

# 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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Trinity accepts entries for its assessments on the condition that learners conform to the requirements of the appropriate qualification specifications. Any amendments to the requirements will be published on our website.

## **KEEP UP TO DATE**

Please check [trinitycollege.com/musical-development](http://trinitycollege.com/musical-development) to make sure you are using the latest version of the qualification specifications and for the latest information about our Awards and Certificates in Musical Development.

## Welcome

Welcome to Trinity College London's qualification specifications for the Awards and Certificates in Musical Development. These qualifications are mapped to the Sounds of Intent inclusive framework of musical engagement, which is a model of musical development relevant to all learners, from children in their early years to older people with dementia, from those with profound learning difficulties who are still learning to process sound, to others who are regarded as advanced musicians in their culture. Further information about the Sounds of Intent framework can be found at [soundsofintent.app](https://soundsofintent.app).

### **ABOUT TRINITY COLLEGE LONDON**

Trinity College London, established in 1872, is a leading international exam board, publisher and independent education charity that has been providing assessments around the world since 1877. 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 students progress. Our aim is to 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, found at [soundsofintent.app](http://soundsofintent.app).

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 on pages 11-13.

**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.

	<b>Sounds of Intent level</b>	<b>Guided learning hours (GLH)</b>	<b>Independent learning hours (ILH)</b>	<b>Total qualification time (TQT) (hours)</b>
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 on page 7 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](http://trinitycollege.com/graded-exams) and about certificate exams at [trinitycollege.com/music-certificates](http://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](http://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](http://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](http://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](http://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](http://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](http://trinitycollege.com).

Table showing music qualifications available

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Digital	Music Performance in Bands	Awards and Certificates in Musical Development	Solo Certificates†	Group Certificates†
7	7	FTCL							
6	6	LTCL		LMusTCL	LTCL				
4	5	ATCL		AMusTCL	ATCL				
		Certificate for Music Educators (Trinity CME)							
3	4	Grade 8	Grade 8	Grade 8	Grade 8		Level 3 (Sol level 6)	Advanced	Advanced
		Grade 7	Grade 7	Grade 7	Grade 7				
		Grade 6	Grade 6	Grade 6	Grade 6				
2	3	Grade 5	Grade 5	Grade 5	Grade 5		Level 2 (Sol level 5: Distinction)	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4	Grade 4				
1	2	Grade 3	Grade 3	Grade 3	Grade 3		Level 1 (Sol level 5: Pass Merit)	Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Grade 2	Grade 2			
		Grade 1	Grade 1	Grade 1	Grade 1	Grade 1			
Entry level 3	1	Initial	Initial		Initial	Initial	Entry 3 (Sol level 4)		
Entry level 2						Pre-Initial	Entry 2 (Sol level 3)		
Entry level 1							Entry 1 (Sol level 2)		

\* Regulated Qualifications Framework | \*\* European Qualifications Framework | † Not RQF or EQF regulated  
Sol = Sounds of Intent

## 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 Level 1 Award in Musical Development

610/1164/2

#### Level 2

TCL Level 2 Certificate in Musical Development

610/1165/4

#### 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.app](https://soundsofintent.app). 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.

#### 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	Age of 'neurotypical' occurrence	Associated level of disability
1	learning to hear	before hearing gets going	prior to three months before birth	coma or vegetative state; the most profound learning difficulties
2	sounds interesting	sound is heard or made as a purely sensory experience	from three months before birth to around nine months	profound learning difficulties
3	copy me copy you	recognising simple patterns: anticipating and copying	from around nine months to around 15 months	severe or profound learning difficulties; may include autism
4	bits of pieces	hearing and creating groups of sounds as meaningful units of musical information, such as ringtones, motifs and riffs	from around 15 months to around 33 months	moderate or severe learning difficulties; may include autism
5	whole songs	intuitively understanding simple musical structures; singing short songs in time and in tune; playing relatively simple pieces	from around 33 months onwards	moderate or severe learning difficulties; may include autism
6	the wider world of music	appreciating music in a mature way as a language of the emotions; performing persuasively within a familiar culture, potentially at an advanced level	in the teenage years	moderate or severe learning difficulties; may include autism



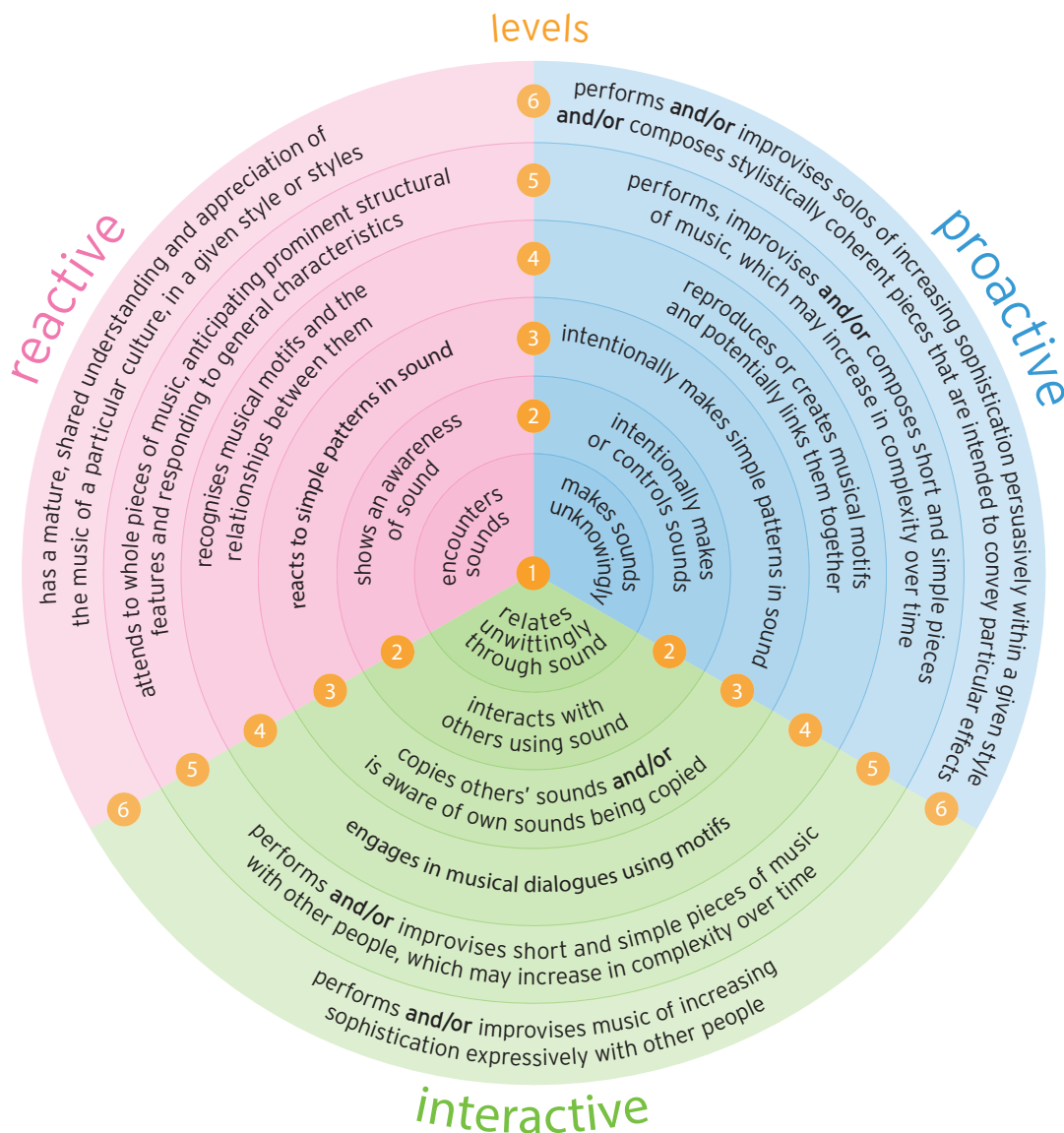
In addition to these six levels, Sounds of Intent identifies three different ways in which people engage with music, called 'domains'. These are 'reactive', 'proactive' and 'interactive'.

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 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 the [Sounds of Intent website](#). The below 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.

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

# Learning outcomes and assessment criteria

<b>Entry level 1 (Sounds of Intent level 2)</b>				
<b>Domain</b>	<b>Learning outcome</b>	<b>Assessment criteria: Emerging</b>	<b>Assessment criteria: Achieving</b>	<b>Assessment criteria: Excelling</b>
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

<b>Entry level 2 (Sounds of Intent level 3)</b>				
<b>Domain</b>	<b>Learning outcome</b>	<b>Assessment criteria: Emerging</b>	<b>Assessment criteria: Achieving</b>	<b>Assessment criteria: Excelling</b>
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

<b>Entry level 3 (Sounds of Intent level 4)</b>				
<b>Domain</b>	<b>Learning outcome</b>	<b>Assessment criteria: Emerging</b>	<b>Assessment criteria: Achieving</b>	<b>Assessment criteria: Excelling</b>
Reactive	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')
Proactive	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
Interactive	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: Emerging and Achieving)  
and Level 2 (Sounds of Intent level 5: Excelling)**

Domain	Learning outcome	Assessment criteria: Emerging	Assessment criteria: Achieving	Assessment criteria: Excelling
Reactive	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)
Proactive	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
Interactive	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

<b>Level 3 (Sounds of Intent level 6)</b>				
<b>Domain</b>	<b>Learning outcome</b>	<b>Assessment criteria: Emerging</b>	<b>Assessment criteria: Achieving</b>	<b>Assessment criteria: Excelling</b>
<b>Reactive</b>	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
<b>Proactive</b>	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
<b>Interactive</b>	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](http://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](http://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](http://trinitycollege.com/customer-service).