

# Awards and Certificates in Musical Development


Specifications for the qualifications  
mapped to the Sounds of Intent  
music framework

Entry Level 1 to Level 3  
from September 2022



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# Welcome

Welcome to Trinity College London's qualification specifications for the Awards and Certificates in Musical Development ('ACMD'). These internationally unique qualifications cover the full range of musical ability, as set out in the Sounds of Intent framework of musical engagement, which sets out how musical abilities develop in all children.

This means that the Awards will suit young people who enjoy making music in any genre – from Western classical music to pop, from traditional non-Western music to DJ-ing and rap, from folk music to jazz – who want to have their achievements recognised, but for whom 'traditional' music exams are not a suitable option.

Importantly, the ACMD are part of the nationally regulated qualifications framework and so, at the higher levels, are equivalent to the higher Music Grade exams, and to GCSEs and A-Levels, attracting UCAS points. But the ACMD are much more than this, providing, for the first time, anywhere in the world, regulated music awards for learners who are still at the 'sensory' stage of musical development (who have profound and multiple learning difficulties), or who engage with music through pattern-making or by interacting through call and response activities (who may have severe learning difficulties). The ACMD are designed to accommodate learners' musical preferences, and work through teacher assessment, which is moderated by Trinity College London. So the music-making that is assessed can take place in any context – from public concerts to private sessions in a candidate's home. Hence they are particularly suitable for learners on the autism spectrum, who may find unfamiliar people and surroundings a particular challenge.

As well as existing as a standalone qualification in its own right, for some learners, the ACMD can represent a natural progression to more traditional 'Grade' exams. They can provide a way of having musical achievements in early childhood and in the primary phase of school education recognised, in both mainstream and specialist settings.

Further information about the Sounds of Intent framework can be found at [soundsofintent.org](https://www.soundsofintent.org).

## About Trinity College London

Trinity College London, established in 1872, is a leading internationally recognised awarding organisation (exam board), publisher and independent education charity. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help people progress. We inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

# Introduction to Trinity's Awards and Certificates in Musical Development

## Objective of the qualifications

Trinity's Awards and Certificates in Musical Development enable all learners to be individually assessed while making music in a class or solo context. The qualifications provide a structured yet flexible framework for recognition of musical achievement, enabling a learner to demonstrate musical engagement in a range of different ways, according to their varying musical abilities, interests, preferences and needs.

## Who the qualifications are for

Trinity's Awards and Certificates in Musical Development are open to all learners, with no age restrictions or other limitations. There is no requirement to have engaged with any formal music learning or music assessment previously. Learners with any type of learning difficulty can be working in a broad range of music-making contexts, within any style or genre with music teachers, therapists, community musicians, carers and relatives.

## Preparing for the qualifications

Trinity's Musical Development qualifications are most often prepared for through class music-making, individual music lessons, community music groups and music therapy sessions. The qualifications are an assessment of musical progress and achievement as defined by the Sounds of Intent framework of musical engagement, which can be found at [soundsofintent.org](https://soundsofintent.org).

Progress and achievement is assessed by the teacher and may be externally moderated, with the process monitored by Trinity College London. The teacher will ensure all learners understand the pattern of teaching and assessment that underpins the preparation for these qualifications.

## Assessment and marking

Learners are assessed through a process of ongoing observation within regular music-learning opportunities.

Musical engagement and achievement is defined as occurring within three different domains: reactive, proactive and interactive music-making. Assessments may be made during the course of everyday music teaching and learning. The qualifications are graded as Below Pass, Pass, Merit and Distinction.

## Qualification structure

In order to be awarded the qualification, learners must demonstrate they have achieved each of the assessment criteria relevant to the level, as outlined in [Learning outcomes and assessment and criteria](#).

## Duration of study (total qualification time)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a learner spends with a teacher (guided learning hours) added to the average time spent learning independently (for some children, this may mean in an enabling environment) and being assessed. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Sounds of Intent level	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Entry level 1	Level 2	7	3	10
Entry level 2	Level 3	10	5	15
Entry level 3	Level 4	24	6	30
Level 1	Level 5: Pass Merit	72	18	90
Level 2	Level 5: Distinction	24	136	160
Level 3	Level 6	48	222	270

## Recognition

Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

As a regulated awarding organisation, Trinity is responsible for the below.

- ▶ The validity of its qualifications throughout their lifecycle:
  - reliability
  - comparability
  - manageability
  - minimising bias
- ▶ The maintenance of standards and confidence in its qualifications
- ▶ The promotion of public confidence in its qualifications

## Where the qualifications could lead

The assessment for the qualifications in Musical Development focuses on reactive, proactive and interactive musical engagement, from the point of learning to process sound to advanced musicianship. At any point, a learner could continue their progression through other music qualifications offered by Trinity or by other awarding organisations.

Please see Trinity's [range of music qualifications](#) for possible progression routes.

## Trinity qualifications that complement the awards and certificates in musical development

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical styles. All are designed to help learners develop as musicians according to their individual needs.

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about graded exams at [trinitycollege.com/graded-exams](https://trinitycollege.com/graded-exams) and about certificate exams at [trinitycollege.com/music-certificates](https://trinitycollege.com/music-certificates).

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at [trinityrock.com](https://trinityrock.com).

Learners can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at [trinitycollege.com/theory](https://trinitycollege.com/theory).

Trinity also offers Arts Award, a unique set of qualifications that support children and young people aged 25 and under to enjoy the arts and develop as artists and arts leaders. Arts Award works with any type of creative activity including technical, backstage and administrative roles, and the flexible framework can be tailored to suit all interests and abilities. There are five levels of Arts Award and young people can start at the level that's right for them.

Arts Award advisers support young people and assist them to access arts opportunities as they progress through the Arts Award levels. Training as an adviser is the first step for anyone interested in running Arts Award. Find out more at [artsaward.org.uk](https://artsaward.org.uk).

## Other qualifications offered by trinity

After Grade 8 or the Advanced Certificate classical music exams, learners can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching and theory. Find out more at [trinitycollege.com/music-diplomas](https://trinitycollege.com/music-diplomas).

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find more at [trinitycollege.com/CME](https://trinitycollege.com/CME).

We also offer:

- ▶ Graded, certificate and diploma qualifications in drama subjects
- ▶ English language qualifications
- ▶ Teaching English qualifications

Specifications for all these qualifications can be downloaded from [trinitycollege.com](https://trinitycollege.com).

Table showing music qualifications available

RQF* Level	EQF** Level	Classical and Jazz	Rock & Pop	Theory of Music	Teaching	Music Performance in Choirs	Graded Awards in Music Performance	Music Performance in Bands	Awards and Certificates in Musical Development	Solo and Group Certificates <sup>3</sup>
7	7	FTCL	FTCL <sup>2</sup>							
6	6	LTCL	LTCL <sup>2</sup>	LMusTCL <sup>1</sup>	LTCL					
5										
4	4/5	ATCL	ATCL <sup>2</sup>	AMusTCL <sup>1</sup>	ATCL					
					Certificate for Music Educators (CME)					
3	4	Grade 8	Grade 8	Grade 8					Level 3	Advanced
		Grade 7	Grade 7	Grade 7						
		Grade 6	Grade 6	Grade 6						
2	3	Grade 5	Grade 5	Grade 5					Level 2	Intermediate
		Grade 4	Grade 4	Grade 4						
1	2	Grade 3	Grade 3	Grade 3					Level 1	Foundation
		Grade 2	Grade 2	Grade 2		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			Initial	Initial	Initial	Entry 3	
Entry Level 2						Pre-Initial		Pre-Initial	Entry 2	
Entry Level 1									Entry 1	

\* Regulated Qualifications Framework    \*\* European Qualifications Framework

1 Available only as in-person exams

2 Available only as digital exams

3 Available only as in-person exams and not EQF or RQF regulated

## Regulated titles and qualification numbers

Regulated title	Qualification number
Entry level 1 TCL Entry Level Award in Musical Development (Entry 1)	610/1161/7
Entry level 2 TCL Entry Level Award in Musical Development (Entry 2)	610/1162/9
Entry level 3 TCL Entry Level Award in Musical Development (Entry 3)	610/1163/0
Level 1 TCL Entry Level Award in Musical Development	610/1164/2
Level 2 TCL Entry Level Certificate in Musical Development	610/1165/5
Level 3 TCL Level 3 Certificate in Musical Development	610/1166/6

# Mark scheme

## Sounds of Intent's inclusive framework of musical engagement

These specifications should be read alongside the detailed instructions of the Sounds of Intent musical engagement framework on the Sounds of Intent website at [soundsofintent.org](https://soundsofintent.org). These specifications provide details on the processes and procedures of the assessment for the Awards and Certificates in Musical Development; the Sounds of Intent website should be consulted for full understanding of the teaching and learning requirements of the framework. Please note that the qualifications are awarded from Level 2 to Level 6 of the Sounds of Intent framework: for 'soundmakers' (Sounds of Intent Level 2), 'pattern-makers' (Sounds of Intent Level 3), 'motif-makers' (Sounds of Intent Level 4), 'music-makers' (Sounds of Intent Level 5) and 'advanced music-makers' (Sounds of Intent Level 6).

### Levels and domains

Sounds of Intent identifies six levels of musical engagement that occur sequentially in human development. Their usual age of occurrence is shown below, together with the levels of disability likely to be associated with each form of musical engagement in older children, young people and adults. These levels should not be thought of as 'stages' in which one set of abilities replaces another; rather, each level builds on those that precede it as children grow up and adults with learning difficulties mature. Typically, people engage with music at several different levels at once: listening to the quality of the sounds that are made; intuitively picking up on moment-to-moment patterns, and hearing how notes form recognisable groups; following the narratives of pieces as a whole as they unfold in time, and being aware of their place in a wider musical culture.

Sounds of Intent level	Name	Description
2	'sound-makers'	Sound is a purely sensory experience
3	'pattern-makers'	makes simple patterns in sound like a regular beat, copies sounds and enjoys being copied
4	'motif-makers'	sings or plays small groups of notes (usually 4-7) as in 'call and response' chants for example
5	'music-makers'	plays or sings short songs in time and in tune (at the level of Initial Grade to Grade 5)
6	'advanced music-makers'	plays or sings more advanced pieces (at the level of Grades 6-8)

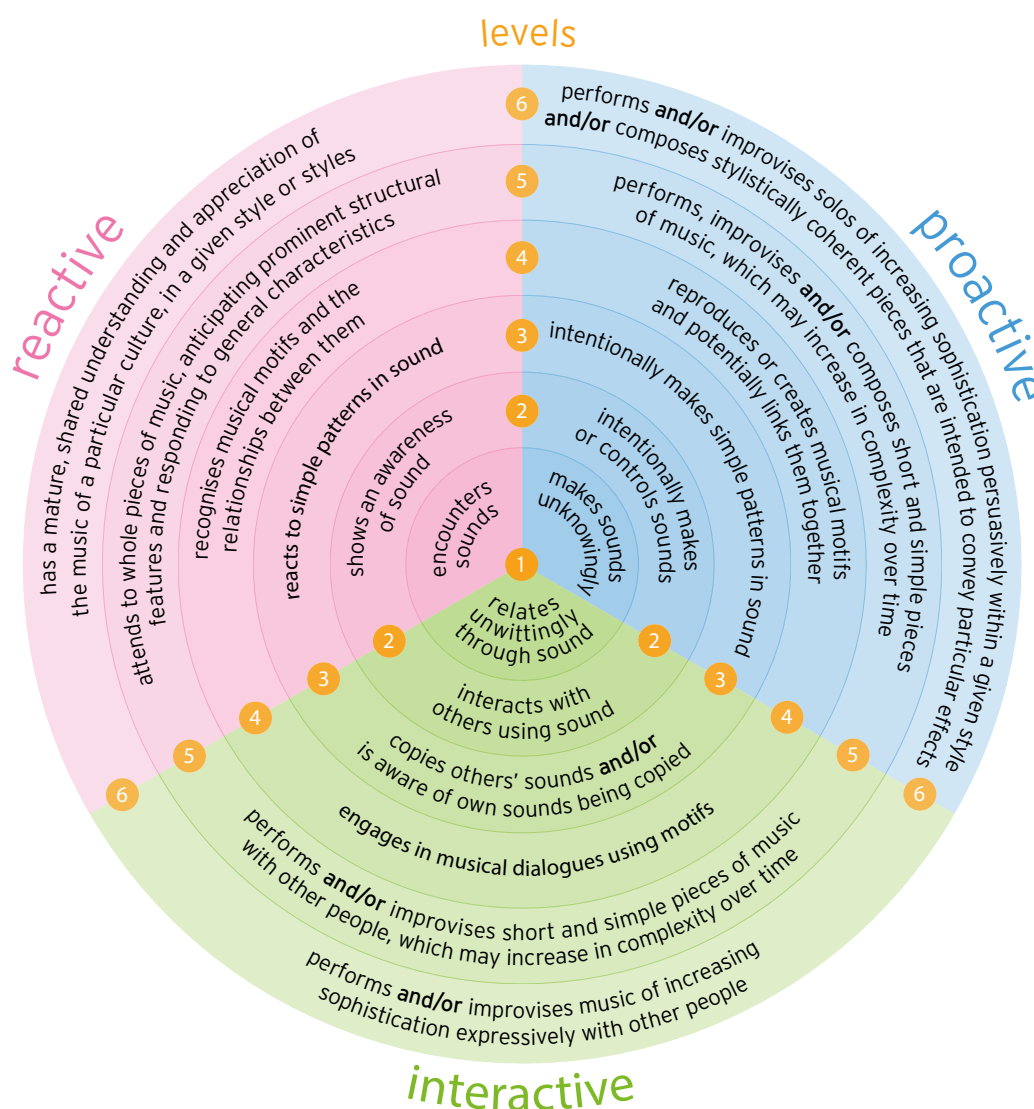
In addition to these six levels, Sounds of Intent identifies three different ways in which people engage with music, called 'domains'. These are 'reactive', 'proactive' and 'interactive'.

Domain	Description
Reactive	listening and responding to sounds and music
Proactive	making sounds, singing and playing alone
Interactive	making sounds and music with other people

Mapping these three domains onto the six levels yields 18 'headlines' of musical engagement. These can be represented as segments in concentric circles, as shown below. The expanding circles are intended as a metaphor for musical growth, moving from individuals with little or no awareness of themselves at the centre to sophisticated cultural participants at the outer ring.

### The Sounds of Intent Framework of Musical Development

Please note that Level 1 on the Sounds of Intent framework is not included in the qualification.



## Assessment method and learning outcomes

The Sounds of Intent framework is built upon the 'can do' principles of formative assessment. Starting with Level 2 ('sound-makers') of the circular framework, musical engagement is assessed by working outwards, ticking off the headlines of musical engagement in each domain that represents the learner's range of accomplishment. The full matrix of assessment elements can be found on the Sounds of Intent website in order to make a secure judgement. Each element in the matrix has associated strategies that can be used to plan musical activities that will be at an appropriate level for the person concerned.

Preparation for the assessments can be made during regular music sessions, with achievement and progress continually assessed by the teacher or music leader.

Assessments are made using the 'E•A•X' ('Emerging, Achieving, Excelling') summative assessment scheme – 'The E•A•X Scheme' – at Levels 2 to 6 of the Sounds of Intent framework.

For details of how to assess in-lesson against the Sounds of Intent framework, please visit [soundsofintent.org](https://soundsofintent.org). The following provides the information required for calculating the summative marks for the qualification.

## Qualification mark scheme

Within each qualification, there are three domains:

▶ Reactive
▶ Proactive
▶ Interactive

Each domain is marked as Emerging, Achieving or Excelling (E•A•X). Marks for each assessment criterion are awarded as follows:

**Emerging** = 1 mark

**Achieving** = 2 marks

**Excelling** = 3 marks

## Attainment bands

To calculate the final mark per qualification, marks from the three domains (reactive, proactive and interactive) are totalled and the following pass bands awarded. A candidate must achieve at least one mark in each domain to achieve a Pass.

Marks received	Attainment level
0-2	Below Pass
3	Pass
4-6	Merit
7-9	Distinction

# Learning outcomes and assessment criteria

## Entry level 1 (Sounds of Intent Level 2) – ‘sound-makers’

Domain	Learning outcome	Assessment criteria:		
		Emerging (1 mark)	Achieving (2 marks)	Excelling (3 marks)
Reactive	Shows an awareness of sound	Consistently reacts to <i>one</i> type of sound	Consistently reacts to <i>two</i> types of sound	Consistently reacts to at least <i>three</i> types of sound
Proactive	Intentionally makes or controls sound	Intentionally makes or causes <i>one</i> type of sound	Intentionally makes or causes <i>two</i> different types of sound in <i>two</i> different ways	Intentionally makes or causes <i>three or more</i> different types of sound in <i>three or more</i> different ways
Interactive	Interacts with others using sound	Responds to <i>one</i> type of sound by making a sound <b>or</b> makes <i>one</i> type of sound expecting a sound to be made in response	Responds to <i>one</i> type of sound by making a sound <b>and</b> makes <i>one</i> type of sound expecting a sound to be made in response	Responds to <i>two or more</i> types of sound by making sounds <b>and</b> makes <i>two or more</i> types of sound expecting sounds to be made in response

## Entry level 2 (Sounds of Intent Level 3) – ‘pattern-makers’

Domain	Learning outcome	Assessment criteria:		
		Emerging (1 mark)	Achieving (2 marks)	Excelling (3 marks)
Reactive	Reacts to simple patterns in sound	Consistently reacts to <i>one</i> type of simple pattern in sound	Consistently reacts to <i>two</i> types of simple pattern in sound	Consistently reacts to at least <i>three</i> types of simple pattern in sound
Proactive	Intentionally makes simple patterns in sound	Intentionally makes <i>one</i> type of simple pattern in sound	Intentionally makes <i>two</i> different types of simple pattern in sound	Intentionally makes at least <i>three</i> different types of simple pattern in sound
Interactive	Copies others' sounds <b>and/ or</b> is aware of own sounds being copied	Consistently recognises own individual sounds being copied <b>or</b> copies another's individual sounds	Consistently recognises own individual sounds being copied <b>and</b> copies another's individual sounds	Consistently recognises own simple pattern or patterns in sound being copied <b>and</b> copies another's simple pattern or patterns in sound

### Entry level 3 (Sounds of Intent Level 4) – ‘motif-makers’

Domain	Learning outcome	Assessment criteria:		
		Emerging (1 mark)	Achieving (2 marks)	Excelling (3 marks)
<b>Reactive</b>	Recognises musical motifs and the relationships between them	Consistently recognises <i>one</i> distinct musical motif	Consistently recognises <i>two</i> distinct musical motifs <b>and</b> realises when one motif is repeated or varied (as in ‘call and response’)	Consistently recognises at least <i>two</i> distinct musical motifs <b>and</b> realises when one motif is repeated or varied (as in ‘call and response’) <b>and</b> realises when one motif is logically related to another that is different (as in ‘question and answer’)
<b>Proactive</b>	Reproduces or creates musical motifs and potentially links them together	Sings or plays <i>at least one</i> motif that has a distinct musical identity, and which may be made up or copied from somewhere else	Repeats <b>or</b> varies at least <i>two</i> motifs, <b>or</b> links different motifs together to form short musical narratives that need not be exactly in time or in tune	Repeats <b>and</b> varies <i>three or more</i> motifs, <b>and</b> links different motifs together to form short musical narratives that need not be exactly in time or in tune
<b>Interactive</b>	Engages in musical dialogues using motifs	Any <i>one</i> of the following: (a) produces motifs that are meant to be repeated or varied by someone else; (b) repeats or varies motifs that are provided by someone else (as in ‘call and response’); (c) responds to motifs made by someone else with different motifs that follow coherently (as in ‘question and answer’)	Any <i>two</i> of the following: (a) produces motifs that are meant to be repeated or varied by someone else; (b) repeats or varies motifs that are provided by someone else (as in ‘call and response’); (c) responds to motifs made by someone else with different motifs that follow coherently (as in ‘question and answer’)	All <i>three</i> of the following: (a) produces motifs that are meant to be repeated or varied by someone else; (b) repeats or varies motifs that are provided by someone else (as in ‘call and response’); (c) responds to motifs made by someone else with different motifs that follow coherently (as in ‘question and answer’)

**Level 1 (Sounds of Intent Level 5, 'music-makers': Emerging and Achieving) (3-6 marks)****Level 2 (Sounds of Intent Level 5, 'music-makers': Excelling) (7-9 marks)**

Domain	Learning outcome	Assessment criteria:		
		Emerging (1 mark)	Achieving (2 marks)	Excelling (3 marks)
<b>Reactive</b>	Attends to whole pieces of music, anticipating prominent structural features and responding to general characteristics	Any <i>one</i> of the following: (a) anticipates prominent structural features of short pieces (played and not sung); (b) recognises or responds to at least two different metres or grooves (such as three and four time, rap or rock), shown, for example, through moving to the music in different ways; (c) recognises or responds in different ways to different modes (such as major and minor keys)	Any <i>two</i> of the following: (a) anticipates prominent structural features of short pieces (played and not sung); (b) recognises or responds to at least two different metres or grooves (such as three and four time, rap or rock), shown, for example, through moving to the music in different ways; (c) recognises or responds in different ways to different modes (such as major and minor keys)	All <i>three</i> of the following: (a) anticipates prominent structural features of short pieces (played and not sung); (b) recognises or responds to at least two different metres or grooves (such as three and four time, rap or rock), shown, for example, through moving to the music in different ways; (c) recognises or responds in different ways to different modes (such as major and minor keys)
<b>Proactive</b>	Performs, improvises <b>and/or</b> composes short and simple pieces of music, which may increase in complexity over time	Performs or improvises pieces solo at the level of Grade 1 in the UK public music exam system, or composes pieces of equivalent length and complexity	Performs or improvises pieces solo at the level of Grade 3 in the UK public music exam system, or composes pieces of equivalent length and complexity	Performs or improvises pieces solo at the level of Grade 5 in the UK public music exam system, or composes pieces of equivalent length and complexity
<b>Interactive</b>	Performs <b>and/or</b> improvises short and simple pieces of music with other people, which may increase in complexity over time	Performs or improvises pieces as part of an ensemble at the level of Grade 1 in the UK public music exam system	Performs or improvises pieces as part of an ensemble at the level of Grade 3 in the UK public music exam system	Performs or improvises pieces as part of an ensemble at the level of Grade 5 in the UK public music exam system

## Level 3 (Sounds of Intent Level 6) – ‘advanced music-makers’

Domain	Learning outcome	Assessment criteria:		
		Emerging (1 mark)	Achieving (2 marks)	Excelling (3 marks)
Reactive	Has a mature, shared understanding and appreciation of the music of a particular culture, in a given style or styles	Has a mature understanding and appreciation of music in a given style, that is shared with other members of a particular culture	Has a mature understanding and appreciation of music in <i>two</i> given styles or more, that is shared with other members of a particular culture <b>or</b> shows discernment in relation to different performers and performances	Has a mature understanding and appreciation of music in <i>two</i> given styles or more, that is shared with other members of a particular culture <b>and</b> shows discernment in relation to different performers and performances
Proactive	Performs <b>and/or</b> improvises solos of increasing sophistication persuasively within a given style <b>and/or</b> composes stylistically coherent pieces that are intended to convey particular effects	Performs or improvises pieces solo or composes at the level of Grade 6 in the UK public music exam system	Performs or improvises pieces solo or composes at the level of Grade 7 in the UK public music exam system	Performs or improvises pieces solo or composes at the level of Grade 8 in the UK public music exam system or higher
Interactive	Performs <b>and/or</b> improvises pieces of music of increasing sophistication expressively with other people	Performs or improvises pieces as part of an ensemble at the level of Grade 6 in the UK public music exam system	Performs or improvises pieces as part of an ensemble at the level of Grade 7 in the UK public music exam system	Performs or improvises pieces as part of an ensemble at the level of Grade 8 in the UK public music exam system or higher

# Trinity's policies and procedures

In addition to Trinity's policies listed here, validated course and assessment providers are contractually bound to adhere to all Trinity's policies and procedures, including on data protection and security, appeals, conflicts of interest, and bribery and corruption. Please note that these policies are reviewed regularly and subject to periodic change. The latest versions of the policies can be found at [trinitycollege.com/policies](https://trinitycollege.com/policies).

## Malpractice

Trinity will not tolerate any cheating, unfair practice or breach of its rules and regulations. Learners found to have committed or attempted to commit any of these will be disqualified automatically. Similarly, validated course and assessment providers found to have engaged or colluded in malpractice or to have committed serious or repeated maladministration will be de-registered and any affected learners will have their marks voided.

Examples of malpractice by validated course and assessment providers:

1. Encouraging learners to falsify data/information.
2. Severely misrepresenting volume and quality of resources available to learners.
3. Misrepresenting costs of courses and related services and/or refunds.
4. Mishandling receipt of payment from learners, especially via credit cards.
5. Holding back Trinity certificates from learners for whom they are intended.
6. Changing course content, timetable or staffing significantly without seeking approval from Trinity and informing learners as appropriate.

Examples of malpractice by learners:

1. Falsifying data.
2. Damage or theft of resources owned by the course and assessment provider.

## Safeguarding and child protection

Trinity is fully committed to safeguarding and protecting the learners that we work with.

All posts, including examiners and monitors, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

## Equal opportunities

Trinity is committed to providing equality of opportunity and treatment for all and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

## Reasonable adjustment

Trinity is committed to creating an inclusive environment where learners with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary.

## Data protection

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see [trinitycollege.com/data-protection](https://trinitycollege.com/data-protection) for the most up-to-date information about Trinity's data protection procedures and policies.

## Customer service

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at [trinitycollege.com/customer-service](https://trinitycollege.com/customer-service).