and 16 to 19 year old students, clearly enjoyed the session.

48 There is some co-operation between the teachers of graphic design and print on programmes at each site, but very little between sites. Such co-operation could be helpful in addressing the differences in the quality of the teaching. These differences are particularly noticeable in the approach to computer-aided art and design. The programmes in graphic design and print are, in most respects, appropriate in their range and balance but there are limited opportunities for the consideration of graphic design in the context of film and/or television.

49 There is no formally-agreed college curriculum or clear identity for any aspects of contextual studies in the college. The history of art and

design curriculum has evolved as an implicit part of a core provision which broadly covers nineteenth and twentieth century art and design together with certain thematic highlights such as gender issues. Business studies includes course-specific issues such as health and safety in printing and broader matters such as environmental issues. The possible role of contextual studies in developing students' core skills in literacy, numeracy and information technology has not been sufficiently explored.

50 Despite shortcomings in the way the college organises its contextual studies programmes, much good teaching takes place within them. Most lessons were well planned. They often benefited from good learning resources. Teachers were sometimes able to generate sophisticated debates about cultural issues which enriched and broadened the cultural horizons of students. One class in art was taught in a lively and provocative way by the use of a wide range of illustrations. These included consideration of the limp female figures and martial males in David's 'Oath of the Horatii', alongside other images of feminine dependency as various as the pre-Raphaelite painting 'See the pretty baa lambs' and an early Ovaltine advertisement. The lecture was followed by discussion in small groups. Students were invited to select from a pack of postcards of female subjects and draw inferences from the pattern of their choices as well as from the cards themselves. Essays in contextual studies were carefully marked and returned with well-considered notes to guide the student's future development.

51 The majority of sessions observed in the teaching of fashion and textiles were well organised. Design briefs were appropriate to the level of study. They clearly identified aims, objectives, media and presentation requirements, deadlines, and criteria for assessment. Briefs on the GNVQ and foundation studies courses challenged the students and encouraged them to develop knowledge of good design practice. These projects were generated by industrialists and practising designers and this ensured that the assignments and design briefs were realistic and up to date. Teaching sessions on the GNVQ and foundation studies courses, based at the Hartlepool site, exposed students to a wide range of staff expertise and took place in well-equipped textiles and fashion workshops and studios. Teachers on these courses ensure that students develop a good balance of practical skills and design knowledge. However, a few poorer sessions on the BTEC national diploma in design (fashion) lacked rigour. As in graphic design and print, there is insufficient sharing of good teaching practices between sites.

52 The quality of the students' learning experiences was more variable in lens and media studies than in other areas. Classroom management was often good and teachers were well prepared for their lessons. Most sessions featured a variety of activities. Whilst the teaching was generally sound, there were few sessions that achieved a sense of enthusiasm and excitement in the subject matter.

53 Students on most courses benefit from a range of visits which extend their understanding through experiences not readily available locally. The college committed about £15,000 to support the visits programme in 1994-95. For example, GNVQ intermediate students spent three days in London pursuing visual research at museums in connection with an assignment. Students on the BTEC national diploma in three-dimensional design visited galleries and museums in Amsterdam over a five-day period.

54 Assessment processes are well thought out in all the courses inspected. The quality of documentation is good. Standards applied to marking are consistent and realistic. Detailed records of students' performance are carefully maintained. Teaching teams associated with the GNVQ courses have developed processes that are rigorous and avoid over-complexity. Students on these courses were able to explain their assessment schemes with clarity. The college has developed performance criteria for its BTEC national diplomas that are similar in character to those used on its GNVQ courses.

STUDENTS' ACHIEVEMENTS

55 Students' achievements reflect the high quality of much of the teaching they receive and their application and enthusiasm for their studies. Attendance is generally good. In the classes inspected, an average of 78 per cent of the students on the register were present. College data suggest an overall attendance rate of 88 per cent during 1994-95. Most students stay to the end of their courses; college figures claim an overall annual completion rate of 86 per cent for full-time students enrolled in the first or second year of their courses in September 1994. However, completion rates on some courses are a cause for concern. The GNVQ intermediate course lost 40 per cent of its students during 1994-95 and 30 per cent of those who enrolled on the BTEC general art and design diploma in 1993 failed to complete the two years.

56 Pass rates in courses are high overall, and students are generally successful in progressing to higher education or to employment. Ninety-six per cent of students completing the foundation studies course and 76 per cent of those completing the BTEC general art and design course progressed to higher education. In addition, 79 per cent of those completing the various BTEC national diplomas in 1994-95 obtained places on higher level courses. The college is successful in raising the aspirations and performance of its students. Half of the students going on to higher education courses in 1995 from the BTEC general art and design course arrived at the college with two or less GCSEs at grades A to C.

57 The standard of work in visual studies is high across the range of courses. It is characterised by traditional learning experiences, particularly in observational drawing. Students progressively acquire and test new skills in both drawing and observation. The skills and understanding of life drawing of students previously studying GCE A level at other institutions developed rapidly since attending classes at the college.

Achievements in visual studies by the foundation studies and GNVQ advanced level students were particularly strong.

58 First-year students on the GNVQ intermediate and GNVQ advanced courses had made significant progress in three-dimensional studies during the early stage of their course at the time of inspection. Their work is of a particularly high quality and demonstrates innovative design thinking and strong research skills. The BTEC national diploma in theatre crafts course works to professional standards in the production of costumes, props and sets. Students on this course were awarded a prize for the best display at the nationwide BTEC student of the year award ceremony. All students who completed this course achieved their qualification, though five of the 13 who originally enrolled left the course before its end.

59 Most students in graphic design and print have the confidence to work independently when required to do so. The quality of their design work is generally high, particularly in respect of its aesthetic content. The best work is of exceptional standard for the level of study. The portfolios of BTEC national diploma graphic design students show extensive, and sometimes exciting, exploration of typographic images, with sensitive layout and confident visualisation. There is some witty use of three-dimensional materials, for example, in the development of calendar designs. However, highly-imaginative typographic treatments are sometimes developed without a full consideration of function. In 1993-95, 65 per cent of students enrolled on this course completed their studies. All of those who completed the course progressed to higher education or found related employment. Across the college, all students who applied for higher education places on graphic design courses were successful.

60 In contextual studies, students produce well-ordered folders of notes and essays which cover an appropriate range of historical, cultural and professional content. The work produced is of a good standard overall. The better essays produced by students on the GNVQ advanced course are fully comparable to GCE A level work. Some students in contextual studies and elsewhere showed basic weaknesses in writing skills and lacked confidence in speaking and also in using information technology.

61 Students' achievements in fashion and textiles are generally good, particularly in the foundation studies and GNVQ courses. The best work is well researched and imaginatively and professionally executed. One class of foundation studies students working on a brief for clothing that would be appropriate for the apocalypse were producing individual designs which showed flair and technical skills. Weaker drawing and design work is produced by some students on the BTEC national diploma in fashion design. This course also has a poor completion rate of 69 per cent.

62 Students in lens and media studies spoke positively about their achievements; they understood how their work related to their course as a whole. The better work was of high quality, but there was insufficient

creativity in final projects in some audio work. Some video productions by groups of students on the BTEC national diploma in film television and video were of professional standard. However, two sessions observed on this course had poor attendance, and course completion rates were poor. Of 20 students enrolled in 1993, only nine completed in 1995. The BTEC national diploma in media studies experienced similar problems.

QUALITY ASSURANCE

63 The importance of quality assurance is recognised by senior staff and prioritised within the college's strategic plan. Overall responsibility rests with a recently-appointed quality assurance manager who chairs the quality assurance standing committee of the academic board. The coherent structure of the academic board's committees provides a framework for addressing quality issues in all areas of college work, including cross-college matters. Clear procedures and mechanisms are in place and these provide the basis for a flexible system that is able to meet all of the main internal and external requirements of quality assurance. College staff at all levels are committed to maintaining and improving the quality of the provision. Individual roles and responsibilities for quality assurance are clear and generally understood. The senior management team recognises that not all of the quality system is fully embedded.

64 The college has well-established, formal procedures for monitoring its courses. The annual reports produced for each course are generally self-critical and incorporate clear action plans; they also include a useful statistical profile for each student cohort. Reports are submitted to small review, evaluation and monitoring boards. Following an evaluation meeting with team members, the board produces a review which comments on the course report. While course monitoring is effective in most respects, there are some inconsistencies in the reviews and teaching methodology is not systematically addressed. The best of the boards' reviews provide a focused and rigorous evaluation for course teams. Some of the reviews give feedback to course teams on the quality of their reports as well as the matters raised within them. A few merely summarise each report.

65 A distinctive and effective feature of quality assurance is the log book that is maintained for each course by the course leader. The log books bring together a wide range of information including course documents, teaching schemes, statistical records, student records, records of meetings and review papers. They are used extensively by course teams. The information contained within them is regularly updated and provides an extensive base for ongoing course monitoring and formal annual review.

66 The views of students are valued and collected through staff/student committee representatives, tutorials and questionnaires which are used at different points in students' programmes. The questionnaires have recently been revised to separate matters relating to marketing and student

recruitment from those which focus on the quality of the taught programmes. The college has achieved a high response rate for questionnaires, with between 80 and 90 per cent of students returning completed forms. A summary of the completed questionnaires is usually displayed for students. One programme leader ensures that students are kept well informed by discussing the main outcomes of questionnaires with the student group.

67 An internal audit undertaken in 1995, using the framework of Council Circular 93/28, *Assessing Achievement*, has led to the recent development of quality standards and college-wide targets. These reflect the strategic plan. Each of the academic board committees has set, or is in the process of setting, its own targets, and carries the responsibility for monitoring success in achieving them. While the system for quality assurance is thoughtfully designed, it is elaborate and demanding of staff time. The promotion and dissemination of good practice are not systematically addressed nor is sufficient attention given to the consistency of courses and subjects that are offered across different sites.

68 The college's self-assessment report follows the headings of Council Circular 93/28, *Assessing Achievement*. It contains some explanatory descriptive material, as well as judgements which are expressed as lists of 'achievements' and 'matters which the college wishes to address'. The report was written as a direct response to the inspection, but its development ran parallel to and complements the development of quality standards and targets across the college. The college's view of its strengths and weaknesses generally reflected the view of the inspection team, though there were some differences in detail and in emphasis.

69 The development of the college's student charter and related publications involved a wide range of staff. The document entitled 'student charter' is a single folded card. It was issued to all students at enrolment, together with the student handbook. However, there is confusion in the handbook and in the college as to what document is meant when reference is made to the charter. The student charter falls short of government guidelines in a number of important areas, but the student handbook goes some way to remedying its deficiencies. A college group is currently revising the charter and the new document is linked to the developing system of quality standards.

70 The college has undertaken a major revision of its approach to staff development and staff review. A policy statement for staff development has been developed and a scheme for its implementation has been approved by the academic board. It seeks to encourage and support development to the mutual advantage of the college and the individual member of staff. Handbooks have been published which offer clear guidance. All staff are included within the revised scheme. The division of staff development into strategic, corporate and individual needs is already proving effective for monitoring and is a useful framework for

future planning. A formal staff induction programme has been introduced which offers a structured introduction to the college and key personnel. There is scope to strengthen the link between the induction and subsequent staff development and to differentiate between the needs of different staff. A new staff review scheme has been prepared for introduction in September 1996. Explicit guidance notes are provided for the appraisee and appraiser but there has been insufficient training to date to prepare for the scheme's implementation.

71 Priorities for recent staff development have included training for the assessor and verifier awards necessary for the delivery of NVQs and GNVQs. Development has been provided to support staff when their roles and responsibilities have changed. The specialist inspections identified the need for staff training in information technology, particularly in computer-aided design, and in teaching skills in some areas.

RESOURCES

Staffing

72 The full-time teaching staff are generally well qualified for the courses they teach. Ninety-one per cent have a first degree or equivalent professional qualification and over a quarter have postgraduate degrees. Two-thirds hold a teaching qualification and almost one-third, including all programme area leaders, have suitable assessor/verifier awards. Over three-quarters of teachers keep abreast of current developments by engaging in external activities related to their teaching such as commissions for public artwork, design practice, exhibitions, and publications. A few staff express little interest in using information technology. About half of the teachers have been at the college for more than 10 years and a few have no recent industrial or commercial experience. Teaching staff are generally deployed effectively so that inter-site travel is minimised.

73 Part-time teachers bring a wide range of specialist expertise. Many of them are practising freelance designers or artists, or are engaged in the crafts. For example, the teacher in an evening class on painting was known to students through a local exhibition of his works, and the contact with a practising artist was valued.

74 Relations between teaching and support staff are good at all levels. Technical and administrative staff are professionally or academically well qualified, or have substantial industrial experience. The effectiveness of the technician support varies considerably. In fashion and textiles, support is good and a newly-appointed technician has been invaluable in providing information on current industrial techniques. Computer-aided art and design, and photography have more limited support. At the Fleetham Street site, supervision of an information technology suite and a materials workshop is inadequate. Technical support staff are departmentally based and this sometimes affects their ability to work flexibly and co-operatively across sites.

Equipment/learning resources

75 Studio teaching equipment is usually suited to the level and nature of the course. Students generally have an individual workstation comprising a drawing board and display screens, though the quality of the workstations varies considerably across courses. Much basic classroom furniture is in poor condition. Students on some courses have insufficient access to photocopying facilities. For example, graphics students at the Fleetham Street site currently lack access to colour copying. There is a good range of specialist equipment in particular areas. Fashion students at Fleetham Street have access to industrial garment production equipment. At the Green Lane site there are industrial machines for courses on printing. Other areas are less well served. Graphic design students would benefit from better access to media production facilities such as video, and some sound and light equipment in theatre crafts is out of date and inadequate. At Fleetham Street, there is limited equipment to support design and illustration in textiles and fashion for GNVQ and foundation studies students.

76 Computer resources are clustered in five centres. Modern computer suites have recently been opened at the Hartlepool and Fleetham Street sites and the Green Lane site houses a graphics suite and a room for the computer-aided production of video and animation material. Overall, the number of general purpose computer workstations is inadequate. Though there are a number of newer machines, many computers are now outdated. The older machines are redeployed for basic wordprocessing tasks. Most teaching staff do not have computers in their staff rooms for preparation or development of their skills. The college has recently been successful in a Competitiveness Fund bid for modern digital imaging technology. The related networking facilities were being installed at the time of inspection and some equipment was in place, for example a colour printer in the graphics suite at the main site.

77 An estates manager handles the purchasing of equipment; a resources development committee provides guidance on decisions. An effective and detailed computerised database of assets has been established recently. Major equipment purchases are characterised by careful choice appropriate to the intended level of use. Personal contacts in industry are approached for advice. Performance specifications for the purchase of furniture are not generally applied. Maintenance of equipment is generally good and takes account of health and safety requirements. However, there is no systematic programme for the replacement or upgrading of existing major equipment. An information technology resources policy is being developed.

78 Three sites have libraries. Resources at each focus on the needs of the departments based at the site. The total bookstock is over 20,000 items, supplemented by a stock of videos and other specialist resources such as film scripts which are also used by outside researchers. The

250,000 film transparencies comprise a significant scholarly resource. The large stock of specialist periodicals is well used. The Green Lane library has six modern computers with compact disk read-only memory (CD-ROM) database facilities and a small stock of suitable disks. The book catalogue on this site is being computerised and is accessible to students. It is planned to extend the catalogue to the other sites shortly.

Accommodation

79 The main site, Green Lane, was built as an art college in the early 1960s with a later extension. It is characterised by many narrow corridors and complex accommodation on three floors. A short distance from this is the Burlam Road site, a turn of the century former school with later extensions. This is on three levels and is in need of constant maintenance. It has a particularly poor external image. The Fleetham Street site, two miles to the north, is typical of school buildings dating from the mid-1930s. The site at Hartlepool was constructed on two levels as a specialist art college in the late 1960s. An attached Masonic Hall, owned by the college, is much older.

80 The sites vary considerably but, with the exception of Burlam Road, they are in reasonable external condition. There are a number of demountable buildings which are also serviceable. The refectories at Green Lane and at Hartlepool are too small for the numbers using them and are not accessible to students with restricted mobility. Vended services at other sites are restricted. Social areas for students are poor on all sites. Staff rooms are often cluttered and poorly equipped. Many areas of the buildings are improved by extensive displays of students' work in corridors or in display cabinets.

81 Students benefit from the provision of base rooms for most courses. They often have colourful and relevant displays of students' work. As a result of the recent expansion of courses, lessons occasionally take place in rooms which have insufficient space for the number of students. The lecture theatre at Green Lane is dark and unsuited to its use for the group discussions that take place there. Group tutorials were observed in the library at Hartlepool. The use of the library for such activities restricts the use of the space for individual study. Generally, storage space is limited. Most rooms are well heated and lit, though many areas lack window blinds. Workshops generally provide environments in which industrial methods can be practised. At Green Lane, the well-maintained ceramics area has been recently remodelled and elsewhere there are extensive areas for photographic work.

82 Access for wheelchair users to the ground floor on all sites is good. There are extensive ramps and adjacent car parking. However, other amenities are limited. There are no lifts to any upper floors; this restricts access to important facilities such as the refectory at Green Lane and the library at Hartlepool.

83 A basic accommodation strategy has been published but requires further development. Management of the estate is sound and consultants are used, where appropriate, to give advice. Computerised systems are being developed to record expenditure and progress on maintenance and to inform planning decisions. Team work among the well-organised estates staff is effective. Multiple access points to the main site and to Hartlepool make security difficult, but this is being improved gradually. The general tidiness and cleanliness of some workshops and studio areas are poor.

CONCLUSIONS AND ISSUES

84 The college is successfully striving to achieve its aims. Its main strengths are:

- good-quality teaching across its further education programmes
- well-designed and demanding project briefs that are often linked to real-life requirements from external bodies
- students' work that generally reflects the high quality of their learning experience
- successful progression of a high proportion of further education students to higher level studies
- the broad range of full-time vocational further education courses offered
- productive links with local schools, the University of Teesside, industry, Teesside TEC, and community organisations
- effective governance by the board of corporation and the governors' strong support for the college
- sound internal financial management and constructive use of improving management information systems
- carefully-planned recruitment, enrolment and induction processes
- sensitive and thorough identification of, and integrated provision for, the support needs of students with learning difficulties and/or disabilities
- clear quality assurance procedures and mechanisms, and staff at all levels committed to maintaining and improving the quality of the provision
- sound arrangements for monitoring courses, underpinned by self-critical annual reviews and a comprehensive system of course log books
- well-qualified teaching staff who maintain their specialist expertise through external activities
- appropriate, industrially relevant, specialist equipment to support some areas of work, including a good library stock.

85 If the college is to continue to improve the quality of its provision it should address:

- variability in the quality of the students' learning experiences in particular subject areas when the same course is delivered on different sites
- structured development of the students' core skills in literacy, numeracy and information technology
- poor completion rates on some courses
- gaps in the part-time further education provision
- various technical issues in the procedures of the board of corporation
- problems in institutional communications and management effectiveness associated with the four sites
- fragmentation of the learning support services, and deficiencies in the counselling and general careers advice services
- confusions and inadequacies relating to the student charter
- insufficient technician support in some areas
- overall weaknesses related to the provision of general purpose information technology
- problems arising from unsuitable accommodation.

FIGURES

-
- 1 Percentage enrolments by age (as at November 1995)

 - 2 Percentage enrolments by level of study (as at November 1995)

 - 3 Art and design enrolments by mode of attendance (as at November 1995)

 - 4 Staff profile – staff expressed as full-time equivalents (1995-96)

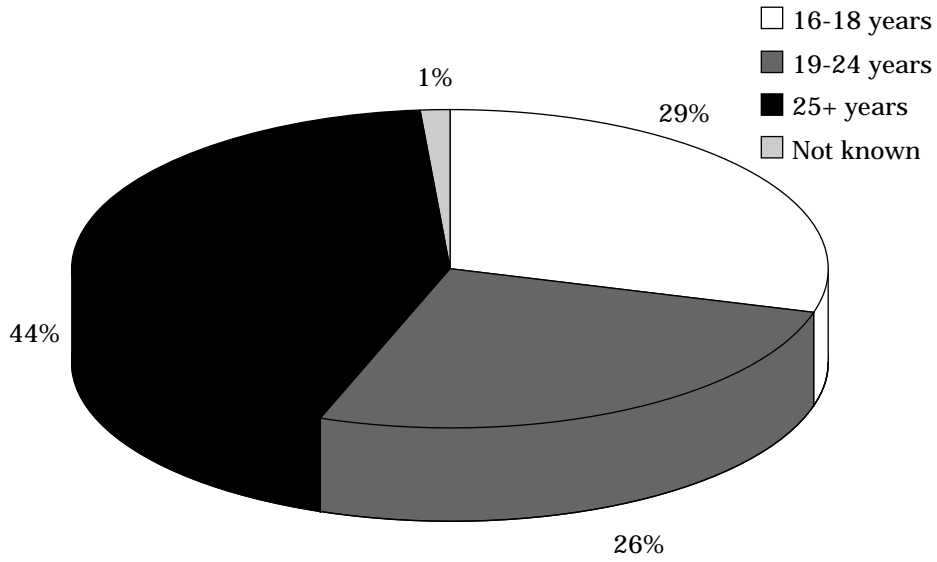
 - 5 Income (for 12 months to July 1995)

 - 6 Expenditure (for 12 months to July 1995)

Note: the information contained in the figures was provided by the college to the inspection team.

Figure 1

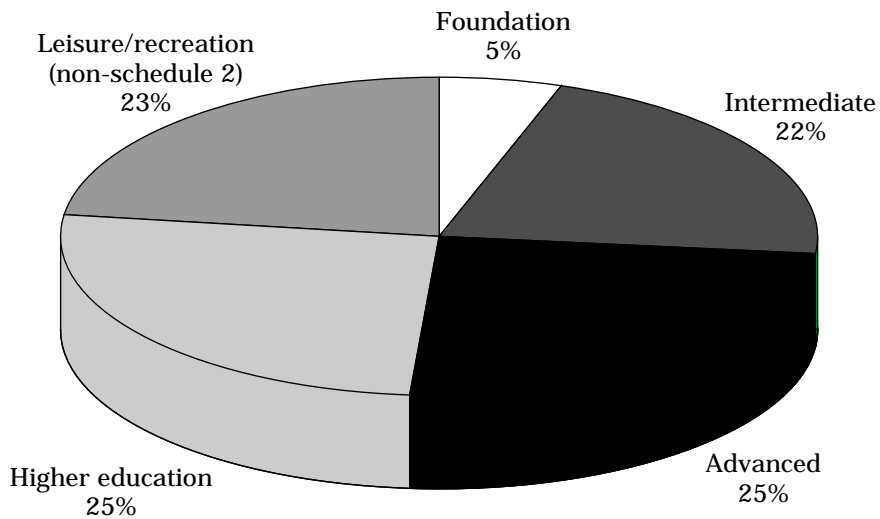
Cleveland College of Art and Design: percentage enrolments by age (as at November 1995)



Enrolments: 1,893

Figure 2

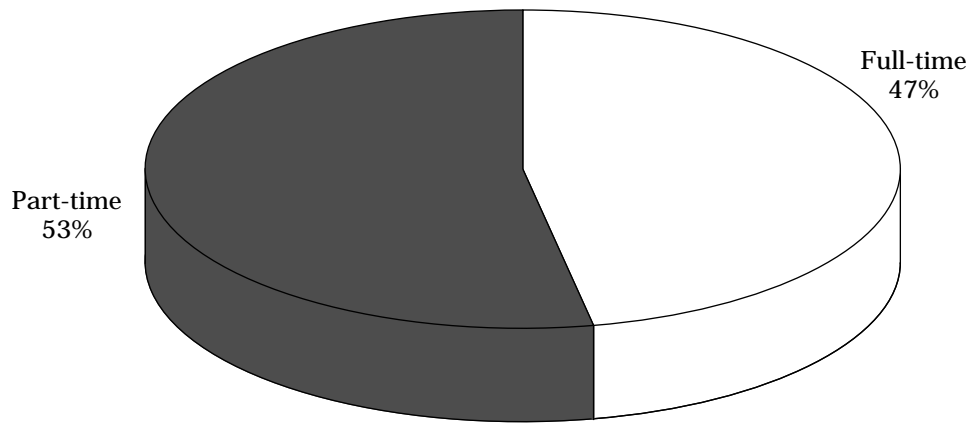
Cleveland College of Art and Design: percentage enrolments by level of study (as at November 1995)



Enrolments: 1,893

Figure 3

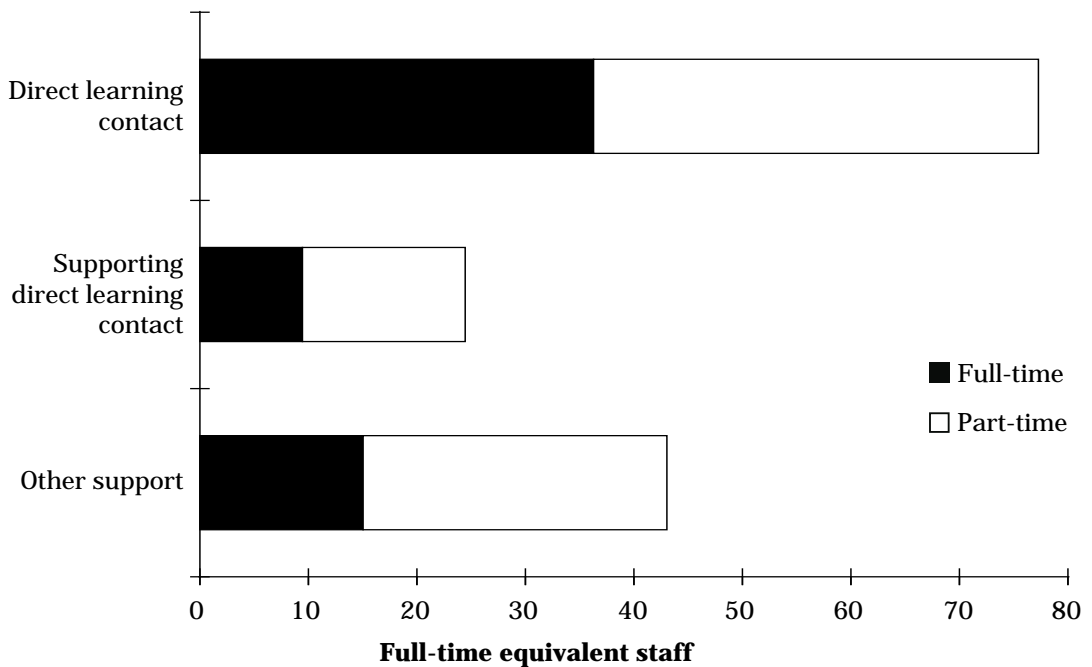
Cleveland College of Art and Design: art and design enrolments by mode of attendance (as at November 1995)



Enrolments: 1,893

Figure 4

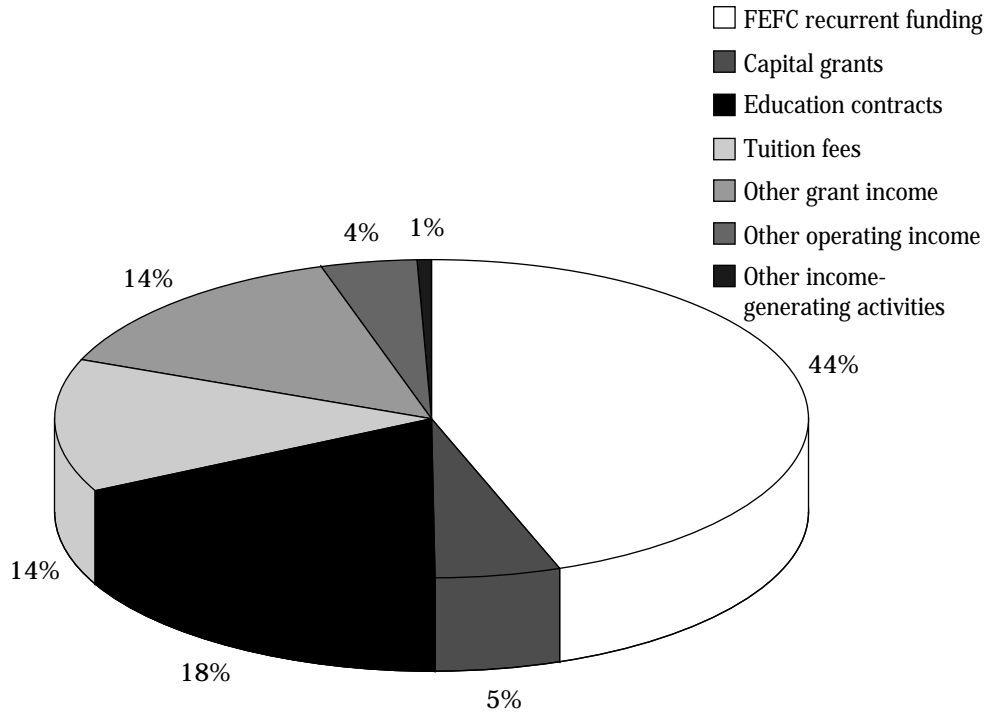
Cleveland College of Art and Design: staff profile – staff expressed as full-time equivalents (1995-96)



Full-time equivalent staff: 145

Figure 5

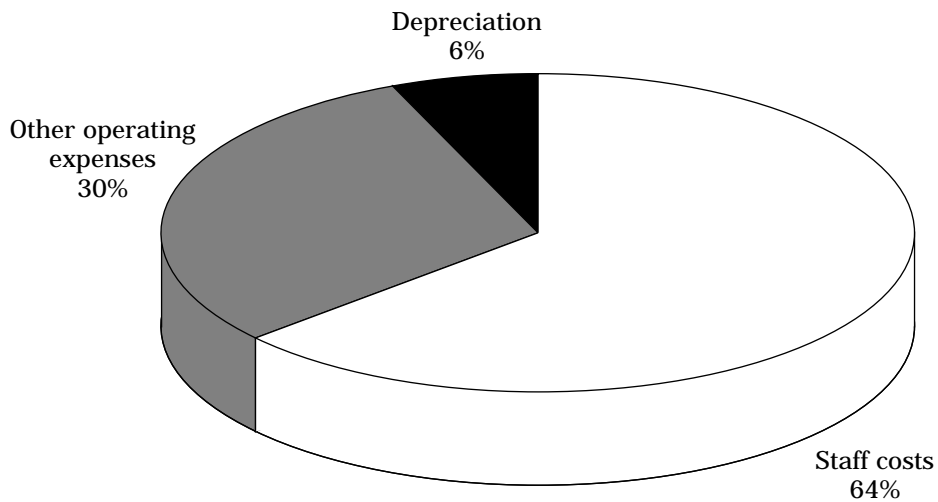
Cleveland College of Art and Design: income (for 12 months to July 1995)



Income: £4,684,245

Figure 6

Cleveland College of Art and Design: expenditure (for 12 months to July 1995)



Expenditure: £4,250,750

Note: this chart excludes £11,000 interest payable.

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