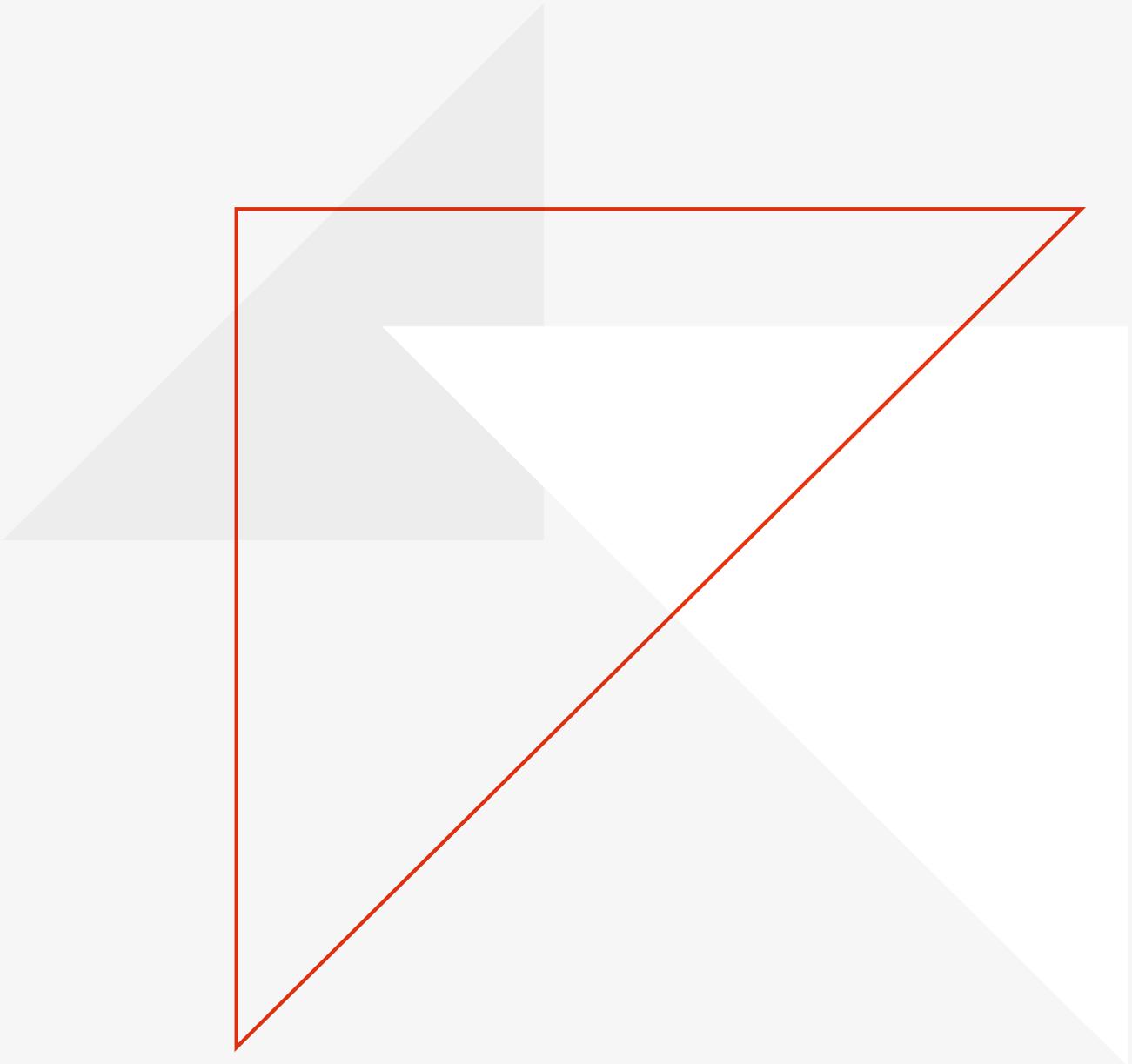


Level 3 and Level 4 Diploma in Art & Design – Foundation Studies

Chief Examiner's Annual Report
2014/15



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Introduction

This report has been compiled using data taken from the UAL Awarding Body's registration and data collection system, the accuracy of the statistical information contained in the report is correct at the time of publication.

Chief examiner summary

The report confirms the continuing success of the Diploma in Art & Design - Foundation Studies (FAD) course in providing a strong route into Higher Education pathways for art and design. Despite an increasingly challenging funding climate, there has been a significant increase in the number of centres delivering the qualification. UAL Awarding Body will continue to support centres and lobby policy makers to ensure that this qualification remains at the forefront of discussion around UK arts education.

UAL Awarding Body faced additional challenges this year due to the high number of new centres delivering our qualifications, resulting in unforeseen issues regarding the organisation and communication of our external moderation visits. We are committed to ensuring that the level of communication valued by UAL Awarding Body centres is maintained, so we have introduced a number of new administrative posts to ensure consistency and quality.

This report notes the positive feedback received from centres regarding both external moderation visits and UAL Awarding Body's approach to quality assurance.

Overview of the qualification

The Diploma in Art & Design – Foundation Studies (FAD) course continues to be the main progression route for young people accessing Higher Education courses in art and design subjects. Education to degree level or above continues to be a prerequisite for employment in the majority of the creative industries, so the FAD course plays a vital role in preparing young people for progression into employment. UAL Awarding Body's FAD course is regulated by the Office of Qualifications and Examinations Regulation (Ofqual) and is reviewed internally every three years as part of UAL Awarding Body's qualification review process.

Following the drop in overall registrations in 2011/12 (which can be attributed to the increase in fees), the application and take up rate between 2012 and 2014 returned to a level similar to that before the 2011/12 drop. Registrations for 2014/15 once again rose to 7,815; an increase of 323 from the previous year.

Progression to HE from UAL Awarding Body's FAD course continues to be good, although the following figures are not entirely representative as some centres are yet to submit their data (with 19.8% currently recorded as 'other activity').

After the 6.6% rise in 2014 we have seen a decrease of 13.2% this year at 73.7%. These figures reflect the number of students progressing directly into employment and onto apprenticeships (4.2% and 0.8% respectively in 2015). The majority of students still progress onto undergraduate study, with a small minority progressing directly to postgraduate study. UAL Awarding Body will continue to monitor this over time.

Centre approvals and registration

Once again there was an increase in the number of centres delivering the qualification in 2014/15, following on from the rise of 45 to 52 in 2013/14.

This year saw quite a dramatic increase in the number of centres delivering UAL Awarding Body's FAD course rising from 52 to 73. Registrations for the qualification were 7,815 in 2014/15, representing an increase of 323. This was comprised of 56 centres with 4,585 candidate registrations for Level 3, and 19 centres with 3,230 candidate registrations for Level 4. Four centres delivered to mixed level cohorts.

We continue to receive regular enquiries from centres seeking approval to run UAL Awarding Body's FAD course. We continue to approve only those centres that can demonstrate appropriate quality standards.

In 2014, the First London Academy (FLA) in Seoul (South Korea), became the first international centre to start delivering UAL Awarding Body's FAD course. Students completed the course in December 2014 to allow sufficient time for them to improve their English skills, before embarking on UK Higher Education programmes. The results were included in this year's statistics.

Type of centre 2014-2015

Level 4 registrations were highest in the HE and private sectors, with the adult education sector also favouring Level 4 for the first time this year. Sixth Form colleges however, favoured Level 3 alongside FE.

Introduction

Qualification support

Awarding organisation meetings

UAL Awarding Body continues to be active participants in the biannual Forum for Foundation Education in Art and Design (FFEAD). These meetings are an opportunity for representatives from the four organisations awarding FAD (Pearson, ABC, WJEC and UAL Awarding Body) to meet on a regular basis to discuss common issues and agree actions to ensure the qualification identity is protected, developed and managed appropriately. The main aims of the group are to ensure that there is a national consensus on standards and quality, and to discuss policy and funding changes affecting the FAD.

Delivery group meetings

On 23 July 2015 over 20 delegates from centres preparing to deliver the UAL Awarding Body FAD course met at London College of Fashion. Two UAL Awarding Body senior moderators led the day, the aim of which was to: inform the planning process; discuss delivery models; identify possible alternative designs and best practice; and to improve the effectively and efficiently of assessment.

Senior moderators shared common problems found during advisory visits to new centres, leading to lively discussion and debate about how such issues might be avoided.

UAL Awarding Body provided access to digital copies of all the resource materials and delegates felt that there was a good mix of information and practical application during the course of the afternoon.

Advisory visits

Senior external moderators provided advisory visits for all centres delivering FAD for the first time this year. Feedback from centres was extremely positive, with many saying that the visits improved their understanding of the qualification specification, its delivery and assessment. This was also confirmed in the external moderation reports for new centres.

Standardisation events

The 2015 FAD standardisation event took place on the 11th June at Hereford College. The event attracted over 40 attendees, including course leaders and tutors from both existing and new centres.

Xaviere Hughes, FAD Course Leader from Hereford College, was invited to give a presentation outlining the delivery of FAD and their approach risk taking. One of the students from Hereford College also provided an entertaining insight into the experience of being a student on the UAL Awarding Body FAD course.

The group split into smaller teams to view and grade the FAD exhibition, with some of the groups being joined by members of the regulating body. There was generally a strong consensus on grading within the groups, followed by a lively discussion across the entire meeting. Hereford College has a very strong FAD course so the event provided an opportunity for sharing good practice. All attendees welcomed a robust dialogue about national standards. UAL Awarding Body is grateful to Xaviere Hughes for agreeing to host the event and for providing us with a reminder that we must continue to find our own answers.

FAD conference 2015:

The annual FAD celebration events was held on 9th January 2015 at Chelsea College of Arts. The event was well attended by staff from colleges across England, as well as a representative from our first international centre in Seoul, South Korea.

Feedback from delegates acknowledged the usefulness of this event, particularly the opportunity it presented for networking with colleagues from other institutions.

The event was chaired by Ross Anderson (Deputy Director of UAL Awarding Body) and followed a similar format to that of previous years with contributions focusing on different aspects of FAD delivery. In response to feedback, UAL Awarding Body's Director Nick Juba gave an update on the assessment policy as part of the day's events.

After a welcome and overview of the chief examiner report 2013-14 given by Sarah Atkinson (UAL Awarding Body), Matt Burke (Chief Examiner for UAL Awarding Body and Co-Manager of Kendal Museum), gave us an insight into using an on site museum to support delivery of the FAD course.

English as a second language at Central Saint Martins was discussed by Jo Simpson and Tim Meara, before Conor McDonnell (former FAD student at Winstanley College and photographer) described his remarkable transition from the FAD course direct to self-employment as an A-list celebrity photographer.

Introduction

Pawel Szymanski (South Devon College) explored the value of study trips abroad during FAD delivery, followed by Miriam Craik-Horan (Design Museum) who shared ways in which centres can use the Design Museum to support qualification delivery. A robust dialogue followed between the panel of speakers and delegates in a Q&A session.

Sir John Sorrell (Chair of the Creative Industries Federation, the Sorrell Foundation and University of the Arts London) joined us at the end of the day. The National Art & Design Saturday Club now operates in 41 locations and gives young people aged 14-16 the chance to study art and design every Saturday morning at their local college or university free of charge. Not only do they benefit from expert tuition but they also meet leading professionals, visit museums and galleries and have an exhibition of their work at Somerset House.

There was very positive feedback on both the format and content of the event, suggesting that the balance of information and entertainment was just right. Attendees particularly valued the chance to hear about policy changes and be inspired to try new approaches to delivery.

Assessment conference

On 20th February 2015 over 130 attendees came together for the assessment conference held at Central Saint Martins.

Conference chair Nick Juba welcomed everyone and introduced the event before asking Dr. Claire Robin (Institute of Education) to present her pre-degree summative assessment research.

This was followed by an interpretation of the DfE Policy and Performance tables by Ross Anderson and the regulator's view of assessment, delivered by Bryan Home (Associate Director of Ofqual).

Sarah Atkinson and Peter Herman (Head of Quality and Operations UAL Awarding Body) looked at DfE technical guidance to outline approaches to assessment for UAL qualifications and consider the implementation of a revised approach to assessment. This was followed by subject-specific breakout sessions.

Origins II Exhibition at Chelsea College of Arts

On the 8th July 2015 we were delighted to host the private view of Origins II, UAL Awarding Body's annual exhibition of student work from art, design and creative media courses across the UK. More than 250 students, their tutors and families came to Chelsea College of Arts to view the work of 100+ students from Level 1, 2 and 3 qualifications and the Diploma in Art & Design – Foundation Studies. As in previous years, the work was of an extraordinary standard, which was testament to the hard work of the students and their tutors.

Prizes were presented to eight students for their outstanding achievements, the category winners for the FAD were: Becky Mars (Carmel College) Winona O'Connor (Exeter College)

Introduction

External moderation

With UAL Awarding Body continuing to grow rapidly, new moderators were invited to attend an external moderator training event in November. Senior moderators accompanied new moderators during their first visit to ensure quality.

The senior moderation team for 2014/15 consisted of:

Sue Cook (North region)
Patrick Caines (Central region)
Amanda Jenkins, Sarah Atkinson (South East region)
Tansy Wilson (West region)
Martin Vella (across all regions)

External moderation of FAD started in April with the last centre moderation completed in July. Every centre was required to make work available at the point of external moderation.

The majority of external moderation teams presented good, timely feedback and thorough reports. These continued to note good practice and highlighted areas for improvement where appropriate. External moderators are required to submit Grade Confirmation forms and reports within ten days of a centre visit.

Feedback on the moderation visits was very positive with centres noting the helpful comments and professionalism of the external moderation teams. All responses confirmed that the external moderators checked for quality, consistency and accuracy internally, and where appropriate, were able to suggest recommendations for internal change.

All external moderators followed the correct procedure, with all team members reporting that they thought visits had an 'extremely positive impact' and 'works very well'. This was also true of when they rated what impact.

"This is the first year I have experienced external moderation visits from UAL Awarding Body. They are extremely fit for purpose, both for ensuring correct grading and assessment is being applied, and for liaising about curriculum delivery development and relating to the sector and other institutions. Advice, action plans and reconsiderations have all provided an excellent and user friendly service."

Commentary on assessment evidence

The external moderation report format requires external moderators to comment on assessment evidence, the assessment process and to provide centres with feedback that notes strengths as well as areas for improvement.

The section for recommendations has once again been identified by both external moderators and centres as being very useful; enabling advice given to centres not constituting an action to be noted.

To meet Ofqual regulations, confirmation of the authenticity of student work must be provided by the student and signed by the centre. In some cases this was not present at the point of moderation and this was the main reason for actions on centres for 2014/15.

External moderators have noted a continuing improvement in the delivery and execution of Unit 7, with centres responding to feedback and actions on previous reports.

The following comments are taken from external moderator reports and are representative of the observations on sampled work and assessment processes:

Context

“All project proposals in the sample were thoughtful and well contextualised to provide a clear focus. In the best examples, students provided enough scope to develop their ideas further by offering different avenues that they might explore once their research had been extended. In the lower achieving samples, although proposals were well written with clear intent these were sometimes quite literal and linear in nature.”

“All students in the sample presented supporting timetables and work plans and these were often used to great effect to progress the projects. Initial bibliographies were relevant and used Harvard referencing, identifying books, journals and magazines, websites and research visits.”

“Students pitched their ideas before presenting several draft forms of their proposal to provide clear evidence of the refinement and clarification that takes place across all pathways. Once the initial research has been made, it is clear that students are encouraged to revisit their proposals in order to clarify direction and intent. It should be noted that this is an area where students are extremely well supported.”

“Project proposals across the sample were well written and focused, with clear intent. The fine art samples identified strong concepts from which to develop ambitious and challenging outcomes. Even the Pass grade

candidate had produced a proposal that promised an exciting outcome. Contextualisation was good and research opportunities were identified for both primary and secondary information gathering. References often extended beyond the chosen pathway e.g. in the fine art and textiles samples, not only were broad ranging contextual research opportunities identified to initiate the projects but also scientific, environmental and historical. In the graphic design sample, references were made to photography and film as well as to historical and contemporary perspectives for typography. This extended research helped to push the students' ideas beyond a linear approach, making the development and final outcomes rich and exciting.”

Research

“This was a particular strength across the sample and it should be noted that where students had extended their exploration of subject to include a variety of disciplines and genres the work was advanced by its breadth and depth. Primary research visits had also been encouraged and there was evidence of organised trips alongside independent visits by individual learners. The evidence of research identified within the sampled project proposals was extended and developed, becoming wide-ranging and in-depth. This also prompted candidates to be more considerate of different approaches and therefore become more reflective.”

Commentary on assessment evidence

“Evidence of broad ranging research was presented not only within pathway but also extended beyond the students’ immediate specialisms to include historical, environmental, scientific, literary and cultural perspectives. Research across the sample (excluding referral) was highly personal and learners at all levels were fully engaged with their concept, exploring broader avenues to add richness and depth to their investigations and developing outcomes. Of particular note was a jewellery outcome that made direct reference to architecture and its fabrication. Design and materials had been explored alongside one another to produce an unexpected set of outcomes.”

“Drawing and photography are used to collect and record primary research and students are encouraged to work off-site. This is something that is encouraged from the earliest point in the course when the cohort took part in a drawing residential. In one 3D/ fine art sample the student was introduced to her first sense of drawing in twine, which resonated throughout her working practice and impacted on her final project.”

“The extended breadth of contextual research evident within the project proposals in the sample this year was then embedded throughout the entirety of the fashion and textiles and sculpture samples. Although there was contextualisation in other pathway samples, it tended to be less integrated. Practical research in theatre, 3D and the lower achieving candidates within painting and drawing often relied on secondary sources. In the work of higher achieving drawing and painting students, the research was individual, personal and pertinent.”

Problem solving

“Having introduced a more structured approach to project proposal writing and planning, students across the sample had responded enthusiastically to the intent set within their proposals. This led to a greater range of problem solving and efficient time management. The best examples in the sample explored broad experimentation and employed a well-communicated recording methodology. The intent within the distinctive fine art painting sample showed rigorous theoretical challenge, while the model making in the animation sample was exemplary.”

“Both practical and theoretical problem solving was evidenced well, particularly where candidates had used their extensive research to include more diverse theoretical aspects such as scientific and environmental perspectives. Drawing had been used effectively, particularly in the fine art, fashion and textiles samples, as a tool to develop ideas and solve practical problems. Testing and sampling were also well recorded as part of the making process and visual and written analysis and evaluation was present across the whole sample, with the best examples using well considered subject specific language to inform critical reflection.”

This begins within the project proposal when students begin to set their initial parameters and continues throughout the main body of their work to varying degrees and is often reflected in their agreed grade. Technical notes are used in conjunction with aesthetic decisions and these create a narrative within sketchbooks and blogs through critically reflective annotation. The external moderator saw a clear journey emerging through illustrated blog pages and learners at either end of the grade spectrum were encouraged to map their progress and make informed and personal judgements to move their projects forward.”

“There is an obviously hands-on investigative approach to the criteria across the sample. The quality of the research noted in the previous section of this report brought together theory and practice to enable students to push their ideas forward. This was most evident not only in the better achieving samples, but also in those achieving the lower grades this year. Drawing was often used to both record information and develop ideas and resolve designs. Experimentation, testing and sampling is encouraged across pathways and helps to push the projects forward.”

Commentary on assessment evidence

Planning and production

“This began with the project proposals and was supported by the initial explanatory booklet provided to students by the centre and continued throughout the body of the work. Time plans, where students used them as working documents, helped to provide a clear focus and time for reflection. Formative assessments, target setting and action planning opportunities prompted learners to keep on-track and aided their project development.”

“Timetables and work plans are used effectively and the unit criteria are signposted in the students’ blogs. Harvard referenced bibliographies support planning and production and identify where and when specific books, websites, journals and visits have impacted on their ideas, progress and working practice. All students in the sample not only considered the way in which they could present their ideas within final outcomes but also contextualised the presentation of their work for exhibition purposes to explore how they might communicate their ideas to a specific audience. Students in the fashion sample both presented their garments in exhibition and styled and photographed them to show them in context. Students in the design based pathways also considered costing and business plans.”

“As last year there was evidence across the sample that students used their time plans to work within a set timeframe. This was recorded in the final evaluations presented across all pathways. Where students had used these to best effect, they were able to push projects forward through extensive experimentation and development recorded in sketchbooks. However there are still some students who did not allow themselves enough time for thorough experimentation and sampling, leading to far less informed and resolved outcomes.”

“Students in the sample produced a working document identifying their individual weekly plan, action and review. The moderators felt that this was exemplary practice and allowed candidates the scope to push their ideas to sometimes identify new directions. As the projects unfolded, students were encouraged to use their time plans as live documents to constantly review their practice and confirm decisions. In the lower achieving samples in 3D and visual communication, there was a suggestion that learners had still not used their time effectively and the final outcomes were less resolved.”

Practical skills

“This is an area where the centre really excels. Evidence was apparent across the whole sample that students had fully engaged with a programme of practical skills development, supported by tutors and the technical support team. Drawing in particular is a real strength and students across the sample could see its full potential. The drawing qualification is still used to support FAD and learners understand its importance, not only for its own sake but also as a means to develop ideas and solve problems. The moderators saw clear evidence of this within the fashion, combined media and 3D pathways, as well as in the animation sample for visual communication.”

“The range of practical skills and the variety of approaches to the broad-ranging pathways is something that should be applauded within such a small cohort. The delivery team have worked hard to encourage creative individuality and allow the students to dictate the journey that the course makes. Evidence was strong across all the pathways in the sample.”

Commentary on assessment evidence

“Practical skills are of a high order across the pathways and it is clear that a programme of skills based workshops and experimental approaches to recording, designing and making is of paramount importance to the course tutors. The breadth of opportunity provided for students is to be commended and there is evidence of an emphasis on creative individuality. This was observed as the external moderator was taken on a walk through the whole exhibition, and final outcomes could sometimes be seen to attract higher grades than the overall assessment. This was most evident in one student from the photography pathway who achieved a Pass grade overall, yet it was clear to the external moderator that practical skills and the final presentation of work was Distinctive.”

“The variety of outcomes within the sample and indeed across the cohort is extensive and individual. It was noted by the moderators that skills development in the early stages of the course had underpinned the exciting use of and handling of materials. Once again in design craft, exciting material manipulation was used alongside a developing concept to cross boundaries between craft and fine art practice, making important connections between research and practical skills. In the sample for fashion, digital processes and film were employed to bring together skills development and problem solving and resulted in an unexpected final outcome. This cross-referencing of the assessment criteria evidences the centre’s integrated approach to learning. In the textiles and fine art samples there was less consistency of the in-depth understanding and aesthetic awareness as identified within the exemplification matrix for the Distinction grade band, and this was sometimes borderline Merit.”

“In some examples at Pass grade the reflective process was less apparent in both the practical and recorded form and just met the level required for this grade band.”

Evaluation and reflection

“Once again this was widely evidenced in reflective journals, sketchbooks and blogs. The introduction of logs was used effectively across the whole sample to reference action plans, explore time management and processes. Reflective journals complemented the sketchbook work and provided an insight into students’ thought processes. In the sculpture sample it was noted that students had used their blogs to best effect by communicating a breadth of research, exploring individual and collaborative work, sculpture, film, photography and literature. Final evaluations and reflective statements have been given the necessary time, and in the best examples in the sample they were both critical and analytical. These have been advanced by the carefully considered prompts provided for learners as sub-headings.”

“Students across the higher achieving samples provided evidence of continuous reflection and evaluation in sketchbooks and reflective journals. These better examples used critical language to clarify their ideas and working processes. The less engaged students although following similar procedures did not have the same grasp of critical vocabulary and much of their reflection was descriptive or embedded within their practical evidence. It may be worthwhile to encourage a more formal model for critical analysis to all students in the cohort. Final evaluations were presented for the whole sample but these were not supported by a confirmed final or extended bibliography. It would be useful for learners to identify those sources of reference that had been most influential.”

“Ongoing evaluation and reflection is documented in student blogs. These are illustrated and annotated to critically analyse aesthetic understanding, technical proficiency and relevance, and the concept and context of their work as it progresses. In the best examples, students use relevant analytical language to articulate their personal judgements. Students in the lower achieving sample demonstrated a less sophisticated approach to their evaluation but nonetheless offered opinion that was insightful and honest. Final evaluations were presented by all candidates in the sample and students had not only reflected on their initial concept, the way it had developed, contextual references and how these have impacted on experimental approaches and resolved outcomes but there was also consistent reflection and appraisal of how they might exhibit their work (7.1) This is something that should be noted as excellent practice. Further evaluation of the final exhibition was also documented.”

“Ongoing reflection and critical commentary is consistent across the sample and pathways. Prompts in the final project booklet have been used effectively alongside formative assessments, target setting and action planning reviews to maintain analytical and critical commentary. Self-evaluation and peer critiques have also been used effectively and students are encouraged to add post it notes to work by other students across the various pathways to encourage cross-disciplinary dialogue. The final critical reviews are presented as the project evaluation and are well written, honest and for the most part have the rigour of critical reflection. A final bibliography is added in conclusion of the project.”

Commentary on assessment evidence

Presentation

“The moderator was able to look around the whole exhibition and noted the professional way in which students had presented their final outcomes. Consideration was made to the content and context of their work and exhibited accordingly. All students in the sample had provided evidence of varied strategies for presentation and this is something for which the centre should be commended given the late notification of where the students would be exhibiting.”

“The exhibition was well curated and the work was made easily accessible to the external moderators. Within the constraints of the space the spatial design students have effectively communicated their final ideas through good use of model making. Although a number of students within the sample had identified and explored a range of presentation strategies, the centre should encourage this more across all pathways.”

“The exhibition was professionally curated and situated in the main FAD studio and corridor. An adjacent room was used as a cinema to present the media work. The exhibition displayed exciting and adventurous approaches to 2D, 3D and lens based work and all students had carefully considered their selection and presentation, documenting their rationale as part of their final written evaluations. The breadth of work covered film, animation, painting, print making, jewellery, fashion, textiles, photography, illustration, drawing, graphics, sculpture, product design, and installation and as mentioned earlier in the report emphasised ambition and creative individuality”.

“Half of students sampled (across all pathways), presented a range of strategies with consideration of their target audience whether commercial, industry, editorial etc. However this was not as evident within some of the textiles, fine art, graphics and illustration samples and it would be beneficial for all learners if this were to be further encouraged in future (7.1). Overall the exhibition was well curated, demonstrating the diversity of work that is encouraged by the tutors”.

Assessment methodologies

The majority of centres have welcomed the introduction of the new Grade Exemplification Matrix to support the assessment process and UAL Awarding Body is happy to report that most centres were able to access and use the matrix in addition to the specification assessment criteria.

These are examples of the assessment process undertaken by three centres, as outlined in their external moderation reports:

Centre 1

“As mentioned previously in part 2 of this report, the FAD team have made a very positive response to the recommendations made in last year’s report regarding the rigour of assessment and the centre’s assessment methodology.

The following procedures have been implemented to add the necessary rigour and transparency:

- ▶ *Tutors assessed in pairs as part of a benchmarking exercise.*
- ▶ *Each tutor was then assigned a number of students outside of pathway and a colour coding marking grid was created in response to this.*
- ▶ *A second blind mark occurs using the same procedure but with a different set of students.*
- ▶ *Marks were collated and where grade decisions were contentious a conversation was recorded and the final proposed grade was agreed.*

- ▶ *The Level 3 UAL Awarding Body course leader acts as internal verifier and selects a sample of 5%. This should be increased to a minimum of 10% next year.”*

Centre 2

“As in previous years the centre assessment procedures are well recorded through personal assessment tracking documents provided for each student. This begins in stage one of the qualification delivery and extends through stages two and three.

After completion of Unit 7, an internal standardisation exercise is implemented. This involves all staff that will be assessing the Unit 7 evidence.

The course leader provides an exemplar for all potential assessors, using appropriate forms of feedback to signpost the assessment criteria as well as an outline of how to work through the referral process.

Initially each member of staff blind marks four bodies of work then comes together with other members of their designated team for discussion and to compare assessment decisions. Experienced assessors are placed with new assessors to offer support. This has been found to be a highly beneficial exercise, especially in helping to unify the course team’s approach to assessment and benchmarking and one that should be noted as excellent practice.

Following this, four days are allocated for blind formal assessment. This is co-ordinated by each pathway leader. Where there is uncertainty about a grading decision teams come together for further discussion and some assessment sheets are double signed once an agreement has been met. Further written evidence of these particular discussions was provided this year and gave the external moderation team a greater insight into

Commentary on assessment evidence

how assessors had arrived at their final grading decisions. (This was in response to a recommendation made by the external moderation team in last year's report).

Two and a half days are earmarked for internal verification. On day one, 10% of borderline grades are internally verified across pathways. Day two involves a further 10% as a random sample (meaning that in a few cases some candidates are triple marked). As previously noted, the assessment booklet for each candidate provides ample documentation of this process. The school executive officer presented the external moderation team with written notes documenting the discussions that took place during the internal moderation of the 10% borderline sample and the 10% random internally verified sample. The internally verified sample paid close attention to the fine art Merit band (identified as being inaccurately assessed last year) and the high percentage Distinctions flagged in the film and photography pathways. The external moderation team can confirm the accuracy of assessment decisions made by the centre."

Centre 3 Assessment

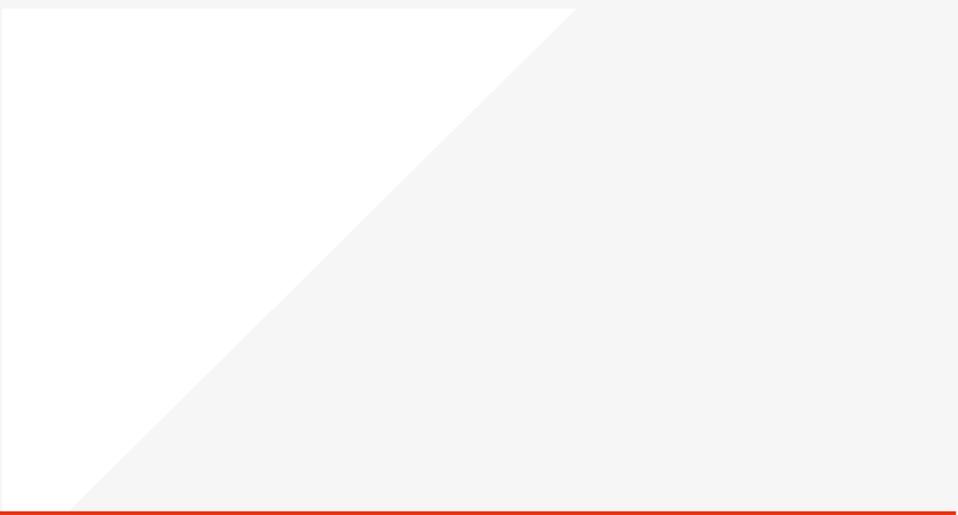
- ▶ "Pathway tutor assesses pathway and feedback is written and recorded.
- ▶ Multidisciplinary work is double marked (e.g. moving image across disciplines) and feedback is written and recorded.
- ▶ 15% of students from all pathways are blind marked. Feedback is written and recorded.
- ▶ Visiting college benchmark visit. One tutor sampled 12 fine art submissions, while the other two tutors selected a broad ranging sample of six across pathways. Borderline blind mark/pathway marks investigated and national standards referenced.
- ▶ Four senior assessors cross-mark in pairs, investigating issues arising from the process so far. Feedback is written and recorded.
- ▶ Issues are recorded and nominated for internal verification focus.
- ▶ Senior assessors conduct an independently minuted standardisation meeting. All course assessors and facilitators are invited. Every student in the cohort is discussed and proposed grades are finalised. UAL Awarding Body's exemplification matrix is used to finalise any issues arising from assessment or discussion. Discussions take place in the studio with access to the full submission and with all staff present.

All assessors agree the final proposed grades and final minutes are recorded".

Centre internal verification

"The photography cohort was nominated for internal verification because of an unusual spread of grades and feedback. Experienced photography tutors (from HE) who had previously delivered the FAD pathway, were called upon for their expertise. Following a formal assessment, proposed grades for all students in this cohort were agreed.

This is testimony to the rigour of the assessment process at the college. Discussions are robust (minuted) and grading is accurate and colour-coded (layers of assessment). This should be noted as exemplary practice."



Benchmark data and statistical analysis:

Level 3 and Level 4 Diploma in Art & Design – Foundation Studies

The following diagrams and charts are given to illustrate the key statistical information for the UAL Awarding Body Level 3 and Level 4 Diploma in Art & Design – Foundation Studies.

The information is based upon data collected from UAL Awarding Body's qualifications and learning management system.

45 centres delivered the qualification in 2012/13 to 7,169 students

52 centres delivered the qualification in 2013/14 to 7,492 students

73 centres delivered the qualification in 2014/15 to 7,815 students

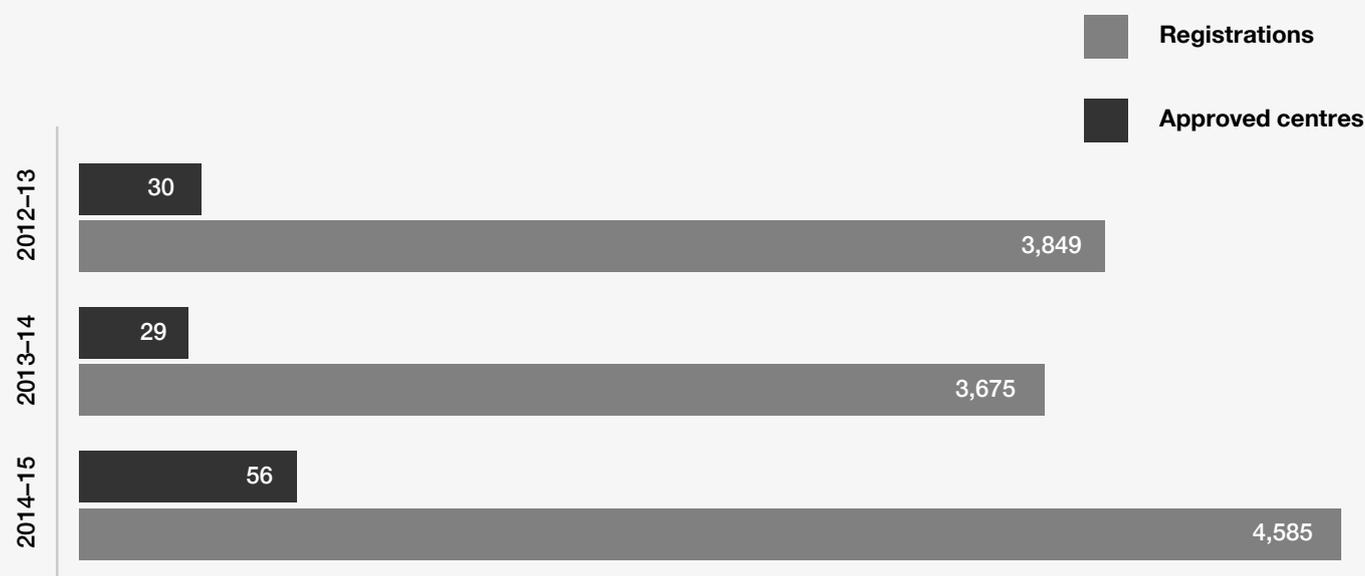
UAL Awarding Body approved 21 additional centres to deliver the Level 3 and Level 4 Diploma in Art & Design – Foundation Studies in 2014–15. Total increase in student registrations including new centres was 323.

Benchmark data and statistical analysis

Level 3

Figure 1
Comparative registrations (2012/13 – 2014/15)

UAL Awarding Body Level 3 Diploma in Art & Design – Foundation Studies (QCF) (500/5316/4)



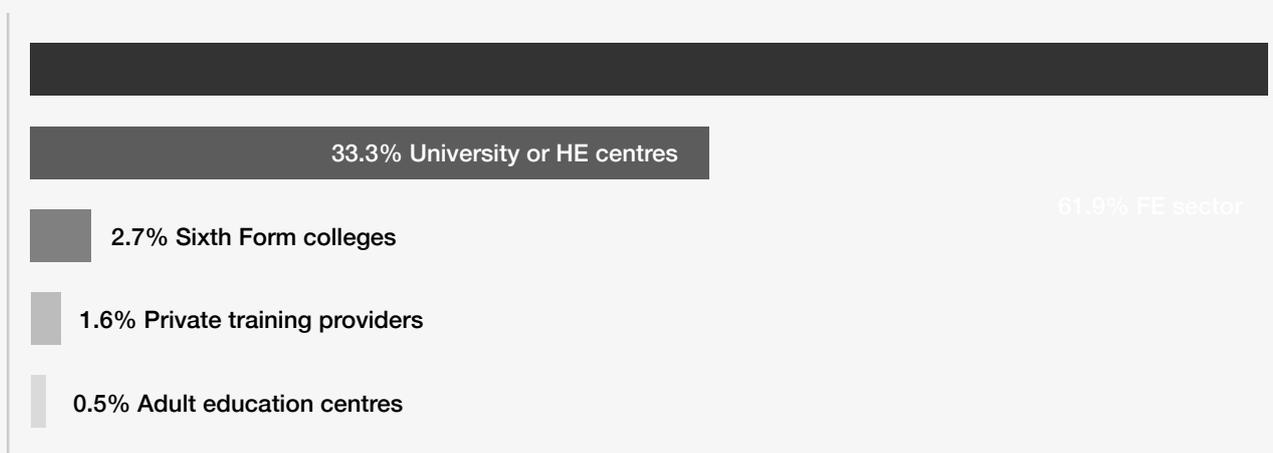
Note: These numbers show that an increased number of centres are delivering UAL Awarding Body’s Level 3 Diploma in Art & Design – Foundation Studies, resulting in an increase of 910 registrations compared to 2013/14 figures.

The majority of centres making this move are from the FE sector and may be in direct response to funding issues. UAL Awarding Body will continue to monitor this to identify any emerging trend.

Benchmark data and statistical analysis

Level 3

Figure 2
Student registrations – centre type (2014/15)

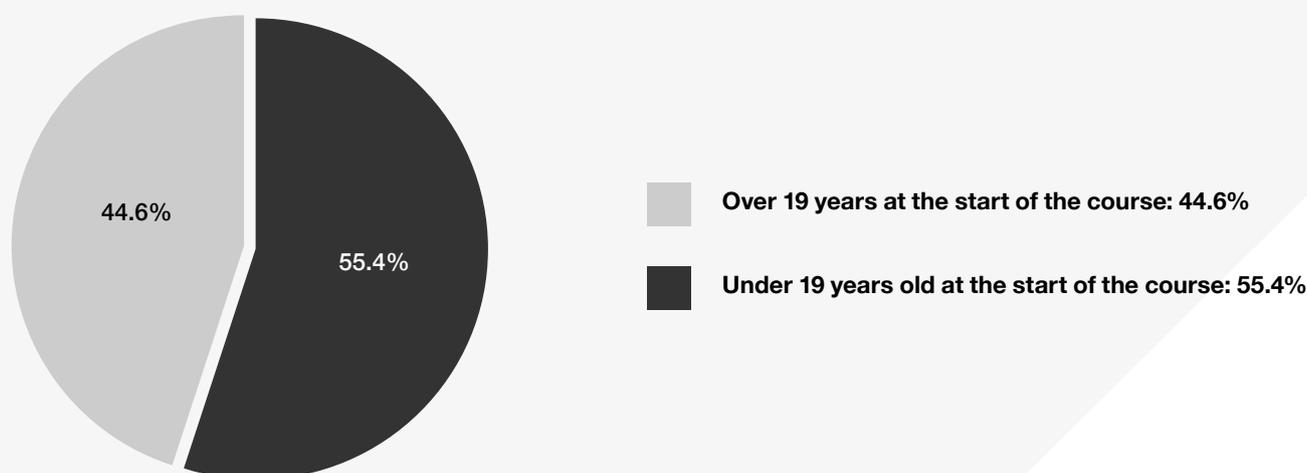


Note: The shift in percentage registrations 2014/15 for Level 3 compared with previous years may reflect the changes in funding and/or the allocation of UCAS points for Level 3 only.

Benchmark data and statistical analysis

Level 3

Figure 3
Student registrations – age band (2014/15)

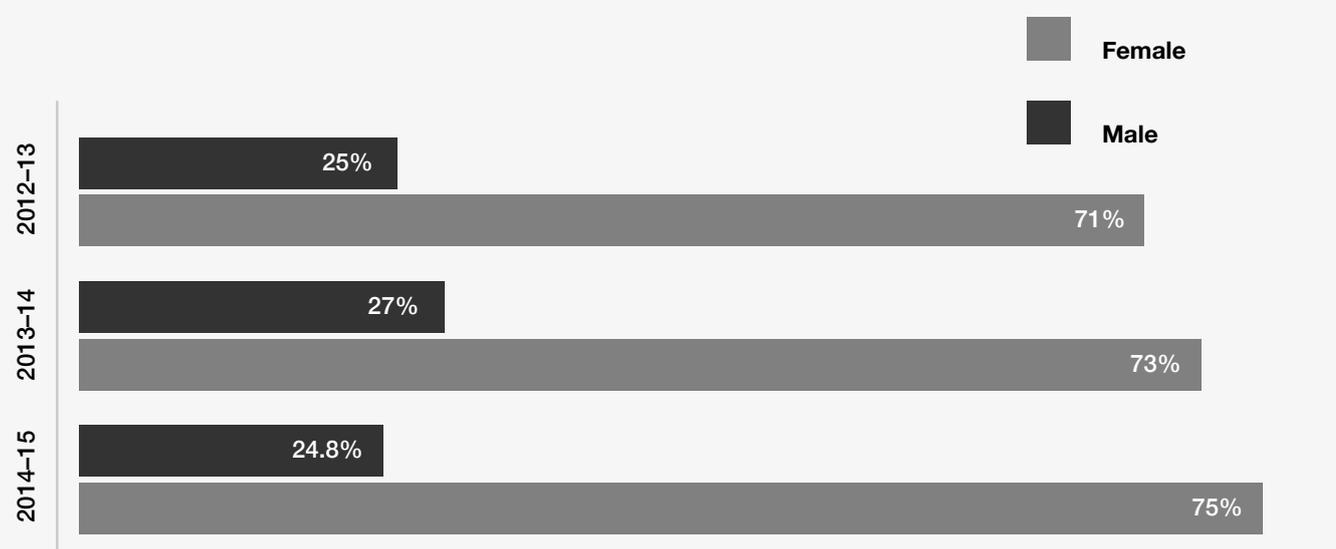


Note: A higher percentage of students under 19 are registered for the Level 3 qualification than for the Level 4 qualification (see Level 4 data).

Benchmark data and statistical analysis

Level 3

Figure 4a
Comparative student registrations – gender (2012/13 – 2014/15)



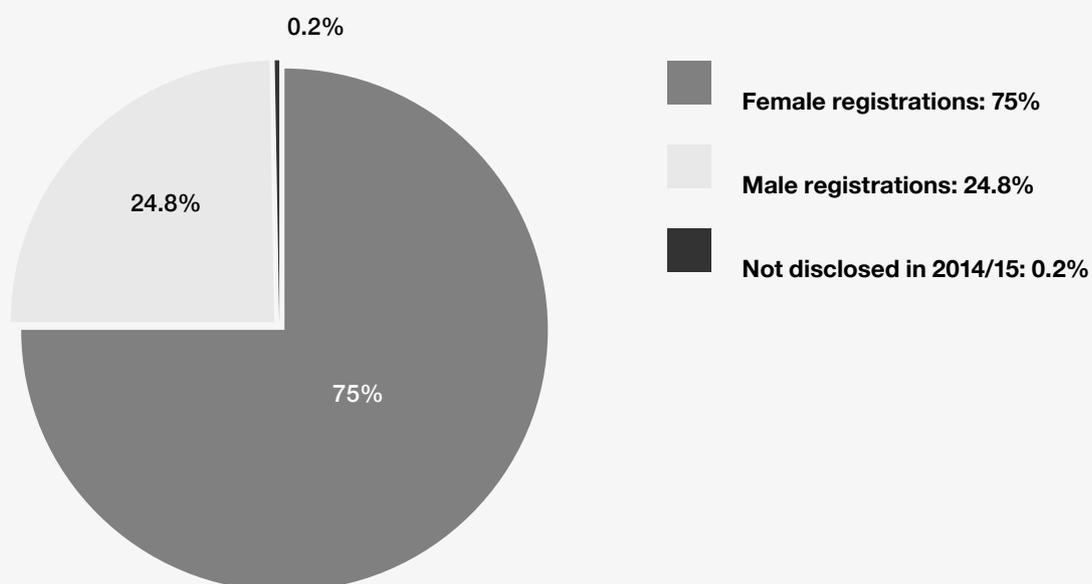
4% were not disclosed in 2012/13
0.2% was not disclosed in 2014/15

There has been another decrease this year in the number of male students registering for FAD returning to figures close to 2012/13. There is sufficient evidence over time to prove a gradual decline in the number of male students.

Benchmark data and statistical analysis

Level 3

Figure 4b
Student registrations – gender (2014/15)

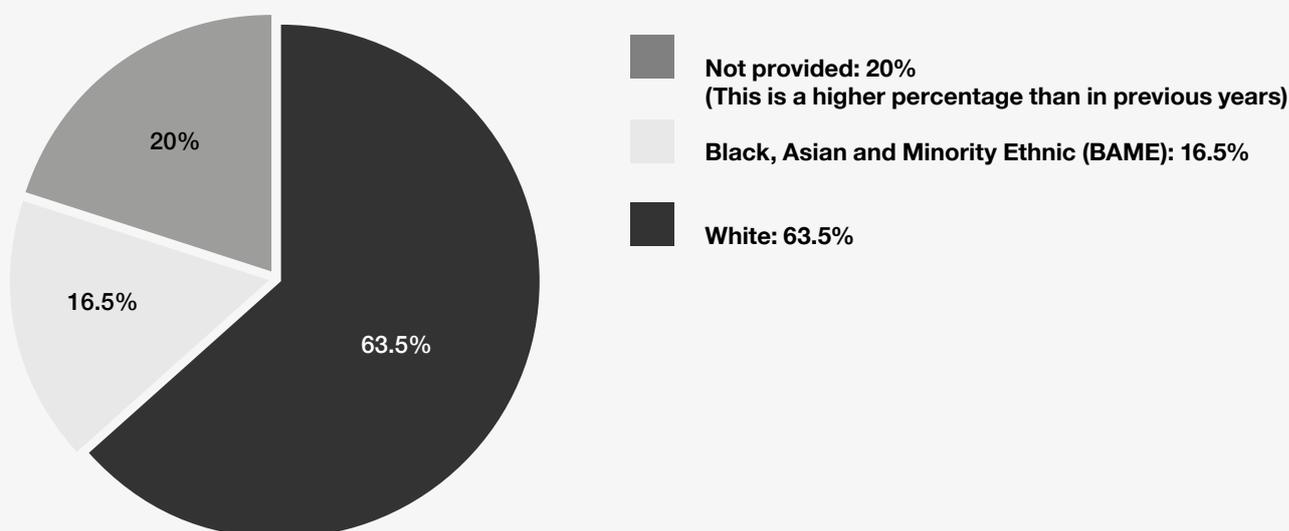


Note: Research to identify causes and address this disparity between the percentage of female and male students registering for FAD would be welcome and UAL Awarding Body should continue to monitor this trend with centres.

Benchmark data and statistical analysis

Level 3

Figure 5
Student registrations – ethnicity (2014/15)



White

1. English/Welsh/Scottish/Northern Irish/British
2. Irish
3. Gypsy or Irish Traveller
4. Any other White background, please describe

Black, Asian and Minority Ethnic (BAME)

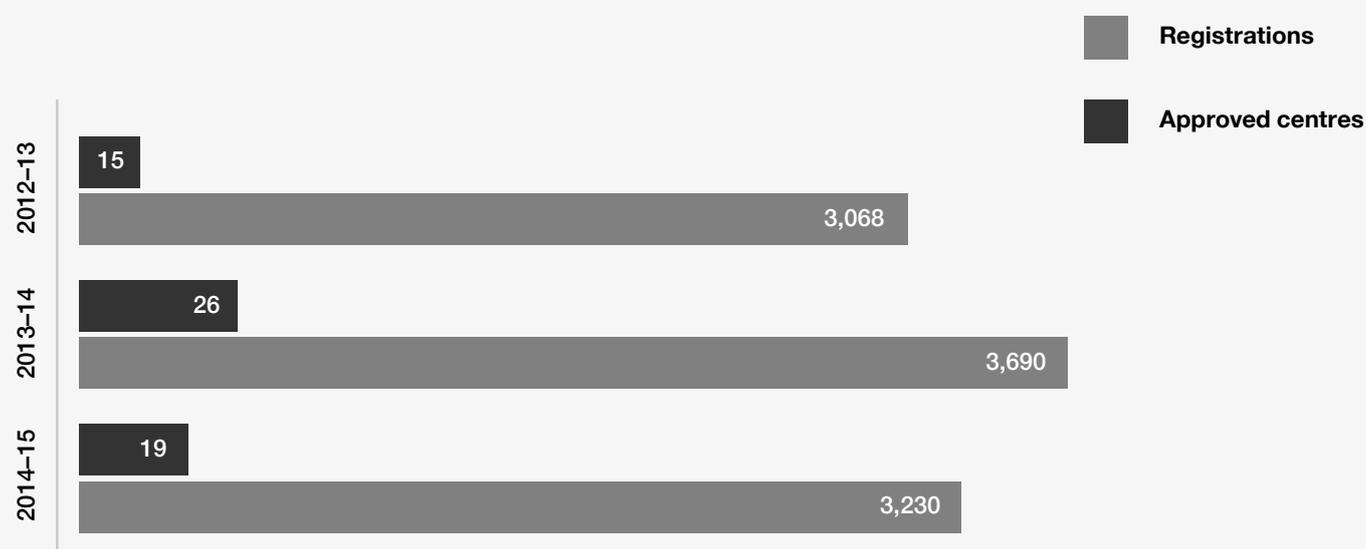
5. White and Black Caribbean
6. White and Black African
7. White and Asian
8. Any other Mixed/Multiple ethnic background,
9. Indian
10. Pakistani
11. Bangladeshi
12. Chinese
13. Any other Asian background, please describe
14. African
15. Caribbean
16. Any other Black/African/Caribbean background

Benchmark data and statistical analysis

Level 4

Figure 6
Comparative registrations (2012/13 – 2014/15)

UAL Level 4 Diploma in Art & Design - Foundation Studies (QCF) (500/5316/4)

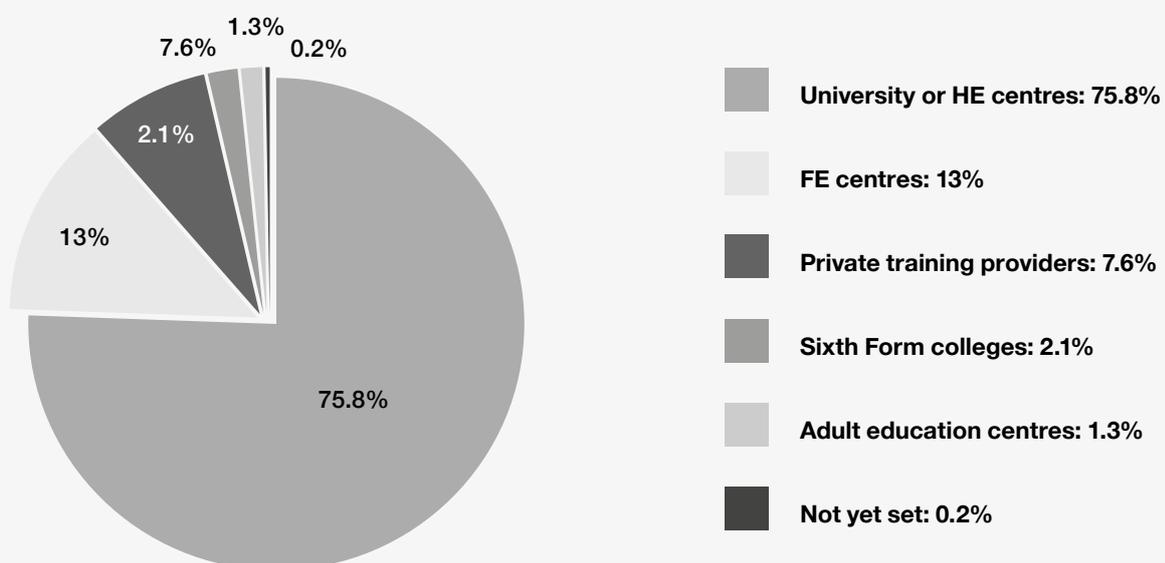


Note: These figures show that the number of centres delivering the UAL Awarding Body Diploma in Art & Design – Foundation Studies as a Level 4 Qualification in 2014/15 has decreased, resulting in 460 fewer registrations compared to 2013/14 figures. The majority of centres making this move are from the FE sector, so the change could be reflective of funding issues. UAL Awarding Body will continue to monitor this to identify any emerging trend.

Benchmark data and statistical analysis

Level 4

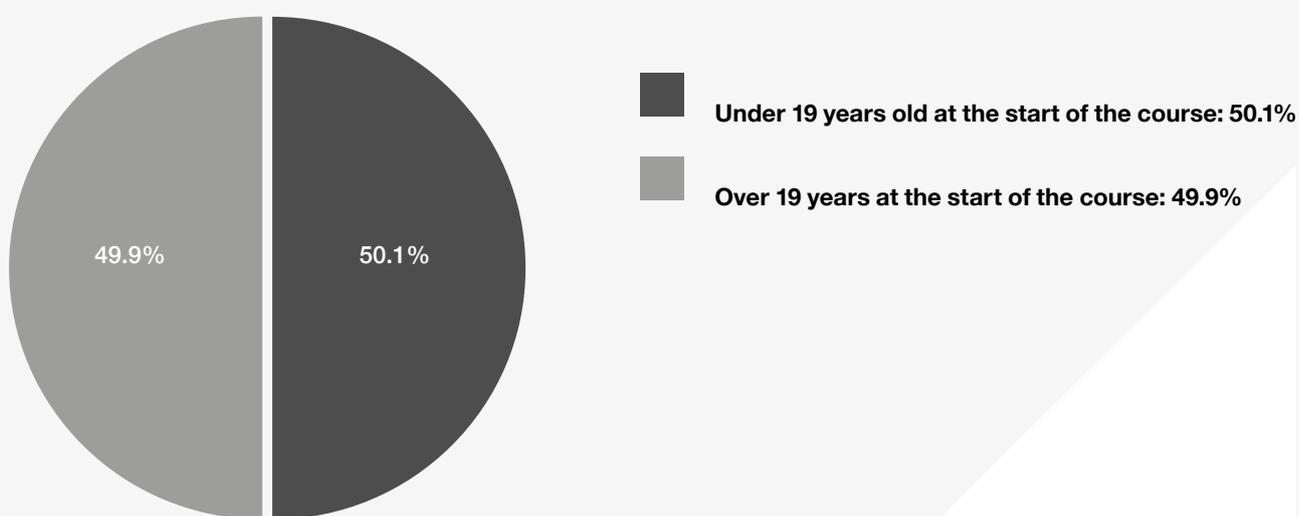
Figure 7
Student registrations – centre type (2014/15)



Benchmark data and statistical analysis

Level 4

Figure 8
Student registrations – age band (2014/15)

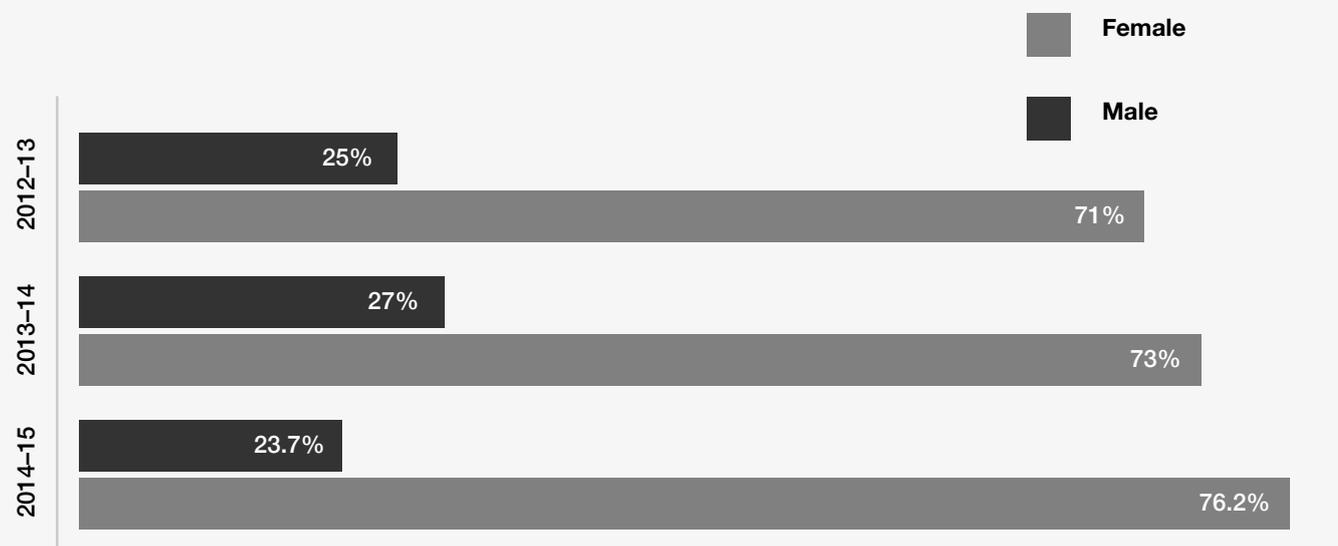


Note: Over the past two years there has been a more even balance of registrations between the two age groups.

Benchmark data and statistical analysis

Level 4

Figure 9a
Comparative student registrations – gender (2012/13 – 2014/15)



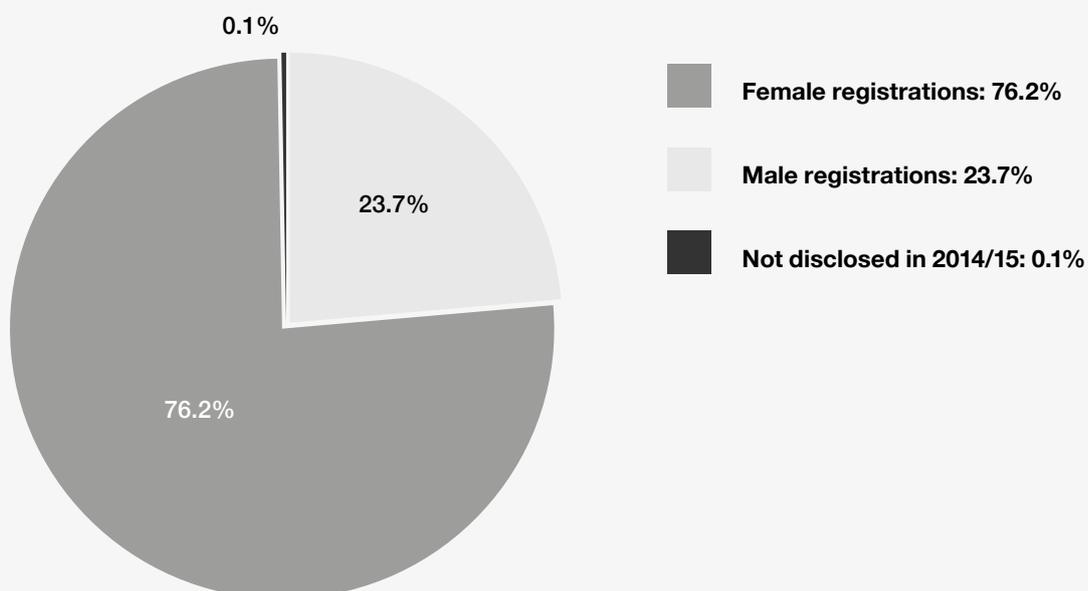
4% not disclosed in 2012/13
0.1% not disclosed in 2014/15

The number of male students registering for the Level 4 Diploma in Art & Design – Foundation Studies is at its lowest in three years. UAL Awarding Body should continue to monitor this downward trend with centres.

Benchmark data and statistical analysis

Level 4

Figure 9b
Student registrations - gender (2014/15)

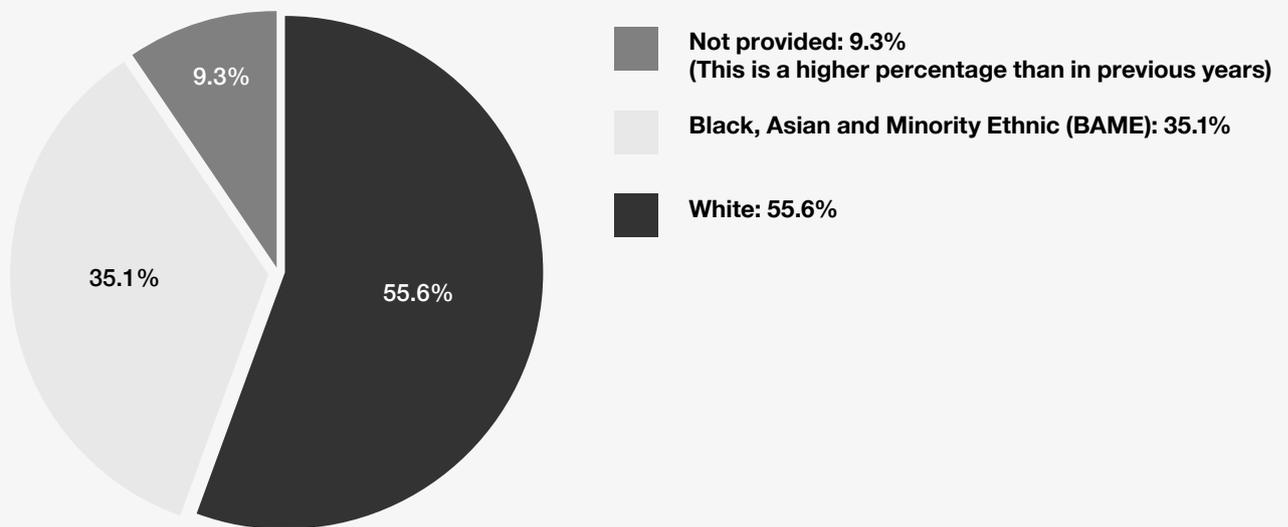


Note: Research to identify causes and address this disparity between the percentage of female and male students registering for FAD would be welcome and UAL Awarding Body should continue to monitor this trend with centres.

Benchmark data and statistical analysis

Level 4

Figure 10
Student registrations – ethnicity (2014/15)



White

1. English/Welsh/Scottish/Northern Irish/British
2. Irish
3. Gypsy or Irish Traveller
4. Any other White background, please describe

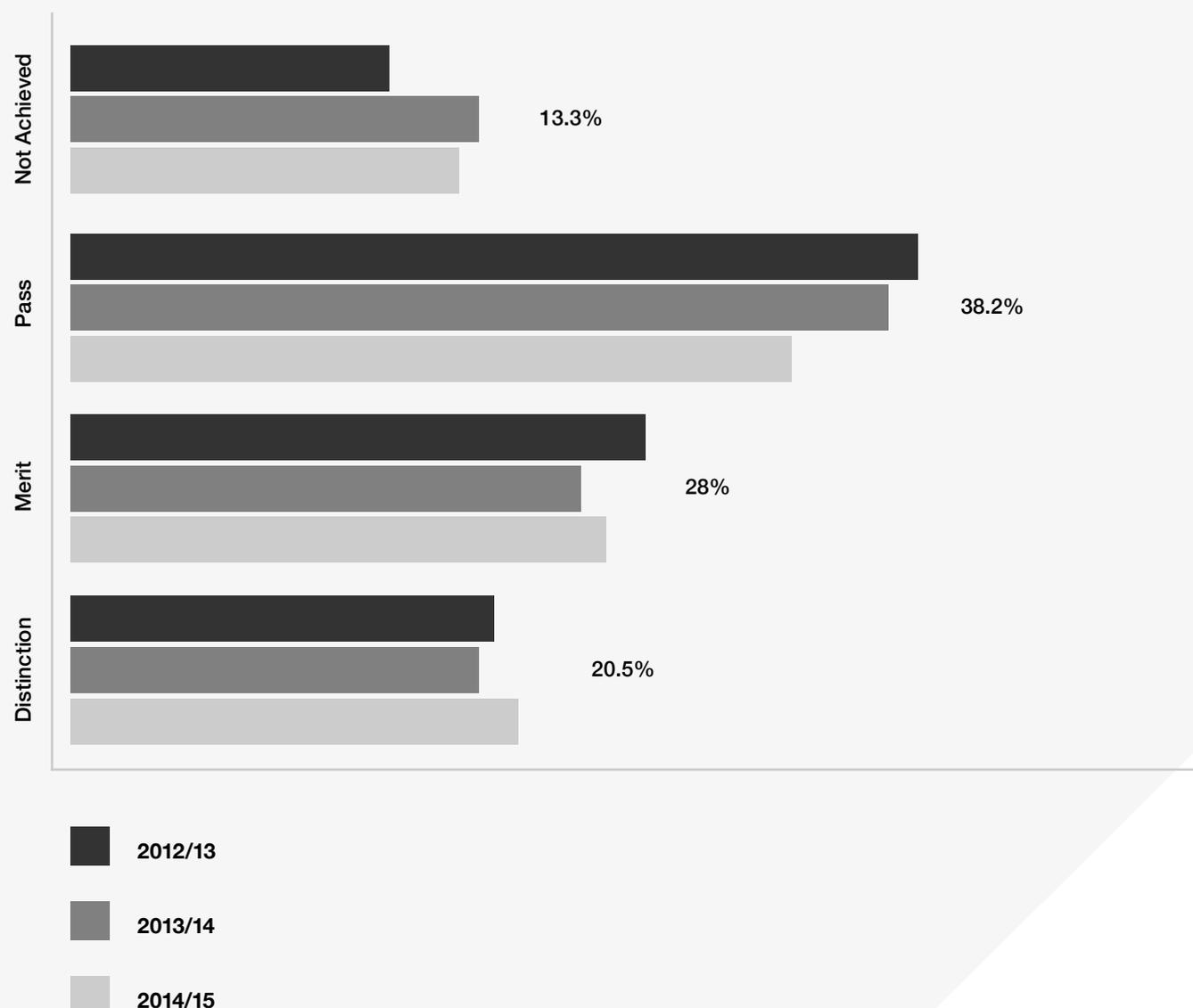
Black, Asian and Minority Ethnic (BAME)

5. White and Black Caribbean
6. White and Black African
7. White and Asian
8. Any other Mixed/Multiple ethnic background,
9. Indian
10. Pakistani
11. Bangladeshi
12. Chinese
13. Any other Asian background, please describe
14. African
15. Caribbean
16. Any other Black/African/Caribbean background

Benchmark data and statistical analysis

Levels 3 & 4

Figure 11
Combined Level 3 and 4 comparative results – grade (2012/13 – 2014/15)



Benchmark data and statistical analysis

Levels 3 & 4

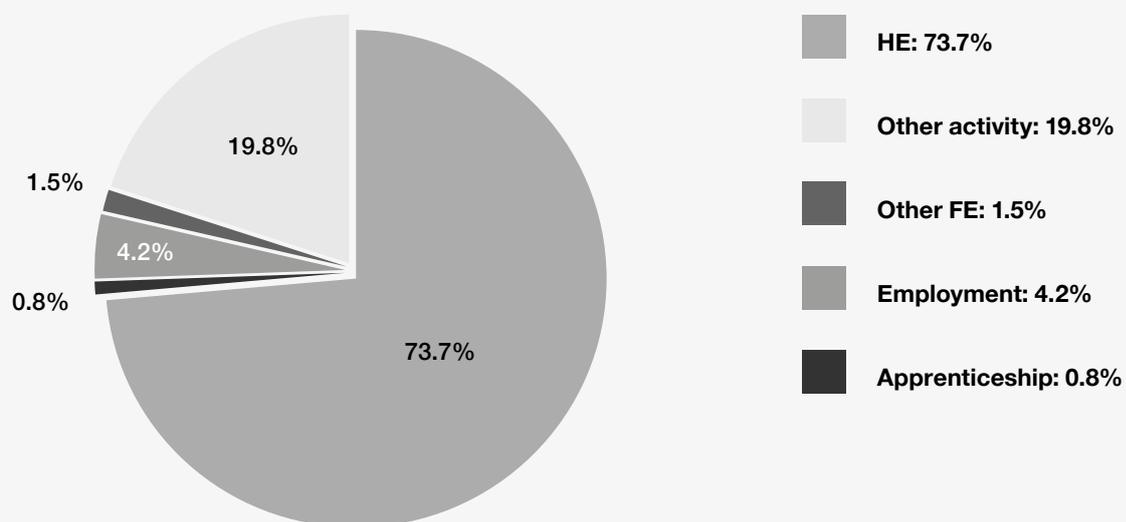
Figure 12
Combined Level 3 and 4 - retention, achievement, success (2014/15)



Benchmark data and statistical analysis

Levels 3 & 4

Figure 13
Destination data (2014/15)



Note: A full and comprehensive breakdown of all UAL Awarding Body's national benchmark data for 2013-14 is available on the UAL Awarding Body website www.arts.ac.uk/awarding

Conclusion

There has been a 2% increase in the percentage of students achieving the highest grades in 2014/15. The evidence from external moderation confirms the consistency of standards, assessment and grading decisions and this should be welcomed and any upward trend will continue to be monitored.

UAL Awarding Body will continue to monitor any unexpected inflation of grade profiles to ensure that centres continue to apply assessment decisions with the rigour and integrity expected.

Destination data confirms that the qualification continues to achieve its aim of being the best entry qualification and transitional experience for students entering higher education in art and design.

Examples of good practice identified:

- The range and diversity of work that is encouraged through an interdisciplinary approach to delivering this qualification.
 - The quality of support materials provided for students including help with pitching their ideas.
 - The excellent support materials made available to students such as the effective project proposal booklets that give students the building blocks to present coherent and articulate proposals.
 - The quality of the broad ranging research, extending beyond pathway that added richness to students' practice.
 - The effective prompt sheets ensuring that final evaluations are candid and show critical reflection.
 - The students' use of online blogs to document their final project, critically reflect on key aspects and formulate strategies in relation to the realisation of their concepts.
- The quality of the presentation strategies, exploring alternative ways to exhibit work for a specific audience.
 - The quality of written tutor feedback and the use of most effective assessment booklets for each student making them stakeholders in their own development.
 - The implementation of peer assessment to provide individual students with a platform for dialogue and critical debate. This also underlines the importance that learners understand the learning objectives and assessment criteria.
 - The articulate ambition of the higher achieving students' project proposals and the intellectual rigour evident across all pathways to the assessment process.

Conclusion

Actions and recommendations implemented from previous chief examiner's report

- The assessment policy has been amended to ensure that every centre is aware that external moderators must present all work for the selection of sampling on the day of the visit.
- Nick Juba (Director UAL Awarding Body) provided an insight into the DfE requirements for external assessment during the FAD conference in January 2015.
- UAL Awarding Body invited course leaders and tutors to attend a one-day assessment conference at Central Saint Martins in February 2015 to provide a further update on the assessment policy, and to introduce how the new grade exemplification matrix would be used.
- External moderators attended one of three training events on writing the external moderator report.
- UAL Awarding Body developed continuing professional development (CPD) workshops, training and sharing good practice events to provide opportunities for teachers and tutors to refresh their practice and increase networking opportunities.
- Monitoring data: UAL Awarding Body continues to scrutinise data provided by its learner management system to monitor trends over time and respond to changes as required. UAL Awarding Body monitors performance over time for all its qualifications, paying particular attention to success rates and grade profiles. Performance across centres and against other awarding organisations is also monitored. This is an annual process that takes place in August.

Actions and recommendations identified for implementation 2015/16

- UAL Awarding Body website will be updated to provide exemplars for portfolios within the Pass Merit & Distinction grade boundaries with qualitative assessment descriptors. Resources will also be updated to include good examples of project proposals for Unit 7, a range of assignment briefs, and assessment and internal verification exemplars.
- UAL Awarding Body will continue to provide training for all external moderators to ensure that they continue to make sound judgements and provide constructive and supportive advice through structured feedback.
- Following consultation with centres at the assessment conference at Central Saint Martins and subject-specific focus groups at Chelsea College of Arts, UAL Awarding Body intends to recruit and train external assessors ahead of the introduction of the externally assessed component due to be implemented in 2016.
- It is advised that UAL Awarding Body should develop a web portal that course leaders can engage with and access to provide an online process for supplying important information such as external moderation dates.

UAL Awarding Body believes in transformative education. We design and award creative qualifications that empower and inspire educators to help students reach their potential.

UAL Awarding Body is regulated by Ofqual and currently offers accredited qualifications in art and design, fashion, creative media, music and performing and production arts. We are also the UK's leading provider of the Diploma in Art & Design - Foundation Studies. Our qualifications have high retention and achievement rates because they are flexible, responsive and relevant to industry needs, and facilitate student progression.

University of the Arts London (UAL) is Europe's largest specialist art and design university, comprising six renowned Colleges: Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Communication, London College of Fashion and Wimbledon College of Arts.

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