

**REPORT
FROM THE
INSPECTORATE**

**Bournemouth
and Poole College
of Art and Design**

June 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 the 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.

*Cheylesmore House
Quinton Road
Coventry CV1 2WT
Telephone 01203 863000
Fax 01203 863100*

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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 79/96

BOURNEMOUTH AND POOLE COLLEGE OF ART AND DESIGN

SOUTH WEST REGION

Inspected May 1995-February 1996

Summary

Bournemouth and Poole College of Art and Design is a major provider of further and higher education in art and design in the south west region. It offers a wide range of vocational courses. The college is well supported by its governors who are active in the field of art and design. Students are recruited both locally and nationally. The college has good links with local schools. Prospective students are offered careful help and guidance. The enrolment and induction systems work effectively. The quality of teaching is generally high. Teachers demonstrate substantial expertise in their subjects and many are practising artists or designers. The standard of students' work is high. Few students fail to complete their courses. Examination results are good. Students progress to further study or employment. Accommodation is generally of a high standard. There is a good range of specialist equipment. The college library is well resourced. The college should address the following issues: although quality assurance procedures have been introduced, they have yet to be fully implemented across the college; there are no guidelines for tutors and there is scope for developing more consistent practices and procedures for tutorials; opportunities for adults to study on their own and at times of their choosing are limited; provision for students with basic learning needs is underdeveloped; the computerised management information system requires further development; there is overcrowding on the Wallisdown site; and students have insufficient access to computer-aided design and information technology at the Shelley Park site.

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		3
Quality assurance		3
Resources:	staffing	2
	equipment/learning resources	2
	accommodation	2

Curriculum area	Grade	Curriculum area	Grade
Audio visual and photography	2	Graphic design and illustration	3
Fashion	1	Industrial and spatial design	2
General art and design	1		

INTRODUCTION

1 Bournemouth and Poole College of Art and Design was inspected between May 1995 and February 1996. Ten inspectors spent a total of 45 days in the college. Enrolment and induction were inspected in September 1995. Specialist subject areas were inspected in May and October 1995. Cross-college aspects were inspected in February 1996.

2 Inspectors visited 59 classes involving 697 students and examined students' practical and written work. They held discussions with governors, college managers, staff, students, parents and with representatives from local schools, the community, higher education, industry and the Dorset Training and Enterprise Council (TEC). Inspectors also examined a range of documentation relating to the college and its courses.

THE COLLEGE AND ITS AIMS

3 Bournemouth and Poole College of Art and Design was opened by Dorset County Council in the mid-1970s when the reorganisation of the county's post-16 education resulted in the establishment of five colleges. The new college of art and design was created from the two former schools of art at Bournemouth and Poole, respectively. The college became the only further education college in the county designated to provide courses in art and design including higher education courses.

4 In 1995-96, 52 per cent of the college's students are on higher education courses and 48 per cent are on further education courses. In the last 10 years, full-time higher education enrolments have grown from 147 to 640 and further education enrolments from 244 to 595. Seventy-nine per cent of the college's students are aged 19 or over. At the time of inspection the college had enrolled 620 part-time students. Student numbers by age, by level of study and by mode of attendance and curriculum area are shown in figures 1, 2 and 3, respectively. A staff profile, with staff expressed as full-time equivalents, is shown in figure 4.

5 Sixty-five per cent of the college's further education students are recruited from the county of Dorset and the remainder are recruited nationally. Dorset has a population of 645,166 of which 32,250 are 16 to 19 year olds. Of the 80 per cent who continue in full-time education at the age of 16, almost half enter the further education sector. Although the county is predominantly rural, 46 per cent of Dorset's population live in the urban area centred upon Bournemouth and Poole. In addition to agriculture, Dorset's main industries are defence, engineering, financial services and tourism. Bournemouth and Poole are within easy reach of London and banks, building societies and other financial services have established major bases in the area. Traditionally Dorset has been prosperous and there have been low levels of unemployment. As a result of the decline in electrical and electronics engineering and the closure of defence bases, unemployment in the county rose to 11 per cent in 1993; it has subsequently fallen to 6.8 per cent.

6 In 1984, the college moved to new purpose-built premises at Wallisdown, adjacent to Bournemouth University. All of the college's higher and further education design courses are accommodated at Wallisdown. Sixty-five per cent of the college's students are on design courses. The remaining 35 per cent are enrolled on general art and design courses which are based at Shelley Park, four miles from Wallisdown, in a large Victorian house leased from Bournemouth Borough Council.

7 The college enjoys a high reputation for vocational education in art and design and this is reflected by the fact that it received applications from far more students than it has places for.

8 The college's aim is to provide a centre of excellence on a local, national and international basis, for specialist vocational and non-vocational further and higher education in art and design.

RESPONSIVENESS AND RANGE OF PROVISION

9 The college offers an extensive and increasing range of art and design courses in further and higher education. There is a variety of Business and Technology Education Council (BTEC) national diploma courses. These cover fashion, technical illustration, natural history illustration, spatial design, industrial design, audio-visual, photography and graphic design. General art and design education is provided through the BTEC foundation studies in art and design course, and also the General National Vocational Qualification (GNVQ) advanced art and design course which was introduced in September 1995. There is no provision below advanced level. The college offered a GNVQ intermediate course in art and design in September 1995, but this failed to recruit a sufficient number of students.

10 The college offers BTEC higher national diploma courses in 11 subject areas and degree courses in graphic design, three-dimensional design and costume for stage and screen. The college has developed a range of postgraduate BTEC continuing education courses in illustration, fashion, photography, film and television. A high proportion of the college's further education students progress to higher education. Seventy-one per cent went on to higher education in 1995 and 40 per cent progressed to higher education courses within the college itself.

11 Part-time provision has grown significantly in the past few years. Recent developments include BTEC national and higher national certificates, a part-time BTEC national diploma in foundation art and design studies and an expanding range of mostly evening courses leading to City and Guilds of London Institute (C&G) qualifications, college certificates, East Midlands further education certificates and General Certificate of Education advanced level (GCE A level) qualifications. Subjects include art history, calligraphy, ceramics, dressmaking, etching, fashion, fine art, garden design, interior decoration, life drawing, model making, photography, soft furnishings and upholstery.

12 Opportunities for part-time students to come and study on their own and at a time of their choosing are limited. There is no provision of, or access to, learning materials for students who are unable to attend full-time or part-time courses. The college's strategic plan, however, aims to introduce more flexible timetabling and greater diversity in modes of study to attract a wider range of students to art and design specialisms.

13 Teaching staff and governors have strong links with industry through personal business contacts, consultancy, commercial projects and short-course development. Students benefit from involvement with industrial projects set and evaluated by employers who often provide materials. The TEC is complimentary about the college's responsive attitude to its initiatives. Information about the college's courses is available through the TEC's training access point. The college is an active member of several business education partnership compacts with Dorset schools.

14 Good relationships have been established with local secondary schools through the schools liaison officer, who co-ordinates a broad range of activities. Staff represent the college at local careers conventions and give talks in local schools. A college open day attracted an audience of 50 advisers and teachers. The college also provides in-service training for local teachers. Groups of school pupils regularly visit the college. On Saturday mornings, art school workshops are held at the Wallisdown and Shelley Park sites. The junior art school introduces pupils aged nine to 13 to drawing and painting. The advanced art school for pupils aged 14 to 18 focuses on specific areas of art and design. Summer schools involving 200 older school children and further education students from over 30 schools and colleges have been held for the last five years with assistance from the Dorset Education Business Partnership. The college has also developed a variety of initiatives, including taster days, student work shadowing and open days and evenings, so that potential applicants from local schools are properly informed about the college and its courses.

15 The college has limited experience of responding to students with learning difficulties and/or disabilities. Students with particular learning difficulties such as those with dyslexia can request additional and timetabled support to develop their basic skills and study skills. The college has adequately accommodated the few students with physical disabilities at the Wallisdown site. Arrangements for physically disabled students are not, however, co-ordinated across the college. There is a need for the college to establish a policy on how it can identify and meet the needs of physically disabled students.

16 A liaison officer is responsible for promoting the expanding links with continental Europe. Further education students regularly visit Europe to support their practical work and the European studies element of their course. Foundation studies students have visited museums and art galleries in Paris, Amsterdam and Brussels. The industrial design students

have visited the Pompidou Centre in Paris. Links with other European colleges include the Lycee de Sapins, Normandy where fashion staff and students worked with French students to produce a fashion show.

17 A wide range of high-quality publicity material is designed and produced by the college. The full-time prospectus reflects the college's specialist expertise in design and photography. It is supported by a good range of informative literature and course leaflets. A quarterly newsletter 'Artwork' is produced specially for part-time students. Posters and flyers are produced for the junior art school on the college's open days and for the college's major summer diploma shows.

18 A new marketing department has been established and a draft marketing plan has been produced. Staff responsible for marketing are keen to capitalise on the college's record of well-designed publicity. To date, the development of new courses has not been closely linked to market research. The use of labour market intelligence is underdeveloped. Parents and representatives from the local community told inspectors that the college could do more to promote its activities to local people.

19 The college has an equal opportunities policy which is in the staff handbook and referred to in the student handbook. There is no equal opportunities committee to guide practice or evaluate the extent to which policy is implemented. Issues involving staff and students are dealt with separately by the personnel officer and the student welfare officer, respectively. Students do not receive a copy of the full policy.

GOVERNANCE AND MANAGEMENT

20 There are 17 governors including the principal. Eleven are business members, nine of whom have business and professional expertise in a range of appropriate art and design specialisms including fashion, film and television, graphic design and industrial design, and two of whom have experience in financial services and marketing. The chairman of the Dorset TEC is a member. There is one teaching staff member, one business support staff member and one student member. The board also has a co-opted member who is a local councillor. The governors recognise a need to strengthen the financial expertise on the board.

21 The three subcommittees of the governing body are the executive committee, the audit committee and the remuneration committee. All three have clear remits and appropriate membership. Meetings and decisions are well recorded. The assistant principal is clerk to the governing body. She is a qualified company secretary and has a clear understanding of her role. A code of conduct has been adopted and there is a register of interests. These are described in a useful governors' handbook. Governors do not systematically review their performance.

22 The governors are highly supportive of the college. They are extremely knowledgeable about standards and developments in their specialist area of art and design. In particular, they understand the

opportunities for employment in the art and design sector. By involving themselves in college activities, governors provide practical support for staff. For example, they attend course meetings, support industrial projects and give informed advice about new techniques and the purchase of equipment. Governors are keenly interested in monitoring students' achievements. They receive detailed information on the destinations of students after they complete their courses and they attend exhibitions of students' work. The governors debated in detail the proposed new management structure prior to the appointment of new senior staff.

23 The new management structure was introduced in January 1996. The principal has been in post since 1984. The new senior management team of seven includes the principal plus the assistant principal responsible for administration and three vice-principals of whom two are also deans of faculty. The deans have responsibility for all teachers, curriculum and students. Each is supported by one further education and one higher education curriculum manager. The deans are also responsible for dealing with cross-college issues as they arise. The functions of finance and personnel have been strengthened by the addition of a qualified personnel manager and a college accountant to the senior management team. Quality is the responsibility of the third vice-principal who carries the title of academic registrar and quality manager.

24 The new management structure was introduced with the intention of broadening the expertise of the senior management team, strengthening and standardising cross-college services and facilitating the provision of a wider range of art and design options. Previously courses were managed in subject clusters by the heads of 10 subject-based schools. This led to the isolation of some course teams and poor communication between some teaching staff. It also restricted opportunities for some course staff to work across the schools. The new management structure also aims to improve middle management practices which have hitherto been variable in quality.

25 The college has introduced a number of new committees with the intention of enabling more staff to take part in discussion about college matters. Five of the committees report to the senior management team. These include property, facilities, resources, information technology, and health and safety. There are eight subcommittees of the academic board which deal with curriculum issues. A cycle of weekly meetings enables information discussed by the senior management team to be disseminated throughout the college.

26 The most recent strategic plan was produced after consultation with staff and governors and was ratified by the academic board. Prior to the recent management reorganisation, the heads of school were responsible for developing their own operational plans in line with the college plan. These plans have shortcomings. Some do not identify clear objectives. As a result they have been of limited use and need to be replaced by the new faculty plans.

27 Until the reorganisation, the heads of school had some budgetary responsibility. At the time of inspection, this responsibility had only been delegated to faculty heads pending further decisions regarding the middle management structure. Delegated budgets include responsibility for the costs of part-time and full-time staff and specialist materials to support teaching and learning. Monthly financial reports are generated by the college accountant. These show both variances to plans and projected end-of-year outcomes. The development of unit costing is in its infancy.

28 On incorporation, the college adopted the three separate management information systems previously provided by the Dorset Local Education Authority (LEA). These include a finance package, a personnel system and a student records system. The systems are not integrated. For example, the finance system produces invoices for students' fees which are then manually checked against the student record data. The systems produce information on retention rates and pass rates. These are reported to governors and throughout the college. Some managers do not have easy access to data because not all offices have computers.

29 A clear policy statement on attendance identifies procedures for monitoring course registers and the attendance of individual students. The attendance of full-time students is checked twice a day by the course teams but attendance at individual classes is not recorded.

30 The college has a high cost base. In 1995-96 the average level of funding is £24.34 per unit. The median for all further education sector colleges is £18.56 per unit. The college's income and expenditure for the 12 months to July 1995 are shown in figures 5 and 6. Enrolment targets are set and their achievement is closely monitored. In 1994-95 the college met its growth target for further education funding units, and expects to meet its growth target in 1995-96.

31 The destinations of students on completion of their courses are well recorded and monitored. Information on destinations is presented to governors and included in the annual report. Little use is made of these data in college publicity. Governors have recently asked for a more detailed analysis of the data.

STUDENTS' RECRUITMENT, GUIDANCE AND SUPPORT

32 Until 1 January 1996, student services were provided by administrative staff and the education liaison officer. These functions have been concentrated in a student services unit that is now responsible for students' accommodation, enrolment, welfare, finance and grants, education liaison, careers and European liaison. The impact of the new student services unit on the traditional tutorial role of the academic staff has not been sufficiently explored. As a result, the respective roles of tutors and the new student services unit remain unclear.

33 A range of well-designed and informative pre-entry guidance literature for potential applicants has been produced. It includes the

prospectus, course leaflets, pre-interview leaflets, and a brochure 'About Us' which is printed in seven European languages. Applicants also receive advice on the type of work that interviewers expect to see in a portfolio. Students reported that the college's pre-entry literature was useful, particularly the photographs of students' work.

34 All full-time applicants are interviewed. Most students report that their interviews were fair and helpful. There are, however, no written guidelines on interview procedures to ensure that they are consistent. The college has recently introduced a checklist in an attempt to standardise interview practice, but its impact is not yet known. Part-time students are enrolled without an interview and are not always given the opportunity to present a portfolio of work. Students who lack the necessary qualifications for entry to a particular course may be admitted to it on the strength of a portfolio and by demonstrating motivation and commitment at interview. The college has, however, no policy on, nor procedure for, the accreditation of students' prior learning.

35 Enrolment is well organised. Each course is allocated a time when its students come into the college to enrol. The student services unit efficiently enrol students with the minimum of delay. Students are provided with a useful information pack. Staff are also available to provide advice and guidance on grants, loans, accommodation and travel. Students' union representatives are on hand to encourage students to join the students' union and take part in a series of ice-breaking social events.

36 The provision of additional support for learning is at an early stage of development. Responsibility for providing such support rests with the college's welfare officer in collaboration with staff from business, historical and cultural studies. Since September 1995, all new full-time students take a literacy test. Numeracy skills are not tested. Students who require help with basic skills or study skills can receive timetabled support. There is, however, scope for the college to provide more specific training for the staff who provide this support. Second-year students who need additional support with their learning are directed to a part-time member of staff who is trained to help them. There is no college policy on the initial testing of students or on the provision of additional support for students with learning difficulties and/or disabilities.

37 The college has developed an effective induction programme supported by an informative and well-presented induction pack. The principal welcomes full-time students to the college with a presentation that includes a video of students' work made by a group of students on an audio-visual course. Teaching staff help students to settle in quickly. All students are given the college's charter. Students report that the charter is too densely worded for easy reference.

38 Tutorials provide students with academic and pastoral care. All full-time students have tutorials to review their work before they are allowed to progress to the next term. These lead to action plans under

which students establish their own learning objectives, in consultation with the tutor. However, actions and objectives are not always formalised in writing. Feedback from full-time students indicates that most feel well supported. However, the college has no written policy or guidelines to ensure that all students receive a standard entitlement to certain elements of tutorial support and it is not in a position to confirm the content of the provision offered. The extent of tutorial support for part-time students is left to the discretion of individual tutors and varies in quality and quantity from course to course. There are no trained counsellors in the college.

39 Teachers provide students with specialist careers advice based on their personal and professional knowledge of industry and higher education. Careers literature, careers information on compact disk read-only memory (CD-ROM) database and higher education college prospectuses are available in the library and learning resources centre. Considerable help is given to students during preparation of portfolios for entry to higher education or employment. Teaching staff from higher education institutions visit the college to provide students with information about courses. Students gain knowledge of employment opportunities through work placements and commercial projects.

40 The college's education liaison officer is a trained careers adviser who is available for students who need more general careers advice. Her services are used infrequently. A careers education and guidance working group of teachers and student services staff is reviewing and developing the provision of careers education and guidance across the college. The college has signed a service level agreement with Dorset careers; the agreement is operative from April 1996.

TEACHING AND THE PROMOTION OF LEARNING

41 Fifty-nine teaching sessions were inspected. Seventy-one per cent had strengths which clearly outweighed weaknesses, 24 per cent had a balance of strengths and weaknesses, and 5 per cent had weaknesses which outweighed strengths. The following table summarises the grades of the teaching sessions inspected.

Teaching sessions: inspection grades by programme of study

Programmes	Grade	1	2	3	4	5	Totals
NVQ		1	0	1	0	0	2
Vocational certificate		2	1	1	0	0	4
Vocational diploma		20	16	10	3	0	49
Higher education		1	1	2	0	0	4
Total		24	18	14	3	0	59

42 Students are introduced to art and design concepts and techniques during formal lectures, seminars and demonstrations. Ideas are explored

and developed during discussion groups. Independence of thought is fostered. Students are helped to develop research skills. Practical sessions in the studios and workshops provide students with the opportunity to experiment with media and develop related technical skills. Individual students and tutors discuss and critically analyse work as it evolves. At regular intervals, students display and give presentations of their work to fellow students. In a few lessons, teaching was ill prepared and lacked a sense of urgency or purpose. In some lessons, students wasted time while waiting for help with their work from teachers.

43 Teaching and learning activities aim to reflect the working practices which the students may encounter in their future careers. For instance, audio-visual students are encouraged to work in teams as they would in the profession. Natural history illustration and fine art students are helped to develop the self-discipline to work mostly on their own.

44 Teaching staff have a high level of expertise in their subjects. Many are practising artists or designers. Most have industrial experience. Part-time and visiting teachers provide students with knowledge of current practice in industry. Many are well known in their specialist area. Visiting lecturers in fashion have included a senior designer from a large retail fashion company, an assistant fashion magazine editor, a milliner who worked for Chanel and a writer of books on fashion illustration. Professional photographers regularly give lectures, demonstrations and studio guidance to photography students.

45 Relationships between teaching staff and students are mostly cordial and positive. Students respect their tutors' professional expertise. The majority of staff are keen to further students' personal and professional development and they give students a great deal of individual attention. This support is valued by students. At the time of the inspection, however, some second-year technical illustration students were not receiving adequate guidance and support.

46 Most lessons are well planned. Carefully-structured design projects with clearly- identified aims and objectives encourage students to produce ideas, artwork and products of a professional quality acceptable to a prospective client. Industrial design projects provide students with experience of co-ordinating the design and production of a range of three-dimensional products supported by thorough research and development. Natural history illustration projects encourage students to develop skills of drawing directly from observation of life through the detailed exploration of animal and plant growth, habit and movement. GNVQ and foundation students learn through practical projects which integrate drawing, colour and two and three-dimensional design studies using a wide range of media, materials and processes. Projects for some technical illustration and graphic design students are, however, pitched at too low a level and cover an inadequate range of topics.

47 There is a proper balance between theory and practice in most courses. Business, historical and cultural studies help students to develop understanding of the context of their practical work. The practical work of design students on the specialist national diplomas is complemented by technical, business, cultural and historical studies that are specific to each area of study. Audio-visual students study the history and theory of film. Fashion students study fashion forecasting and marketing.

48 Standards of practical work are high on the majority of courses. Students develop knowledge of equipment and materials and a good level of associated manipulative skills appropriate to their specialist area of study. Spatial design students develop freehand drawing, technical drawing and model-making skills which enable them to produce accurate visuals and full-size mock-ups. In industrial design, students gain knowledge of materials and related manipulation techniques appropriate to the development of functional products. Fashion students develop knowledge of pattern cutting and manufacture that enables them to produce well finished garments.

49 The undertaking of commercial projects for local and national companies gives students useful simulated experience of professional life. Commercial projects require students to work to professional standards and complete their work within a budget and within realistic deadlines. Industrialists and practising designers visit the college regularly to set projects, monitor work and provide feedback and exchange of ideas. Fashion students were asked by a local newspaper to adapt a range of ready-made thermal underwear to wear on a glamorous night out. The finished garments were modelled, styled and photographed by students.

50 Work placements and visits to manufacturers provide students with knowledge of industry which helps them to understand the demands of the workplace and changes in technology. Photography students attend camera workshops in Switzerland where the company takes them through a rigorous technical workshop on the use of studio equipment. Audio-visual students undertake a good variety of work placements in large and small audio-visual businesses. Research and field trips are a valuable part of the natural history illustration and foundation course studies.

STUDENTS' ACHIEVEMENTS

51 Most students are well motivated and pursue their studies with enjoyment and enthusiasm. Many chose to come to Bournemouth and Poole College of Art and Design because of its reputation. The majority of students have a professional attitude to their work, and are confident when they talk about it.

52 Assessment procedures are generally appropriate. A variety of assessment methods are used, including group and class discussion. Students work closely with teachers to agree learning objectives and

monitor the development of their work against assessment criteria which are discussed and understood. Students work co-operatively with staff to complete their projects and openly and accurately assess their progress and the standard of their work. Teachers usually assess work fairly but comments and agreed actions are not properly documented. Staff and students tend to rely on oral rather than written agreement concerning future action. Inconsistencies in assessment procedures are not addressed. Students gather together evidence of their accomplishments in professionally-presented and well-organised portfolios.

53 The achievements of students are of a consistently high standard in most areas of study. Most students' work is technically competent, original, creative and professional. However, in technical illustration and some areas of graphic design, students are not developing a satisfactory level of practical skill. High standards of drawing are achieved by some natural history illustration and foundation studies students. Most fashion students are producing work of a very good quality that is thoroughly researched, well designed and professionally made. An imaginative range of three-dimensional prototypes are being produced by industrial design students.

54 There are good rates of retention on most courses. The BTEC national diploma in fashion design has achieved 100 per cent retention annually since 1992. On the BTEC national diploma in foundation studies, retention was 93 per cent in 1994 and 95 per cent in 1995. Retention rates are also good on spatial design, industrial design, natural history illustration, audio-visual and photography courses. In contrast, retention on graphic design and technical illustration courses is low at 70 per cent in 1994 and 1995.

55 Most students who enter for the vocational awards offered by the college achieve the qualification they are seeking. A 100 per cent pass rate has been achieved annually by students enrolled on the BTEC national diploma in fashion course since 1992. Ninety-nine per cent of foundation studies students achieved their target qualification in 1995, and in 1994, 97 per cent were successful. Ninety per cent of natural illustration and technical illustration students successfully gained their award in 1995. Pass rates on the BTEC national diplomas in audio-visual and photography studies are also good with an average of 84 per cent of audio-visual students and 87 per cent of photography students achieving the qualification annually since 1993. Pass rates in graphic design are less satisfactory at 66 per cent in 1995.

56 Students on most courses progress to higher education or employment. Ninety-six per cent of BTEC national diploma in foundation studies students achieved places in higher education in 1994, and in 1995, 97 per cent did. One hundred per cent in 1994, and 92 per cent in 1995, of the BTEC national diploma in fashion students progressed to higher education or to employment. Tutors keep detailed records of students' destinations. Past students are encouraged to visit the college to inform

further education students about their experiences in employment or other institutions of education.

QUALITY ASSURANCE

57 There is an increasingly self-critical approach to quality assurance throughout the college. Staff are committed to improving the quality of provision and the effectiveness of quality assurance procedures. The newly-appointed vice-principal is academic registrar and quality controller and has responsibility for developing and auditing quality assurance systems for both support services and academic provision.

58 At present, quality assurance is largely dependent on a well-established review process of full-time courses. There is no quality assurance policy or framework covering the work of the whole college. There is, for instance, no quality assurance in relation to support services, although business support staff meet to discuss progress against their own agreed objectives and the library carries out an annual review of its use and effectiveness.

59 Each full-time course is subject to an annual review. There are comprehensive guidelines for these reviews which cover the enrolments and retention rates of students and their achievements and destinations. The reviews include evidence from external sources, such as verifiers, and make judgements about assessment and the quality of teaching and learning. Each course team produces an action plan. The course reviews are submitted to the faculty board of studies and then to the academic standards committee which produces an executive summary for the academic board.

60 Some course reviews are concise and thorough. They have clear and specific action plans which have led to improvements. For example, as a result of these reviews, tutorial sessions are now timetabled separately and not subsumed within the rest of the course. Other course reviews have been insufficiently critical and detailed and their action plans have been too vague. Some course reviews fail to reflect the views of students. There is no system for the review of part-time courses although provision for adults and the junior art schools have been reviewed in recent years. During each year since 1994, one support service and two curriculum areas have undergone a detailed and thorough review involving external specialists. These reviews generate improvements such as the establishment of a users' group for the library.

61 The students' views on the college and their courses are sampled from different curriculum areas each year. The principal is closely involved with this process. The students' views are summarised for the academic board and the corporation board. Evidence from these surveys of students' opinions has led to improvements in the provision, for example, of audio-visual equipment. Governors are keen to extend this practice of gathering students' views to all courses.

62 There is no formal system for collecting employers' views about the quality of the college's provision or for gathering employers' views of the performance of individual students on work-experience placements.

63 Some service standards are emerging as a result of the college's own charter. For example, a timescale for dealing with queries and complaints has been established. There is no system for the moderation of assessment across courses. The college is aware of this shortcoming and is exploring ways of resolving it.

64 A staff-performance review process for all college staff has recently completed its first cycle. A sizeable minority of staff, 25 per cent of those consulted, have not yet had their interviews. The process does not include the observation of teaching. It is geared more to identifying the staff-development needs of individual teachers rather than individual performance targets. The results of the staff-performance reviews are passed to the staff-development officer who is responsible for co-ordinating staff-development activities. Individual staff-development events are evaluated but there is no evaluation of the staff-development programme as a whole. There are guidelines for staff induction, which is the responsibility of the personnel and staff-development manager. There is no policy to encourage teachers without formal teacher training to achieve a teacher training qualification.

65 A combined college charter and handbook is issued to full-time students during their induction. Familiarity with the charter's existence is much more widespread than familiarity with its contents. The charter sets out a formal complaints procedure which was not drawn up until last summer. The forms for complaints proved difficult to locate during the inspection. Technical illustration students, who recently wished to complain, reported they experienced difficulty in having their complaint dealt with. The library has independently developed its own users' charter.

66 In accordance with the requirements of the inspection process, the college has produced a self-assessment report. The document was written using the headings in Council Circular 93/28, *Assessing Achievement*. It is a clearly presented and useful document that provides a critical review of the work of the college. It identifies areas of proposed development, but does not always identify in sufficient detail the action to be taken or the timescale. Although some weaknesses were not identified, many of the judgements in the report are consistent with the findings of the inspection team.

RESOURCES

Staffing

67 Teaching staff are generally enthusiastic, committed and conscientious. The majority are professionally well qualified. Over 80 per cent have a degree or professional qualification. Twenty-five per cent

hold a postgraduate qualification. However, only 30 per cent have a teaching qualification and few hold training and development lead body assessor and verifier awards.

68 Thirty-eight per cent of teachers are part time. As practising artists and designers they bring up-to-date professional expertise to the classroom. Part-time and visiting lecturers are well used across courses. A recent audit of the skills of part-time teachers has given the college useful knowledge of the wide range of expertise available.

69 Twenty-one technicians cover an extensive range of technical knowledge and practical skills providing strong technical support for teachers and students. Five technicians work for the information technology and computer services unit. Fifteen are deployed across the specialist courses. One works for the library and learning resources centre. Some technician staff are unclear about their role in the new organisational structure. The college has appointed a consultant to review and clarify the criteria used for deploying technicians.

70 A professionally qualified personnel and staff-development manager has recently been appointed as a member of the senior management team. Her remit is to develop personnel management strategies. The development of personnel management strategies is hampered by the lack of management information data to support decisions about personnel.

Equipment/learning resources

71 Further education students based at the Wallisdown site benefit from the opportunity to use an unusually wide range of equipment with the higher education courses. Students at Shelley Park have more limited access to the specialist accommodation at the Wallisdown site.

72 Studios and workshops are well equipped. In photography there is an extensive range of equipment of commercial quality. Fashion students work in a simulated work environment that includes sample and production workshops which are well equipped with industrial sewing machines and related machinery. In GNVQ and foundation studies courses there is a good range of studio equipment. Courses in industrial and spatial design are well resourced as are illustration and graphic design. However, in audio-visual, film and television studies, further education students do not have sufficient camera equipment and lights to complete practical video work. Equipment is generally well kept and maintained in serviceable condition.

73 At Wallisdown, there is an extensive library, media and information technology centre. At Shelley Park, there is a limited library facility. The Wallisdown library is well resourced with a large stock of books, journals, slides, compact disks and videos. There are 16 computers and five CD-ROM databases offering a good range of titles. A design archive was established in 1988. It houses an international, historical and contemporary collection of design ranging from 1880. This is a valuable

reference and study resource for teachers, students, employers and the community. The provision on both sites is well used and valued by students and staff but the Wallisdown centre is too small to meet current demand. Space for private study is limited to 117 study spaces at Wallisdown and 20 study spaces at Shelley Park.

74 The library and learning resources service is efficiently and imaginatively managed. The college librarian and head of learning resources is supported by three librarians and seven full-time equivalent clerical staff. They work closely with course teams to provide a responsive service in support of teaching and learning.

75 An information technology and computer services unit has been established and information technology has been centralised. The head of the unit is responsible for purchasing and maintaining all the college's computers and for upgrading software. He is working with curriculum managers to define the college's general and specialist information technology equipment requirements. Students at Shelley Park have inadequate access to computer-aided design and information technology equipment.

76 Individual subject areas have specialist computer-aided design equipment. Industrial and spatial design courses are well equipped with up-to-date computer-aided design and manufacturing software. Fashion courses have a variety of garment design and production software. Graphic design and illustration courses have an up-to-date range of computer-aided design software. Some of the equipment used on GNVQ advanced, foundation studies, and audio-visual studies courses is out of date.

Accommodation

77 The college has two sites. The main site at Wallisdown is adjacent to Bournemouth University, three miles from the city centre. Its attractive, purpose-designed main buildings date from 1984 and 1987. Eight temporary mobile units and a small refectory were added in 1991. Another smaller site is four miles away at Shelley Park, a large Victorian house. Accommodation is generally well organised, well maintained, clean and tidy. Most of the college's studios and workshops are light and spacious. They provide a good professional working environment.

78 The design students are based at Wallisdown. They benefit from sharing the sophisticated facilities and accommodation of the specialist higher education design courses. Decoration and furnishings are of a high standard. Students' work is well displayed in the exhibition area at the main entrance and on walls throughout the college. There is a 99-seat lecture theatre that is used for formal lectures, large gatherings and social meetings. The refectory is attractively laid out, though too small for the number of students on site. There are no designated staff or student common rooms. Externally, the landscaping has been thoughtfully planned, with lighting and outdoor furniture. Marquees are erected for

special events such as fashion shows. The Wallisdown buildings are accessible for users of wheelchairs.

79 The GNVQ and foundation studies students are based at Shelley Park. Although the space is well utilised, the older accommodation at Shelley Park is not easy to adapt to current needs. Part of the building has been refurbished to provide a smartly furnished sequence of rooms which form a communal area for students. Wheelchair access is limited to the ground floor.

80 The numbers of students at the college have trebled since the Wallisdown premises were built in 1984 and they are now overcrowded. Some large studios are used simultaneously for class teaching and project work by individuals or small groups; as a result, students are distracted by unacceptable levels of noise and the activities going on around them. There is only one life-drawing room and it cannot accommodate all the students from the various courses which need to use this facility. There is insufficient space for storage. The college has carried out an extensive review of its accommodation and in July 1994 it produced a strategy for addressing its accommodation needs.

CONCLUSIONS AND ISSUES

81 The strengths of the college are:

- the extensive range of specialist art and design courses
- its high reputation nationally
- a supportive governing body active in the art and design sector and in the college
- well-developed links with local schools
- effective relationships with industry
- expert teaching staff who generally provide teaching of good quality
- high levels of achievement on many courses
- the purpose-built accommodation at Wallisdown which includes well-equipped studios and workshops.

82 The college should address the following:

- the establishment of quality procedures, including improvements to the college charter
- the development of management information systems
- its lack of a tutorial policy and guidelines for tutors
- limited provision for, and lack of a policy on, students with learning difficulties and/or disabilities
- underdeveloped support for learning
- limited open learning opportunities for adult students
- unsatisfactory counselling arrangements

-
- inappropriate use of some accommodation
 - limited access to computer-aided design and information technology at Shelley Park
 - unsatisfactory aspects of the technical illustration course.

FIGURES

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- 1 Percentage student numbers by age (as at November 1995)

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

 - 3 Student numbers by mode of attendance and curriculum area (as at November 1995)

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

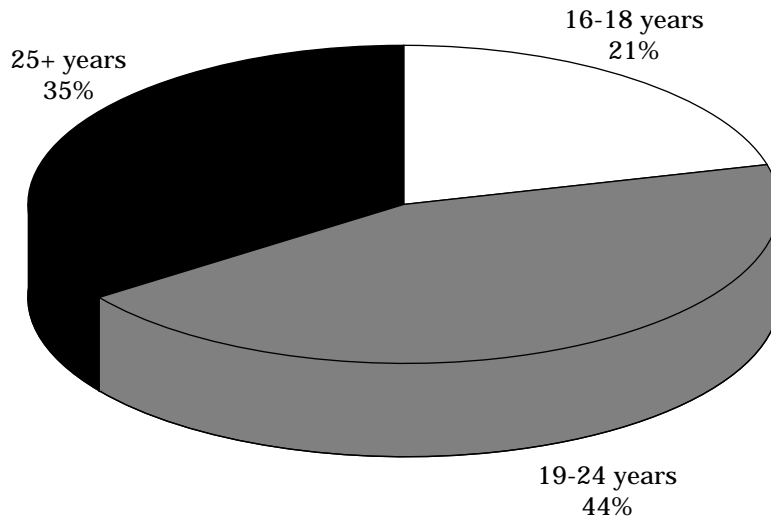
 - 5 Income (for 12 months to July 1995)

 - 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

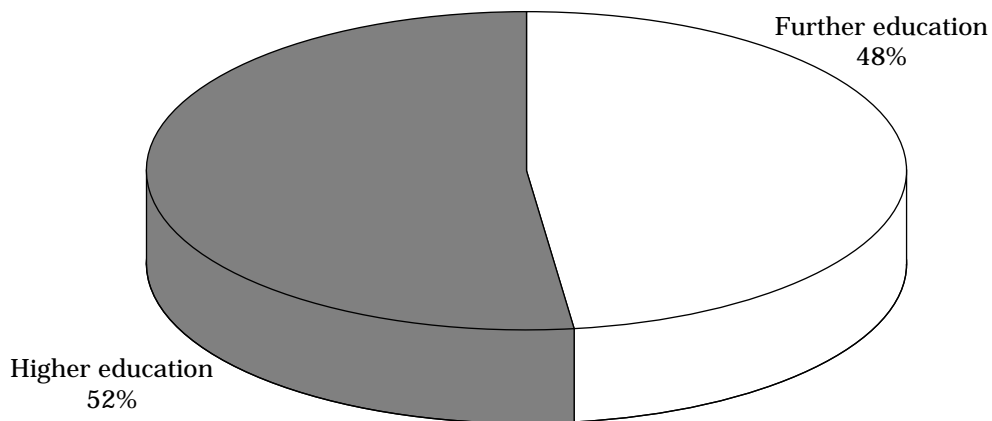
Bournemouth and Poole College of Art and Design: percentage student numbers by age (as at November 1995)



Student numbers: 1,812

Figure 2

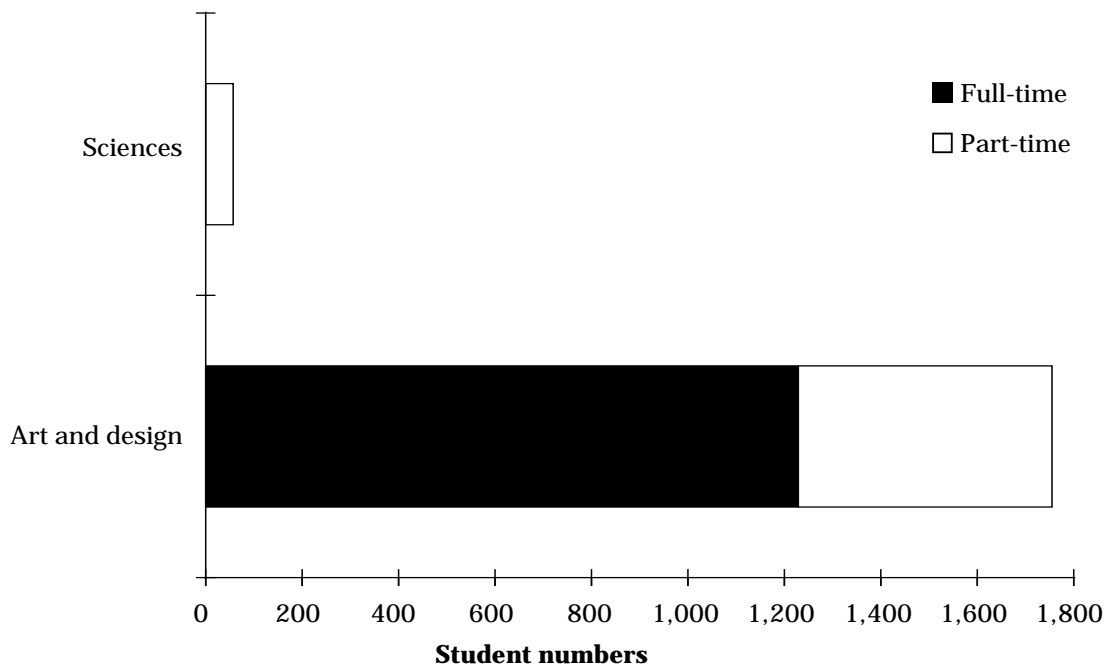
Bournemouth and Poole College of Art and Design: percentage student numbers by level of study (as at November 1995)



Student numbers: 1,812

Figure 3

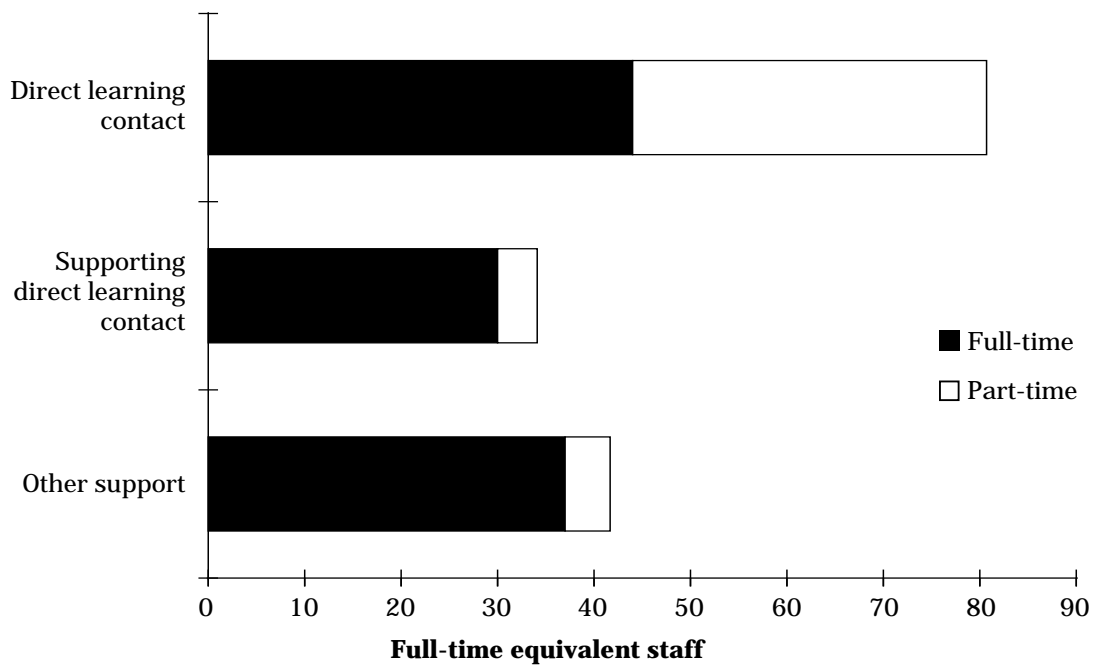
Bournemouth and Poole College of Art and Design: student numbers by mode of attendance and curriculum area (as at November 1995)



Student numbers: 1,812

Figure 4

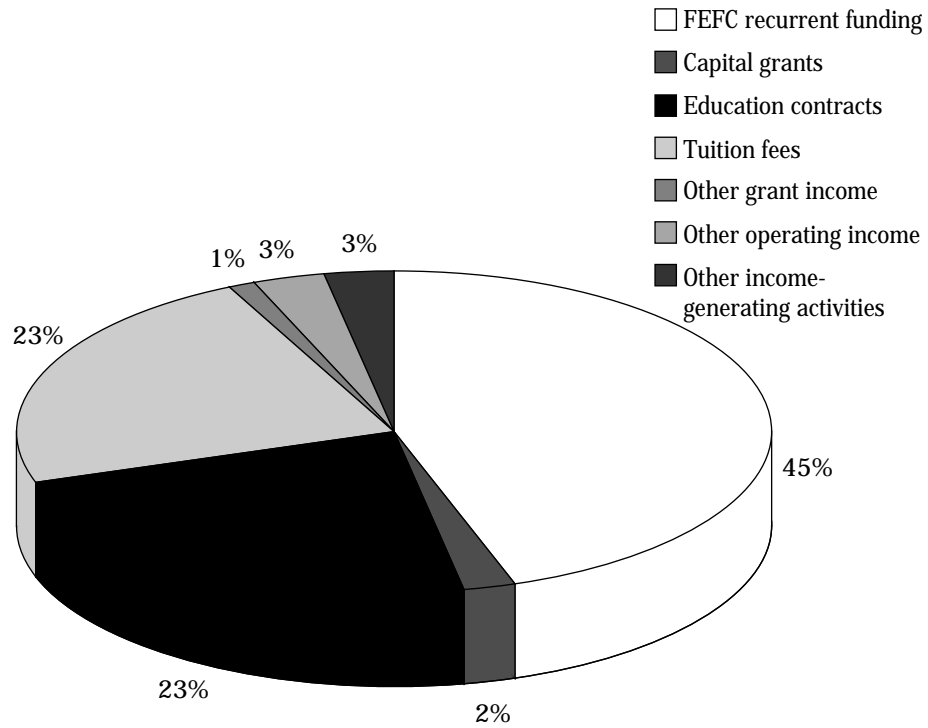
Bournemouth and Poole College of Art and Design: staff profile - staff expressed as full-time equivalents (1995-96)



Full-time equivalent staff: 156

Figure 5

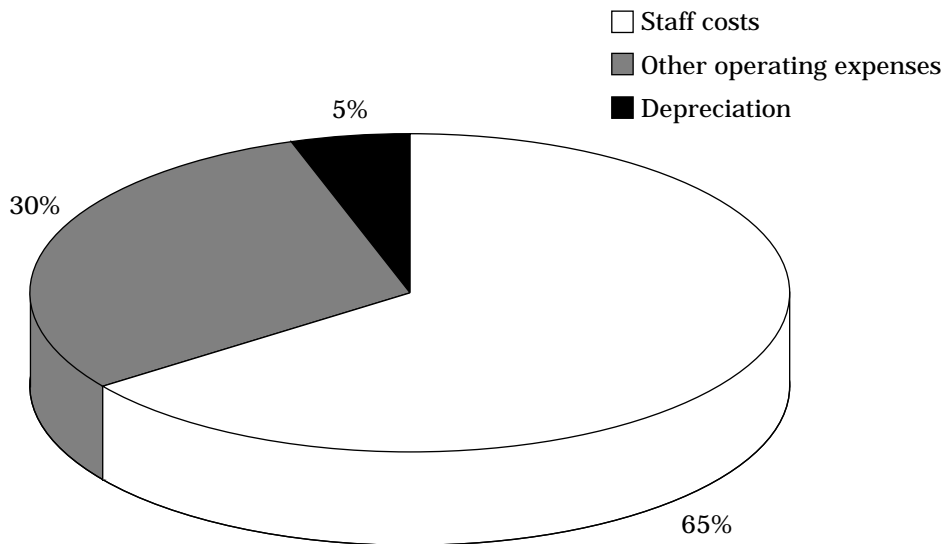
Bournemouth and Poole College of Art and Design: income (for 12 months to July 1995)



Income: £5,443,000

Figure 6

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



Expenditure: £5,400,000

Published by the
Further Education Funding Council
June 1996