



Graded exams in Music, Dance & Drama and the educational regulatory landscape in the UK and internationally

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Section 1: Executive Summary

This report is an updated version of the paper which was commissioned by CDET (now the Council for Dance, Drama and Musical Theatre—CDMT) in 2014 and provides an overview of the development of graded examinations within the regulatory and education landscape of the UK between the late 1990s and 2017. It particularly takes account of the significant changes that have taken place since the 2014 report was published, and covers aspects of the international importance of these qualifications.

The report covers:

- The background and history of graded examinations.
- The work of CDMT and the awarding organisations, focussing on the activities carried out not just with the dance organisations validated by CDMT, but also with the wider graded examinations community through the Graded Examinations Forum.
- An overview of the regulation of graded examinations since the late 1990s, detailing the ways in which these qualifications have been regulated in the National Qualifications Framework, Qualifications and Credit Framework and Regulated Qualifications Framework.
- The relationship between graded examinations and other qualifications, particularly GCSE and A level with links to the CDMT comparison report published in 2015.
- A summary of the UCAS tariff points for graded examinations and the changes made to the tariff in 2017.
- An overview of recent changes to education, training and funding in England including the introduction of the EBacc and reforms to technical education.
- A summary of international frameworks and the offer of graded examinations in the global market.
- An analysis of the future of graded examinations.

Section 2: Introduction

Graded examinations have been in existence, in one form or another, for over a hundred years. Thousands of candidates all over the world have taken graded examinations in music, dance, speech and drama. In the UK, the qualifications attract over half a million candidates each year and are rivalled in candidate entry numbers only by GCSEs and A levels.¹

What is interesting about these qualifications is that, for young people and adults they are almost entirely elective, i.e. the candidate (or their parents) will choose to undertake graded examinations and, in the majority of cases, will fund themselves. Many people in the UK will have either taken a graded examination or will know someone who has.

Some of the awarding organisations offering these examinations are extremely well known and have maintained high numbers of candidates, even during difficult economic times, through the continued involvement of parents, other adults and young people in choosing to take these qualifications, viewing them as a mark of quality and offering opportunities for progression.

This report is the second update, with a previous version published in 2014 by CDMT and an initial document circulated in 2008 by the Creative and Cultural Skills Sector Skills Council. It provides further information about the changes to the regulatory and educational landscape in recent years.

In 2008, the educational and sector landscapes were very different. Graded examinations were established within the National Qualifications Framework and awarding organisations had an established working relationship with the regulatory bodies. The awarding organisations were also making the most of government initiatives of the time; their qualification results were included in school performance tables and contributed to the attainment of national qualifications such as the 14-19 Diploma.

Since 2008, there have been rapid policy changes by successive governments resulting in a significant shift in the priorities of the sector and the educational context. Ofqual was established in 2010 and has since undergone a period of significant development both in establishing itself as a regulatory body and with relocation from London to Coventry which saw many established members of staff leave its predecessor organisation, the Qualifications and Curriculum Authority. Devolution has seen the creation of a new regulatory body, Qualifications Wales, and an existing body, CCEA has taken over responsibility for the regulation of vocational qualifications in Northern Ireland, alongside its responsibilities for GCSE and A level. This, along with substantial changes made to GCSEs and A levels, and the introduction of new 'T level' qualifications and Apprenticeships, has introduced uncertainty and instability to the work of awarding organisations.

What is significant is that during this time the position of graded examinations within the performing arts sector has remained largely unchanged, and the qualifications have altered little against a rapidly evolving marketplace, whilst aligning themselves within successive qualification frameworks and against government initiatives.

The body of this report focuses on the factual context of graded examinations and the author has tried, as far as possible, to give a selective, evidence-based analysis, which provides information about the past and present status of graded examinations and their relationship with the educational and regulatory landscape in the UK and internationally. The report also gives detailed information about the background and development of graded examinations including their history, structure, nature and cultural significance over the last half century. Additionally, it considers the ways in which graded examinations are used on a global platform and the international dimensions influencing their take-up.

¹ Section 9 of this report provides a more detailed analysis and figures to support this statement.

Section 3: What are graded examinations?

3.1 The origins and development of graded examinations

Graded examinations were originally developed as a means of providing a vehicle for the cultural development of young people by encouraging them to study a discipline in the arts. Students would progress from learning the most basic functions within their chosen subject to practising at a high technical level. A number of music, dance, speech and drama organisations were founded to formalise these study programmes by providing examinations, and a number of these were linked closely to well-known music, dance or speech and drama conservatoires or vocational schools.

Many of the organisations date back over the last century, with LAMDA and Trinity College London amongst the longest running providers, offering graded examinations since the 1870s.

The majority of graded examinations are taken by candidates who are privately funded either by themselves or their parents – even though the qualifications researched as part of this report are regulated and thus eligible for funding through some public measures. This means that candidates have selected their chosen discipline and have invested in their studies independently of government policy and initiatives.

Graded examinations have also been closely linked with the school curriculum for a number of years, particularly with the National Curriculum programme of study for music, the programme of study for physical education, which includes dance, and the programme of study for English which includes speech and drama. Peripatetic teaching by private teachers (particularly in music) complements teaching and learning throughout the primary and secondary curriculum where this option is available in schools.

3.2 The graded examinations model

Graded examinations are based on a model of “progressive mastery”. This means that students develop and demonstrate skills in a specific discipline which increase in technical difficulty and complexity as they progress up the levels. Once the skills at one level have been mastered, the student moves on to the next. Candidates are tested when ready and so they can take the amount of time that is appropriate for them to master one stage before progressing to the next.

Graded examinations are usually offered as a core suite of 8 qualifications, with other assessments offered below and above these levels. They map to the Regulated Qualifications Framework RQF² level descriptors as follows:

Table one: Mapping of graded examinations to RQF levels

| RQF level | Graded examinations |
|-----------|-------------------------------|
| 1 | Grade 1 Grade 2 Grade 3 |
| 2 | Grade 4 Grade 5 |
| 3 | Grade 6 Grade 7 Grade 8 |

² Regulated Qualifications Framework – the successor to the QCF and NQF frameworks

3.3 Applications of the graded examinations model

The range of approaches to defining content, as adopted by awarding organisations, varies from discipline to discipline, with music and dance syllabuses tending to be more prescriptive than speech and drama. However, even within disciplines there is diversity; for example, speech and drama candidates can opt for a narrowly defined range of texts or for a more flexible approach with own choice and devised performance options.

The graded examinations model has been used in other subject areas over the years, most notably in English for Speakers of Other Languages (ESOL) as offered by Trinity College London since the 1930s.

In 2003, a similar approach was adopted by the National Languages Strategy, resulting in the ASSET language qualifications offered by OCR. Unfortunately, OCR withdrew this provision in November 2013. Qualifications in Peer Mentoring and Sex education (PEARL) developed by The Manchester College and the Graded Qualifications Alliance are still regulated by Ofqual.

3.4 Graded examinations in music

Graded examinations in music are perhaps the best known qualifications as they are taken by large numbers of candidates each year. Many people will have encountered music examinations at some time, either through their own experience of lessons or through someone they know.

Four awarding organisations have offered regulated graded examinations in music for a number of years. These are:

- The Associated Board of the Royal Schools of Music (ABRSM)
- London College of Music (LCM) recognised as University of West London (UWLQ)
- RSL (formerly RockschooL Ltd)
- Trinity College London (TCL)

3.5 Graded examinations in dance

Dance, in particular ballet, is a popular qualification especially for younger female candidates. The awarding organisations listed below offer a wide range of qualifications in different disciplines, although the main dance styles are classical ballet, tap, jazz and modern dance. As with music, some of these organisations have been offering regulated qualifications for a number of years. The recognised awarding organisations in dance are:

- bbodance (formerly the British Ballet Organisation)
- Graded Qualifications Alliance (GQAL) incorporating British Theatre Dance Association (BTDA) and working in partnership with the United Teachers of Dance (UTD)
- The Imperial Society of Teachers of Dancing (ISTD)
- International Dance Teachers Association (IDTA)
- National Association of Teachers of Dancing (NATD)
- The Royal Academy of Dance (RAD)
- RSL working in partnership with the Spanish Dance Society (SDS), the Russian Ballet Society (RBS), the Professional Teachers of Dancing (PTD) and the United Kingdom Alliance (UKA)
- Trinity College London (TCL)

The above awarding organisations are all validated by the CDMT (see Appendix A for a full list of validated organisations). Further, in Scotland, outside the direct regulatory influence of Ofqual, the following are also validated by CDMT:

- Scottish Dance Teachers' Association (SDTA)

- British Association of Teachers of Dancing (BATD)

Vocational graded examinations in dance are also offered at levels 2, 3 and 4 in the RQF. The purpose of these qualifications is to provide a more focused route for those candidates wishing to progress to further studies and training.

CDMT works closely with many awarding organisations and has been instrumental in guiding them firstly through approval by the Qualifications and Curriculum Authority (QCA) and then through the Qualifications and Credit Framework (QCF) supplementary recognition process with Ofqual in 2009.

3.6 Graded examinations in speech and drama

Graded examinations in speech and drama have perhaps the widest variety of applications, including communication skills, musical theatre, performance arts, and acting as well as speaking verse and prose. The regulated awarding organisations are:

- English Speaking Board (ESB)
- London College of Music (LCM)
- London Academy of Music and Dramatic Art (LAMDA)
- New Era Academy (NEA)
- Trinity College London (TCL)

3.7 The different uses of graded examinations

It is tempting to group all the awarding organisations above together; however, they all operate in similar but different ways; for example, by attracting a variety of students through the disciplines offered, the structure of qualifications and the resources and support provided. Further, these organisations make available everything from very traditional and well established syllabuses to a range of diverse cultural and contemporary disciplines. Underpinning this is a mix of views and opinions about the place of graded examinations in the performing arts sector and assorted progression routes associated with these qualifications.

Although graded examinations are all derived from an overarching model of assessment, that of “progressive mastery”, the range of awarding organisations that offer the qualifications, the variety of disciplines in which the qualifications are offered and the different levels at which candidates can access the qualifications means that candidates will take them for many contrasting reasons. However, their uses can be split broadly into four categories, with some disciplines spanning more than one category.

3.7.1 Technical competence

Graded examinations develop technical competence in performance from the earliest levels. Moreover, whilst the majority of candidates are at the lower levels (grade 3 and below), a small but significant number progress on to the higher and more demanding assessments. Some will do this for personal interest but others will have a definite progression pathway in mind. However, even though the focus for these candidates will be on technical competence, they will also be developing important skills such as creativity, musicality, self-discipline and performance. A number of these candidates are likely to be younger learners, particularly in music, and aspects of dance such as ballet. Although the numbers of candidates entering for examinations drop at grade 4 they are still high when compared with GCSEs and A levels.³

³ Please see section 3.9 for a more detailed analysis of figures.

3.7.2 Leisure/hobby activities

As mentioned above, large numbers of candidates of all ages take graded examinations. A number of these candidates will be undertaking these simply for their own interest and to broaden their knowledge, skills and understanding, particularly in aspects of popular dance and music. However, that is not to say that the skills they gain cannot be used in other areas of their life. For young people, the learning is a significant part of curriculum enrichment and graded examinations are an important activity outside of school or college. Adult learners are likely to take graded examinations for quite different reasons to children or young people, selecting appropriate qualifications to meet their leisure needs.

3.7.3 Multicultural perspectives

As well as providing a means of creative and cultural development through developing an appreciation of music, dance, speech and drama, there are also a number of other cultural benefits to candidates taking graded examinations – for example the range of dance styles offered extends to Spanish and Indian genres to name but two, and a wide variety of non-western musical styles and instruments may also be explored through some awarding organisations. Speech and drama qualifications also make a valuable contribution to the development of communication skills in English, as well as creativity in general.

3.7.4 Personal and social development

In music and dance, along with developing technical skills and competence in a particular discipline, qualifications can also contribute to the advancement of personal skills. The amount of self-initiated study required means that learners have to develop good organisational and motivational abilities, and the method of assessment through performance helps them to develop confidence and self-assurance.

With regard to speech and drama qualifications, the range of personal skills strengthened can be wide ranging, including not only motivation, confidence and self-esteem but also practical skills useful for interviews and giving presentations etc. Group examinations take on a particular importance when encouraging learners to participate in joint activities, as these build confidence in those students who may not respond well to an individual assessment. Group assessments are popular despite the fact that some are deemed unsuitable for recognition by the regulator, because they do not meet the criteria for individual assessment.

3.8 Candidate age ranges

There is usually no minimum or maximum age specified for entry to graded examinations in music and speech and drama (dance is an exception, mostly for health and safety reasons), although as with all regulated qualifications, they are offered according to the funding parameters specified by the Department for Education (i.e. 14-16, 16-19 and 19+). The age of learners can range from 7 upwards with examples of candidates in their 80s entering some disciplines. For pre-Grade 1 qualifications, which are roughly (or in some cases formally) equivalent to Entry level in the RQF, candidates can be as young as 4. Naturally, different disciplines have an appropriate age range where aspects such as the candidate's physical or vocal development, or health and safety matters need to be taken into account.

Table two below shows a typically indicative average age for entry to each grade. The lower end of the age range tends to apply more for dance (in particular disciplines like ballet) with the average for music typically resting in the mid-point of the parameters identified above. This is a particularly important aspect when considering possible progression routes as some candidates are likely to reach a high standard within particular disciplines at a relatively young age.

Table two: Indicative average age of learners undertaking graded examinations

| Grade | Average age (indicative across all awarding organisations) |
|--------------|---|
| 1 | 9-12 |
| 2 | 10-13 |
| 3 | 11-14 |
| 4 | 12-15 |
| 5 | 13-16 |
| 6 | 13-16 |
| 7 | 15-18 |
| 8 | 15-18 |

Section 4: The work of the awarding organisations and CDMT

4.1 The role of CDMT (formerly the CDET—see Appendix E)

CDMT has a long standing relationship with awarding organisations offering graded examinations. All the regulated dance organisations are members of CDMT and CDMT also works with organisations offering music, speech and drama. This section provides an overview of the activities CDMT has carried out with awarding organisations.

4.2 The Awarding Organisations Committee (AOC)

The AOC is a long established group facilitated by CDMT. Membership presently comprises those awarding organisations that offer dance and musical theatre qualifications and currently includes 16 validated awarding organisations (list in Appendix A), with engagement increasing.

The AOC meets quarterly to discuss a range of issues pertaining to the performing arts sector and regulatory requirements. In the last few years, the AOC has produced a number of documents and facilitated events aimed at promoting consistency and agreement across member awarding organisations.

4.2.1 Comparability studies

CDMT comparability exercises typically consist of presentations of filmed candidate work at a particular grade.

Before each comparability meeting a desk based review is undertaken of written documentation provided by each Validated awarding organisation to consider:

- General comparison of content
- Examination timings
- Mark schemes and quality criteria
- Grading.

This is then sent to awarding organisations prior to the meeting. At the meeting itself the candidate work is reviewed and discussed. The discussion includes:

- Whether the standard of the presented work is consistent with the standard for that of the grade (with consideration of the standards expressed in the shared unit)
- Whether the standards are consistent with the level descriptors (derived from those for the regulated framework).

Comparability studies have been undertaken since 2009 as follows.

2009: Undertaken by 4 Validated awarding organisations.

This meeting was convened to discuss Intermediate Ballet as part of the submission to UCAS covering level 3 graded and vocational graded examinations in dance.

2013: Undertaken by 9 Validated awarding organisations.

This focussed on introducing the more recently Validated awarding organisations to comparability exercises. The awarding organisations were divided into 3 groups to consider

Intermediate Vocational graded examinations. Each of the groups consisted of one 'control' awarding organisation which had already taken part in the previous comparability exercise.

2014: Undertaken by 12 Validated awarding organisations, focusing on Grade 3 across a range of disciplines including Theatre and Ballroom genres as well as Musical Theatre.

This meeting followed a similar format to that of 2013 and considered broad comparability across genres. Each group involved awarding organisations presenting a different genre. The discussions covered whether the overall standard for Grade 3 is consistent.

2015: Undertaken by 13 Validated awarding organisations, focusing on Grade 5 across a range of disciplines covering both Theatre and Ballroom genres as well as Musical Theatre.

This meeting followed a similar format to 2014, focussing again on broad comparability across genres but at level 2. Each group involved awarding organisations presenting a different genre. The discussions covered whether the overall standard for Grade 5 is consistent.

2016: Undertaken by 13 Validated awarding organisations, this exercise focussed on key policy and procedural areas which were common across the organisations. The aim of the session was to share information and good practice between organisations, and to raise any concerns.

AOC members chose the following areas for discussion:

- Conflicts of interest
- Enquiries, complaints and appeals
- Examiner training and standardisation
- Marking.

2017/18: Undertaken by 10 Validated awarding organisations, focusing on Grade 1 across a range of disciplines.

This meeting followed a similar format to 2015, focussing on broad comparability across genres at level 1. Each group involved awarding organisations presenting a different genre. The discussions covered whether the overall standard for Grade 1 is consistent.

4.2.2 Position papers

The AOC has produced a number of position papers responding to requirements from regulatory bodies and setting out the context and position of members. These are:

a) Regulated and non-regulated qualifications (January 2014)

The AOC set out its position in relation to the requirements about how qualifications are defined as regulated or non-regulated as defined by the Apprenticeships, Skills, Children and Learning Act 2009. The Act included a requirement for all qualifications offered in England to be regulated. AOC members set out the position of which qualifications in their collective offer could be considered regulated and unregulated according to the requirements of the Act and advice from Ofqual about what could be considered a qualification as opposed to an alternative kind of provision. This was discussed with representatives from Ofqual in 2014.

b) Revised conditions and statutory guidance for the delivery of teacher seminars (May 2014)

The AOC set out its position in relation to the regulatory requirements for the delivery of teacher seminars. Condition G4 states that organisations may not use those with access to 'confidential assessment materials' to deliver training to teachers (defined as 'prohibited training'). The AOC clarified that as graded examinations did not rely on confidential materials to determine the grade or mark of a candidate, there was little that examiners could disclose to teachers which would give candidates an advantage in an examination.

c) Endorsement of resources (July 2014)

The AOC responded to new Conditions and statutory guidance published by Ofqual which set out the requirements for organisations to endorse materials published by third parties.

4.2.3 Inclusivity in dance examinations

In November 2015, CDMT was asked by Nick Gibb MP, Minister for Schools, to attend a round table meeting to discuss inclusivity in dance examinations. CDMT presented information which included:

- A review of all assessment criteria contained in the shared units for graded and vocational graded examinations in dance to ensure that they contained inclusive language
- Revised guidance for AOC members on how to develop procedures for reasonable adjustments and special considerations
- Statistics showing the numbers of candidates who applied for reasonable adjustments and the types of disabilities for which adjustments were required
- Case studies of candidates with disabilities who have achieved graded and vocational graded examinations

4.3 The Graded Examinations Forum

For a number of years CDMT has facilitated meetings of the Graded Examinations Forum, which was set up initially by the Qualifications and Curriculum Authority in the late 1990s. The forum aims to bring together all awarding organisations offering graded examinations in music, dance and speech and drama to discuss a variety of issues relating to the sector, regulation and qualifications. The forum meets twice yearly and includes a wide range of awarding organisations.

4.4 Allocating Total Qualification Times to graded examinations and Diploma qualifications

4.4.1 Allocating Total Qualification Time to graded examinations

CDMT facilitated meetings across awarding organisations offering music, dance and speech and drama examinations to allocate consistent timings to graded examinations. Each organisation used an agreed questionnaire to consult with their stakeholders. The results were then collated into an overarching report which was published in April 2016. Please see Appendix B for tables of the agreed Guided Learning Hours and Total Qualification Times allocated to graded examinations as a result of this work.

4.4.2 Allocating Total Qualification Time to 'Diploma' qualifications

A similar set of meetings was facilitated by CDMT for music and speech and drama awarding organisations to allocate consistent timings to their performance and teaching qualifications at levels 4-6. Overarching reports were published in September 2017. An exercise was not

carried out for dance as the qualifications offered are more diverse in content and structure. Please see Appendix B for tables of the agreed Guided Learning Hours and Total Qualification Times allocated to Diplomas as a result of this work.

4.5 CDMT research reports

CDMT has also produced a series of reports since 2015, the first of which was the original sector report on graded examinations which preceded this document. Other reports published by CDMT include:

4.5.1 A comparison of graded examinations in music, dance and speech and drama and the revised GCSEs

The report was published in July 2015 and investigates the key differences and similarities between GCSEs/A levels and graded examinations, including wider factors such as assessment methodology and modes of delivery. It also questions whether there is a relationship between the two qualification types and whether the qualifications offer skills, knowledge and understanding that are complementary.

The report draws several conclusions as follows:

- Whilst there are a number of differences between the qualification types, there are also ways in which they are complementary and can be studied together by students
- The key difference lies in the breadth of study for GCSEs and A levels compared with the narrow but deeper focus for graded examinations
- The key area of similarity is in content covering technique and performance and contextual and historical aspects.

There are also other factors that need to be considered in comparing the two types of qualifications, namely the mode of study and the mode of assessment.

4.5.2 An overview of higher level qualifications in music, dance and speech and drama subjects

This report was published in February 2016 and investigates the range and types of qualifications available at higher levels in the performing arts sector, focussing on the subjects of music, dance and speech and drama. The report outlines qualifications available at levels 4-8 of the Regulated Qualifications Framework, levels 7-12 of the Scottish Credit and Qualifications Framework and those available in the Further and Higher Education Qualifications framework.

The report concludes:

- That there is a diverse range of qualifications on offer in the performing arts at higher levels
- That these qualifications can be categorised according to their breadth or depth and their academic or vocational focus
- That there are compelling reasons for the diversity on offer and that there is likely to be an increased need for this provision in the future.

4.5.3 Graded Exams and the UK educational regulatory landscape

This report was published in the Autumn of 2014. The report gives a comprehensive overview of the relationship between graded examinations and the UK regulatory landscape, charting the development of graded examinations as regulated qualifications. The report also considers progression from graded examinations to other studies leading to advancement opportunities in the creative industries.

4.6 Graded examinations website and booklet

In 2015, CDMT developed a website⁴ devoted to graded examinations. This website includes information about various disciplines, the history of graded examinations, awarding organisations that offer them, and publications produced by CDMT such as research reports. The launch of the website coincided with release of a booklet which provides an overview of graded examinations and is available on the website titled *Graded Exams: The Definitive Guide*.

⁴ www.gradedexams.com

Section 5: The relationship between graded examinations and the UK regulatory authorities

5.1 National recognition and accreditation of graded examinations

5.1.1 Initial recognition and accreditation by the Qualifications and Curriculum Authority (QCA)

In the late 1990s, the awarding organisations for music, dance and speech and drama made separate approaches to QCA requesting recognition of their organisations and qualifications. Awarding organisations were keen to obtain approval for their qualifications as this would raise their status internationally and would also show that they offered qualifications which met national standards, operating robust quality assurance procedures. Organisations like CDMT fully supported this development.

Several initial meetings were held with awarding organisations to consider how much work was required in order for the exams to be recognised formally. At first these discussions were held individually and then later as a group called the Graded Examinations Forum which confirmed that awarding organisations had common interests and operated similar qualification models. As awarding organisations became recognised by QCA through the awarding body approval process (then known as “Part A”), they submitted their qualifications to QCA for approval. It was decided to give the qualifications a short approval period in the first instance, which allowed further work to be carried out to establish agreements for the location of these types of qualifications within the National Qualifications Framework (NQF).

A number of documents were developed by QCA in 2003 in consultation with the awarding organisations and were submitted to QCA’s Senior Staff Accreditation Group. These documents established the graded examinations model in the accreditation landscape and the way forward for resubmitting the qualifications in the future. It also gave graded examinations a strong rationale for inclusion in the NQF as a distinct qualification type and produced a common national set of standards which was approved by QCA.

5.1.2 Supplementary recognition and the Qualifications and Credit Framework (QCF)

The implementation of the QCF and publication of new regulatory criteria in 2008 saw a considerable amount of work undertaken by awarding organisations to migrate their qualifications from the NQF to the QCF.

The migration process comprised two elements, the first being the recognition of awarding organisations wishing to operate in the QCF and the second, the submission of their qualifications to replace those offered in the NQF.

Many awarding organisations found elements of the new QCF regulatory criteria challenging to meet whilst simultaneously preserving the ethos and purpose of their graded examinations and associated processes. Organisations faced challenges with the conceptual framework of the QCF and how it would work in practical terms for their units and qualifications, in particular:

- Requirements for centre approval when a centre-based model of assessment is not operated for graded examinations
- Drafting procedures for units and rules of combination for qualifications which were already well-established, having evolved through a set of detailed syllabuses. This

procedure proved challenging due to the requirements placed by Section 1 of the regulatory criteria which arguably undermined well understood processes already instituted.

However, all awarding organisations that had been part of the NQF worked to submit their “supplementary recognition” to meet the new regulatory criteria and were approved by QCA/Ofqual by early 2011.

Following approval of organisational processes and procedures, awarding organisations were required to re-submit their qualifications to the QCF according to the requirements set out in the regulatory criteria. Some organisations chose to submit these independently and others submitted qualifications based on units that were collectively developed as common templates. Challenges faced in the submission of units and qualifications to the QCF included:

- Establishing clear, consistent and meaningful qualification titling for graded and vocational graded examinations within the conventions set out by the QCF regulatory criteria
- Allowing qualification structures to indicate achievement of separate individual units within an overall structure to allow for appropriate recording within national databases (for example the achievement of two different disciplines at the same grade)
- Designing unit templates for performance-based examinations based on existing detailed syllabuses
- Uncertainty over unit ownership and the commercial implications of collaborative working.

5.2 Qualification design principles

5.2.1 NQF design principles for graded examinations

Sets of overarching design principles were agreed between QCA and awarding organisations as part of the process of accreditation to the NQF. These were issued separately for music, dance, speech and drama which described graded examinations in relation to the key accreditation criteria headings in QCA documentation, particularly rationale, content, assessment and quality assurance.

a) Rationale

The design principles stated that graded examinations were based on a model of “progressive mastery” in which students had to prove that they had mastered one level before moving on to the next. It is interesting to note that, with the exception of the vocational graded examinations in dance, all graded examinations were accredited as “other general” qualifications. This was felt to be a suitable typology as the qualifications were considered not to be vocationally or occupationally focused in nature.

b) Titles

The titles accredited by QCA in the NQF were:

- Graded examinations in Music Literacy (Grades 1-8)
- Graded examinations in Music Performance (Grades 1-8)
- Graded examinations in Dance (Grades 1-8)
- Graded examinations in Vocational Dance (Grades 4-8)
- Graded examinations in Speech (Grades 1-8)
- Graded examinations in Drama (Grades 1-8)
- Graded examinations in Speech and Drama (Grades 1-8)

Qualification titles were endorsed for individual subject disciplines (for example classical ballet, tap, modern, piano, trumpet etc.) or to denote the type of performance (for example,

solo, pair or group performances). These conventions were agreed as an appropriate way of cutting down on the proliferation of possible titles for each individual discipline.

c) Content

The design principles stated that the content of graded examinations would typically address the following areas:

- Technical competence and artistry in a specific discipline
- Expression and communication to a range of audiences
- Creativity and independence (through interpretation, improvisation etc.)
- Knowledge and understanding of the discipline shown through performance.

For vocational dance, the principles stated that the content of vocational graded examinations would typically address the following areas:

- Technical competence and artistry in a specific discipline or in a range of disciplines
- Expression and communication to a range of audiences
- Creativity and independence shown through interpretation and improvisation
- Knowledge and understanding shown through performance
- Awareness of health and safety, and healthy dance issues
- Progression opportunities to further training or employment
- Managing oneself as a performer.

For music literacy (i.e. theory), the principles stated that these examinations were concerned with the understanding, manipulation and application of musical symbol systems (notations), and that the written examinations placed varying emphasis on the following skills, knowledge and understanding:

- Musical terms and ornaments
- Scales and harmony
- Rhythmic and melodic features
- Creative use of musical devices.

d) Assessment

The design principles confirmed that graded examinations are assessed by an external examiner appointed by the awarding organisation. Assessment is usually of a candidate's practical performance or, in the case of theory examinations, by means of a written assessment or viva voce. Assessment approaches developed by awarding organisations are of a comparable standard and procedures were regularly monitored by the awarding organisations and QCA as part of the national approval and monitoring processes.

e) Grading

The design principles stated that all graded examinations are awarded as pass, merit and distinction with attainment descriptions published by awarding organisations. Grading criteria exist for all aspects of candidates' performance (for example, technical competence in terms of accuracy and number of errors made, musicality, confidence in performance, etc.) with an accompanying mark scheme showing the range of marks needed to gain each grade.

f) Level descriptors

The awarding organisations and QCA agreed that:

- Grades 1-3 would be equivalent to level 1 of the NQF
- Grades 4 and 5 would be equivalent to level 2 of the NQF
- Grades 6-8 would be equivalent to level 3 of the NQF

Level descriptors for each discipline took into account progression through the NQF levels. The wording below is taken from the report into graded examinations commissioned by QCA in 2005:⁵

*The descriptors for **speech and drama** were split into Performance and Repertoire, and described the progression through the levels in terms of: increasing ability to understand and interpret material; to present clearly and audibly; to prepare; to put across mood and atmosphere; to use technical skills; and to use voice, body and space to enhance the performance and to develop confidence. Repertoire descriptors described the content, nature and demand of the material that should be selected at each NQF level.*

*The descriptors for **vocational dance** described the progression through the levels in terms of, for example: increasing technical ability required for professional work; range and vocabulary of movement; increased length and complexity of sequences; the quality and control of movement; confidence in performance, style and audience awareness; understanding of the professional context; and awareness of personal abilities and aspirations, and the demands of professional employment.*

*The descriptors for **dance** described the progression through the levels in terms of: increased technical ability; range and vocabulary of movement; increased length and complexity of sequences; the quality and control of movement; and confidence in performance, style and audience awareness.*

*The descriptors for **music performance** described the development of the following areas: fluency, expression, accuracy, control of tempo, sense of rhythm and harmony, intonation, phrasing, awareness of style and musical shape, secure techniques, control tonal contrast, rhythm, and pulse, use range of dynamics and tone colour sensitively and expressively, convey mood and character of piece, sight-read, maintain posture, balance and breathing, prepare, developing control/technical mastery of instrument, sense of performance, perform confidently, clearly and audibly, personal interpretation, engage audience, engage with material, understanding of theory, time and key signatures, aural awareness, notation.*

*The descriptors for **music literacy (theory)** focused on the understanding, manipulation and application of musical symbol systems (notations), placing varying emphasis on the following skills, knowledge and understanding:*

- *Musical terms and ornaments*
- *Scales and harmony*
- *Rhythmic and melodic features*
- *Creative use of musical devices*

5.2.2 Design principles for the QCF

With the introduction of a new set of requirements, the awarding organisations had to work on devising a format which both preserved the ethos and value of the graded examinations model but which would also be acceptable to QCA in terms of Section 1 of the QCF criteria with its specific requirements on the design of units and rules of combination.

a) Titling requirements of the QCF

Two main forms of titling emerged from discussions with QCA and its successor, Ofqual.⁶ The first simply followed the rules set out in the QCF titling conventions of Level X Award/Certificate/Diploma in X. The second was agreed for those awarding organisations that felt it

⁵ Qualifications and Curriculum Authority: Identifying the potential for Common Units and the Assignment of Credit for graded examinations – Final Report: 23 March 2005

important to retain “Graded Examination” in the title of the qualification. i.e. Level X Award/Certificate/Diploma in Graded Examination in X. These solutions were not universally well liked by the graded awarding organisations.

b) Qualification structures

As with titling, there was much discussion about the ways in which units should be structured into rules of combination for graded and vocational graded examinations. At discussions held between the awarding organisations and Ofqual, it was agreed that each individual discipline would need to have a separate unit in order for these to be recorded as separate achievements within various government databases (in particular the Skills Funding Agency’s funding database and the Diploma Aggregation Service). If only generic units were made available covering all disciplines, learners would face having only a single achievement counted on these databases if they took more than one discipline under the same qualification title.

This meant that the number of units needing to be developed for dance, as an example, increased from 13 to over 200. The impact on music, speech and drama qualifications was much the same.

Concerned about the ways in which achievements were being recorded and not wanting to disadvantage learners, awarding organisations decided to develop separate qualification titles for each individual grade. This meant that for each grade there would be a separate qualification number along with an individual unit number for each discipline, thus making the recording of achievements more transparent. Awarding organisations also had to be mindful of qualification sizes and how these were represented in titling conventions, so opportunities for reducing titles at levels 3 and 4, in particular, were limited because of the different qualification sizes at these levels.

c) Design of unit templates

A full suite of graded examinations comprises 8 qualifications across levels 1, 2 and 3 of the QCF (with vocational graded examinations offering a further 5 qualifications across levels 2, 3 and 4). The QCF criteria demanded that awarding organisations drafted distinct assessment criteria to differentiate the 8 stages of achievement. Added to this was the challenge of producing assessment criteria in a criterion-referenced template for a compensatory method of assessment through a ‘one off’ external examination. Awarding organisations therefore had to find ways of recording marks to ensure that a pass reflected the achievement of all assessment criteria in a QCF unit.

d) Levelling

Ensuring that 8 qualifications of progressive mastery could fit comfortably within three levels of the QCF was challenging. Awarding organisations adopted a similar approach to the design principles of the NQF for migration to the QCF with a set of level descriptors being developed which referenced the QCF descriptors but which put them clearly in the context of performance-related outcomes and specialist disciplines.

e) Assessment methodology

Graded examinations in dance, music, and speech and drama operate an assessment methodology in which examiners who are recruited, trained and standardised by awarding organisations carry out the assessment of candidates through a performance-based examination. Awarding organisations ensured that the new QCF units preserved this methodology, securing the integrity and useful purpose of the qualifications. There were also lengthy discussions with Creative and Cultural Skills and Ofqual around whether units should be shared or restricted on the QCF – with the aim of protecting the assessment methodology described above.

f) Unit ownership

In 2005 QCA commissioned an initial study of all then accredited graded examinations⁷ to ascertain how much work was required to reformat syllabuses and specifications into QCF templates (i.e. expressing the content as learning outcomes and assessment criteria), particularly with the intention of developing common units.

The report concluded that it would be possible to develop common units for each discipline in the following areas:

- Music: Music Performance
- Music: Music Literacy (Theory)
- Dance
- Vocational Dance
- Speech: Communication Skills/Spoken English
- Speech: Speaking Verse and Prose
- Drama: Acting
- Drama: Musical Theatre
- Drama: Performance Arts
- Speech and Drama

The report also stated that awarding organisations had reached a consensus that common units could be written for each QCF level, provided that credit values for each grade could be confirmed. The report concluded that more work was needed to further explore credit values for units to arrive at a 'common' unit agreement.

Subsequent discussions between Creative and Cultural Skills and awarding organisations suggested that the Sector Skills Council should act as the unit owner of collaboratively developed units, which the awarding organisations supported. Unfortunately, a decision was taken by Creative and Cultural Skills in 2011 not to proceed with its application for Ofqual unit submitter status which forced awarding organisations to find their own solutions to unit ownership.

Most awarding organisations subsequently worked together on unit development, and then shared the ownership of units, usually taking responsibility for a QCF level each when submitting to the Framework. This resulted in a shared approach but only across those awarding organisations which worked together, restricting units to their use only. From 2010, the following offered common units in the QCF.

- Music—ABRSM, LCM and TCL
- Speech and drama—ESB, LCM and TCL
- Dance—bbodance, GQAL, ISTD and the RAD worked with CDMT to develop a shared unit offer. One awarding organisation, ISTD, took responsibility for submitting the units on behalf of the others.

In some instances, awarding organisations operated independently, as in the case of LAMDA, NEA and RSL, which submitted their own units.

g) Credit

In 2004, ABRSM, TCL and LAMDA liaised on the relationship between credit and graded examinations in terms of the principle of 1 credit equalling 10 hours of student learning. They produced a working document which gave recommendations for notional credit ratings for grades 1-8. The work was based on the initial research carried out by an Expert Group,

⁷ Qualifications and Curriculum Authority: Identifying the potential for Common Units and the Assignment of Credit for graded examinations – Final Report: 23 March 2005

convened to consider the inclusion of graded examinations in music, speech and drama into the UCAS tariff.

The report concluded that, given assumptions of a notional averages for both taught time (expressed as “teaching”) and personal study (expressed as “practice”), the following indicative notional times could be established as a basis for credit-rating graded examinations in music:

Table three: Indicative notional times for graded music examinations 2004⁸

| Grade | <i>Teaching</i> | | <i>Practice</i> | | | | Total |
|----------|-----------------|----------------|-----------------|-------------------------|--------------|----------------|--------------|
| | Lesson (mins) | No. of lessons | Teaching (hrs) | Practice per week (hrs) | No. of weeks | Practice (hrs) | |
| 1 | 20 | 60 | 20 | 1 | 76 | 76 | 96 |
| 2 | 30 | 30 | 15 | 1.24 | 40 | 50 | 65 |
| 3 | 30 | 32 | 16 | 1.5 | 43 | 63 | 79 |
| 4 | 40 | 32 | 21.25 | 1.75 | 44 | 77 | 98.25 |
| 5 | 40 | 34 | 22.5 | 2.25 | 46 | 103.5 | 126 |
| 6 | 45 | 36 | 27 | 2.5 | 48 | 120 | 147 |
| 7 | 45 | 36 | 27 | 3.5 | 48 | 168 | 195 |
| 8 | 60 | 54 | 54 | 4 | 60 | 240 | 294 |

From these indicative hours, awarding organisations were then able to propose credit values for graded music examinations as below:

Table four: Proposed credit values for graded music examinations 2004⁹

| NQF level | Grade | Proposed credit value | Cumulative |
|----------------|-------|-----------------------|------------|
| Level 1 | 1 | 10 | 10 |
| | 2 | 6 | 16 |
| | 3 | 8 | 24 |
| Level 2 | 4 | 10 | 34 |
| | 5 | 12 | 46 |
| Level 3 | 6 | 15 | 61 |
| | 7 | 20 | 81 |
| | 8 | 30 | 111 |

The same process was repeated for graded examinations in speech and drama with proposed credit values as follows:

⁸ Qualifications and Curriculum Authority, 2004. *Towards a Credit Structure for graded examinations in Music, Drama, Speech, Speech and Drama – ABRSM, Trinity College London and LAMDA*. Working document for QCA

⁹ Qualifications and Curriculum Authority, 2004. *Towards a Credit Structure for graded examinations in Music, Drama, Speech, Speech and Drama – ABRSM, Trinity College London and LAMDA*. Working document for QCA

Table five: Proposed credit values for graded examinations in speech and drama 2004¹⁰

| NQF level | Grade | Proposed credit value | Cumulative |
|------------------|--------------|------------------------------|-------------------|
| Level 1 | 1 | 8 | 8 |
| | 2 | 6 | 14 |
| | 3 | 7 | 21 |
| Level 2 | 4 | 9 | 30 |
| | 5 | 11 | 41 |
| Level 3 | 6 | 14 | 55 |
| | 7 | 18 | 73 |
| | 8 | 24 | 97 |

Subsequent discussions and the practicalities of submitting units and qualifications to the QCF led to a revised set of credits being produced for each discipline as illustrated below:

Table six: QCF credit values for graded and vocational graded examinations

** Please note that the credit values for music, speech and drama listed below reflect the numbers identified in shared unit submissions and not those developed independently.*

| Qualification | Dance credit values | Music Performance credit values* | Speech and Drama credit values* | Music Theory credit values |
|-------------------------|----------------------------|---|--|-----------------------------------|
| Grade 1 | 7 | 6 | 6 | 2 |
| Grade 2 | 7 | 9 | 8 | 3 |
| Grade 3 | 7 | 12 | 10 | 5 |
| Grade 4 | 10 | 15 | 13 | 7 |
| Grade 5 | 10 | 18 | 15 | 9 |
| Grade 6 | 13 | 22 | 17 | 13 |
| Grade 7 | 13 | 27 | 19 | 17 |
| Grade 8 | 13 | 32 | 25 | 21 |
| Intermediate Foundation | 28 | N/A | N/A | N/A |
| Intermediate | 28 | N/A | N/A | N/A |
| Advanced Foundation | 28 | N/A | N/A | N/A |
| Advanced 1 | 33 | N/A | N/A | N/A |
| Advanced 2 | 38 | N/A | N/A | N/A |

5.2.3 The withdrawal of the QCF

The regulatory arrangements for the QCF were officially withdrawn on 30th September 2015 following a consultation by Ofqual. The Conditions of Recognition were subsequently updated to take account of the consultation findings and Ofqual's intentions for any QCF regulations that still needed to be in force. These included requirements for:

- Every qualification to be assigned a level
- Awarding organisations wishing to change the level of a qualification

¹⁰ Qualifications and Curriculum Authority, 2004. *Towards a Credit Structure for graded examinations in Music, Drama, Speech, Speech and Drama – ABRSM, Trinity College London and LAMDA*. Working document for QCA

- Total Qualification Times and Guided Learning Hours
- Use of credits (although this is now optional not mandatory)
- Publishing a policy for recognising prior learning (although again this is optional not mandatory)
- Titling including the removal of the term “QCF” from qualifications.

One of the intentions of withdrawing the QCF regulations was to allow awarding organisations more flexibility in the development of qualifications. This includes flexibility for qualification titles which do not now have to comply with the size requirements for ‘Awards, Certificates and Diplomas’ and removal of the need for qualifications to be unit-based in structure and credit-rated.

Whilst many awarding organisations welcomed these developments, the reality is that qualifications which were designed (or re-designed) and regulated in the QCF are unlikely to face significant change in the short to medium term. Awarding organisations are mindful that candidates, teachers and parents are now used to seeing the qualification titles and the award of credit on the certificates—and to change this may cause confusion amongst stakeholders at this time. Moreover, there is no compelling reason to invest valuable resources in re-designing qualifications when there is no particular need to do so.

5.3 The General Conditions of Recognition

In 2012 Ofqual, the Welsh Government and CCEA published an initial version of new regulatory Conditions. This document superseded the majority of previous regulatory criteria and introduced an approach to regulation which focused on awarding organisations rather than qualifications. This development was in line with Ofqual’s powers under the Apprenticeships, Skills, Children and Learning Act (ASCL) 2009.

The General Conditions of Recognition have been updated several times since their first publication. Many qualifications are now regulated through sets of qualification-specific criteria which are applied in conjunction with the Conditions of Recognition. These include criteria for GCSEs, A levels and ESOL qualifications.

Further, the ASCL Act includes statutory requirements for awarding organisations to distinguish between ‘regulated’ and ‘unregulated’ provision offered in England, Wales and Northern Ireland. The regulatory bodies published the official definition of what is now considered a ‘qualification’ and hence ‘regulated’ (if falling within the definition of a regulated qualification in the Act) in 2013.

The dance awarding organisations, with CDMT, put forward a position paper on what they consider to be ‘regulated’ and ‘unregulated’ provision in early 2014, which was generally supported by Ofqual. It made clear distinctions between graded examinations and other types of provision such as medals, performance tests and class awards, etc.

Linked to the Conditions is the formal Statement of Compliance which awarding organisations must make to Ofqual, Qualifications Wales and CCEA annually. Awarding organisations are expected to review their governance and control mechanisms, declaring any potential or actual non-compliance. The regulators consider the statements, deciding whether further action needs to be taken to ensure compliance, either by on-going monitoring of the organisation or by taking regulatory action. Ofqual published *Taking Regulatory Action* in 2011 which sets out the range of sanctions that can be applied to awarding organisations which are non-compliant. An updated version was published in May 2012.

5.3.1 The importance of validity

Since the implementation of the Conditions of Recognition in 2012, validity of qualifications has been a prominent feature. Until the withdrawal of the QCF, validity in qualification design and assessment was arguably sometimes in conflict with the strict requirements set for

learning outcomes, assessment criteria and the requirement for all criteria to be met in order to achieve a unit.

Validity does not just cover the design and delivery of qualifications but also the quality assurance processes involved as related to reliability. The regulatory bodies have carried out 'validity audits' which check that validity has been considered throughout the qualification lifecycle and that development, implementation and review processes all include consideration of whether the qualification is still assessing valid skills, knowledge and understanding.

5.3.2 Total Qualification Time (TQT)

In October 2014, Ofqual conducted a consultation about the allocation of Total Qualification Times (TQTs) to qualifications. TQT is a requirement set out under section 145(9) of the ASCL Act 2009 and relates to the expectation for 16-18 year olds to provide evidence of full-time education.

TQT is the amount of time taken by a learner to complete a qualification. This is made up of Guided Learning Hours (GLH), the amount of 'taught time' undertaken, plus any other learning which takes place, including the time taken to undertake assessment. Where qualifications are credit rated it is identified as the credit value x 10.

In 2015 a further consultation was carried out with a set of revised proposals, concurrently with the consultation on the withdrawal of the QCF. The revised proposals specified that TQT should be allocated for all qualifications and not just those which were deemed suitable for 16-18 year olds.

Following the consultation, Ofqual published criteria for the application of TQT to qualifications and to determine whether a qualification was relevant for the purposes of the Act to be suitable for 16-18 year olds. TQT requirements were also included in appropriate sections of the Conditions.

5.4 The devolution of qualifications regulation

5.4.1 Qualifications Wales

On 21st September 2015, Qualifications Wales was established as an independent regulatory body, taking over responsibility for the regulation of qualifications in Wales from the Welsh Government. It was established by the Qualifications Wales Act 2015 to regulate awarding bodies delivering qualifications taken in schools and colleges in Wales, such as GCSEs and A levels, as well as vocational qualifications and the Welsh Baccalaureate.

Under the terms of the Act, Qualifications Wales has established a framework of 'designated' and 'approved' qualifications which are all listed on its regulatory database titled Qualifications in Wales (QiW). 'Designated' qualifications are those which are eligible for funding in Wales and 'approved' qualifications are those which have been deemed as meeting local needs in Wales. Qualifications which are neither designated nor approved are still regulated by Qualifications Wales if the awarding body is recognised by them to offer qualifications.

A data cleansing exercise was carried out by Qualifications Wales in December 2015 as part of the move from the DAQW database operated by the Welsh Government to the new QiW database. Awarding organisations were asked to check the accuracy of data on QiW. A number awarding organisations offering graded examinations removed their data from the database as they were not 'designated' or 'approved'. The current status of graded examinations on QiW is as follows¹¹.

¹¹ QiW checked on 19th April 2018.

Table seven: Status of graded examination awarding organisations on the QiW database April 2018

| Awarding organisation | Status on QiW |
|------------------------------|--|
| ABRSM | Qualifications listed as 'designated' |
| Bbodance | No qualifications listed on QiW |
| ESB | Qualifications listed as 'designated' |
| GQAL | Qualifications listed as 'designated' |
| IDTA | No qualifications listed on QiW |
| ISTD | Qualifications listed as 'designated' |
| LAMDA | Qualifications listed as 'designated' |
| NEA | Three Diplomas at levels 5 and 6 listed as 'designated'. |
| RAD | No qualifications listed on QiW |
| RSL | Vocational qualifications only listed on QiW |
| TCL | Qualifications listed as 'designated' |
| UWLQ | No qualifications listed on QiW |

Whilst Qualifications Wales has been clear that the database should not be used as a marketing tool, the fact that some awarding organisations have no qualifications on the database is a matter of concern not only in respect of visibility and profile, but also in relation to the intended regulatory work being carried out by Qualifications Wales in the future. Many organisations have concerns about how, for example, Qualifications Wales will be able to collect certification data for qualifications it has no record of.

It is of note that Qualifications Wales recently undertook an exercise to define the scope of recognition for each awarding body to determine the extent of the qualifications which fall within its regulatory framework.

5.4.2 CCEA

On 13th May 2016 CCEA followed Qualifications Wales by becoming an independent regulatory body for all qualifications in Northern Ireland through an amendment to the ASCL Act 2009. This meant that CCEA took over responsibility from Ofqual for the regulation of vocational qualifications in Northern Ireland.

CCEA operates a procedure for the 'accreditation' of qualifications. This in practice means that on a quarterly basis it requires awarding organisations to complete and return a list of qualifications they intend to make available for the first time, or substantially revise, during each 3-month period. CCEA will then select a sample of qualifications from the list for close scrutiny. Once these qualifications are deemed to be compliant with the relevant Conditions, CCEA will accredit the qualifications submitted in that period. Awarding organisations can only use the CCEA logo on certificates for qualifications which are accredited in Northern Ireland.

5.4.3 Impact of devolution for awarding organisations

There are now four separate and independent regulatory bodies covering qualification regulation across the four nations of the UK. Each of these have their own set of regulatory requirements, although those for Ofqual, Qualifications Wales and CCEA are based on the Conditions of Recognition originally published by Ofqual in 2011. Both Qualifications Wales and CCEA have made amendments to the Conditions in order to reflect their own priorities. As a consequence, the regulations are slightly different from those used by Ofqual. This means that for awarding organisations who are regulated by Ofqual, Qualifications Wales and CCEA (which is the vast majority), there are three sets of Conditions which have minor

but in some cases significant variances with awarding organisations having to complete and return three separate statements of compliance annually.

5.5 Graded examinations in Scotland

A small number of awarding organisations, including RAD and RSL, have sought accreditation by the Scottish Qualifications Authority (SQA). This has meant becoming recognised by SQA Accreditation as an awarding organisation in Scotland and submitting graded examinations to SQA for accreditation. In some cases, awarding organisations have applied a level and credit value according to the Scottish Credit and Qualifications Framework (SCQF) although this is not a requirement for accredited qualifications.

For example, accredited qualifications available in Scotland presently include the RAD and RSL.

Table eight: Royal Academy of Dance qualifications¹²

| Qualification title | SCQF level | SCQF credit value |
|--|------------|-------------------|
| Graded Examination in Dance: Grade 1 (Ballet) | 3 | 5 |
| Graded Examination in Dance: Grade 2 (Ballet) | 4 | 5 |
| Graded Examination in Dance: Grade 3 (Ballet) | 4 | 7 |
| Graded Examination in Dance: Grade 4 (Ballet) | 5 | 8 |
| Graded Examination in Dance: Grade 5 (Ballet) | 5 | 10 |
| Graded Examination in Dance: Grade 6 (Ballet) | 6 | 11 |
| Graded Examination in Dance: Grade 7 (Ballet) | 6 | 11 |
| Graded Examination in Dance: Grade 8 (Ballet) | 6 | 14 |
| Vocational Graded Examination in Dance: Intermediate Foundation (Ballet) | 6 | 21 |
| Vocational Graded Examination in Dance: Intermediate (Ballet) | 7 | 24 |
| Vocational Graded Examination in Dance: Advanced Foundation (Ballet) | 7 | 24 |
| Vocational Graded Examination in Dance: Advanced 1 (Ballet) | 8 | 37 |
| Vocational Graded Examination in Dance: Advanced 2 (Ballet) | 8 | 37 |
| Graded Examination in Dance: Primary in Dance | N/A | N/A |
| Solo Performance in Dance: Grade 1 | N/A | N/A |
| Solo Performance in Dance: Grade 2 | N/A | N/A |
| Solo Performance in Dance: Grade 3 | N/A | N/A |
| Solo Performance in Dance: Grade 4 | N/A | N/A |
| Solo Performance in Dance: Grade 5 | N/A | N/A |

Table nine: RSL and UKA qualifications¹³

| Qualification title | SCQF level | SCQF credit value |
|---|------------|-------------------|
| Graded Examination in Dance (Highland) Grade 1 | 3 | 7 |
| Graded Examination in Dance (Highland) Grade 2 | 4 | 7 |
| Graded Examination in Dance (Highland) Grade 3 | 4 | 7 |
| Graded Examination in Dance: (Highland) Grade 4 | 5 | 10 |
| Graded Examination in Dance: (Highland) Grade 5 | 5 | 10 |
| Graded Examination in Dance: (Highland) Grade 6 | 6 | 13 |
| Graded Examination in Dance: (Highland) Grade 7 | 6 | 13 |
| Graded Examination in Dance: (Highland) Grade 8 | 6 | 13 |

¹² Royal Academy of Dance www.rad.org.uk

¹³ Scottish Qualifications Authority www.sqaaccreditation.org.uk

Table ten: RSL qualifications¹⁴

| Qualification title | SCQF level | SCQF credit value |
|---|-------------------|--------------------------|
| Graded Examination in Popular Music Performance – Grade 1 | N/A | N/A |
| Graded Examination in Popular Music Performance – Grade 2 | N/A | N/A |
| Graded Examination in Popular Music Performance – Grade 3 | N/A | N/A |
| Graded Examination in Popular Music Performance – Grade 4 | N/A | N/A |
| Graded Examination in Popular Music Performance – Grade 5 | N/A | N/A |
| Graded Examination in Popular Music Performance – Grade 6 | N/A | N/A |
| Graded Examination in Popular Music Performance – Grade 7 | N/A | N/A |
| Graded Examination in Popular Music Performance – Grade 8 | N/A | N/A |

¹⁴ Scottish Qualifications Authority www.sqaaccreditation.org.uk

Section 6: The relationship between graded examinations and other qualifications including progression routes

Within the confines of the present frameworks, qualifications have been treated as separate entities with no formal links between one and another. When designing curriculum models, however, providers have often linked complementary qualifications in courses of study.

6.1 Relationship with GCSEs and A levels

Graded examinations complement specific GCSEs and A levels which further relate to programmes of study within the National Curriculum. A comprehensive report was published by CDMT in 2015 which considered the relationship of graded examinations with GCSE and A level specifications.¹⁵ The report draws several conclusions as follows:

- Whilst there are a number of differences between the qualification types, there are also ways in which they are complementary and can be studied together by students
- The key difference lies in the breadth of study of a GCSE and A level compared with the narrow but deeper focus of a graded examination
- The key area of similarity is in content covering technique and performance and contextual and historical aspects
- There are also other factors that need to be considered in comparing the two types of qualifications, namely the mode of study and the mode of assessment.

Although no prior knowledge is required to study towards any of the qualifications below, there is anecdotal evidence that students typically prepare for graded examinations simultaneously.

This is supported by a statement in the UCAS Expert Group report which confirmed how graded music examinations should be recognised in the Tariff. It particularly noted that the Edexcel specification for GCE Music stated “*The qualifications have been designed on the assumption that they are available to everyone who can achieve the required standard. However, it is recommended that students embarking on the course should have shown themselves capable of operating at a level of practice and understanding equivalent to that required for one of the higher grades in GCSE Music. They should be able to perform to a standard roughly equivalent to a pass at Grade IV.*”¹⁶ This shows that the relationship between graded music examinations and the GCE is quite specific in terms of determining one as a benchmark of achievement in the performance area included in the other.

Qualifications which graded examinations usefully support include:

6.1.1 GCSEs¹⁷

- Music – offered by WJEC, OCR, Pearson, CCEA, AQA
- Dance – offered by AQA
- Drama – offered by WJEC, OCR, Pearson, CCEA, AQA
- Performing Arts – offered by WJEC

¹⁵ CDET, 2015. *A comparison of Graded Examinations with relevant GCSEs and A levels.*

¹⁶ UCAS, 2002, *Report of the Expert Group established to consider the role of graded examinations in music in the UCAS tariff* [Online].

¹⁷ Information sourced from Register of Regulated Qualifications <https://register.ofqual.gov.uk/> January 2018.

6.1.2 GCE AS and A levels¹⁸

- Music Technology – offered by Pearson
- Music – offered by WJEC, OCR, Pearson, CCEA, AQA
- Dance – offered by AQA
- Drama – offered by WJEC
- Drama and Theatre Studies – offered by WJEC, Pearson, AQA
- Drama and Theatre – offered by Pearson, WJEC, OCR, AQA
- Performing Arts – offered by CCEA, OCR
- Performance Studies – offered by OCR

6.2 Relationship between graded examinations and other qualifications

A range of other qualifications in music and the performing arts is also available to learners. These qualifications often have broader content than the specialist graded examinations, for example BTECs in Performing Arts, OCR Nationals etc. There is little evidence that graded examinations are studied alongside these qualifications, and, given the focused vocational nature of these qualifications, they are likely to serve a different candidature from that which attracts graded examinations.

6.3 Progression to further training and education

Although potential progression is not a focus of this report, some comment can be made on the nature and types of progression routes taken by candidates who have achieved graded examinations. This section of the report is intended to be a brief description of possible routes rather than a detailed analysis.

Further training enables students to specialise and acquire new and complementary skills to those already gained through graded examinations and other qualifications. Students are able to choose from a range of available provision as described below:

6.3.1 Conservatoires, Vocational Training schools and Universities

Many awarding organisations have longstanding links with the conservatoires such as the ABRSM which is consisted by four major conservatoires – the Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Scottish Conservatoire. Further, Trinity College London has a relationship with Trinity Laban, and London College of Music is a department of and is validated by the University of West London. Some awarding organisations are vocational training schools in their own right, including LAMDA, whilst others have links to conservatoires and vocational training schools, sharing senior staff on each other's academic and management boards. The Royal Academy of Dance has a Faculty of Education which is an accredited institute of the University of Bath, offering degrees and other HE provision.

Many vocational training schools in dance, musical theatre and drama are accredited by the CDMT. Many offer three year courses funded privately by students or through the government's Dance and Drama Awards (DaDA) scheme.¹⁹ Also, in 2001, a number of training institutions established the Conservatoire for Dance and Drama.²⁰

The route from graded examinations to degree courses appears to be more established than to vocational training schools, particularly for music, and speech and drama. Higher Education institutions often regard graded examinations as a useful addition to a student's

¹⁸ Information sourced from Register of Regulated Qualifications <https://register.ofqual.gov.uk/> January 2018.

¹⁹ For more information visit <https://www.gov.uk/dance-drama-awards>

²⁰ Information available from www.cdd.ac.uk

portfolio of qualifications, providing benchmarks from which to judge the level of achievement in a particular set of performance skills and techniques. In many cases, particularly in music, achievement at grade 8 is stated as a requirement for course entry.

According to the UCAS website, there are currently 183 providers of degree courses relating to music, 123 relating to drama and 75 relating to dance, showing the popularity of these subjects amongst undergraduates.

6.3.2 Higher level qualifications offered by awarding organisations

Awarding organisations offer a range of higher level technical specialist diplomas, some of which follow an “Associate, Licentiate, Fellowship” model. Many students choose to continue their studies through the awarding organisation with which they have previously attained graded examinations, or other similar organisations.

In 2016, CDMT published a report investigating the range of provision at higher levels offered by awarding organisations who also offer graded examinations²¹. The report concluded that:

- there is a diverse range of qualifications on offer in the performing arts at higher levels
- these qualifications can be categorised according to their breadth or depth and their academic or vocational focus
- there are compelling reasons for the diversity on offer and that there is likely to be an increased need for this provision in the future.

Some awarding organisations also offer qualifications to bridge the achievement of grade 8 with progression to further training. For example, LAMDA offers the LAMDA Certificate in Speech and Drama: Performance Studies, which “*is designed to develop the skills, knowledge and understanding required for the performance of verse, prose and drama and provides a pre-requisite qualification for candidates to gain the essential underpinning skills, knowledge and understanding to enable progression onto the LAMDA Diploma in Speech and Drama Education and the LAMDA Diploma in Dramatic Art*”.²²

6.4 Progression directly into employment

It is important to note that “employment” in this sector includes a diverse range of occupations, not just performing. However, for the purposes of this report, two main areas of employment are considered in detail – teaching and performing.

Awarding organisations also view graded examinations as playing an important role in giving potential staff an appreciation of the performing arts and the sector’s standards. Anecdotal evidence suggests that the influence of graded examinations extends to the choice of specific creative industries and job roles made by employees who have had a positive experience of taking the qualifications.

6.4.1 Progression into teaching

Once a student has completed grade 8, or at least an Intermediate level vocational graded qualification (for dance), a number of progression opportunities are available in teaching, depending on the discipline studied. Teaching appears to be an extremely popular choice for those who embark on a career in the performing arts – for example it is thought that around 75% of those involved in dance teach in some form or other.²³

²¹ CDET, 2016. *An overview of higher level qualifications in music, dance and speech and drama subjects.*

²² LAMDA website www.lamda.org.uk

²³ Source: *Mapping Dance* – report by Susanne Burns for Palatine

A number of students across the disciplines decide to teach privately after achieving the requisite qualifications and often combine it with further study, for example through one of the awarding organisations' higher level qualifications. There is no requirement for a teacher of graded examinations in the private sector to have a qualification denoting Qualified Teacher Status (QTS) or Qualified Teacher Learning and Skills (QTLS), and awarding organisations have developed their own diplomas, many of which are well established internationally. Further, in the case of dance, CDMT developed design principles for teaching qualifications in 2001 which illustrated the relationship between awarding organisations' diplomas and government teaching standards.

Most awarding organisations offer teaching qualifications at the higher levels. As with performance qualifications, these are developed according to organisational needs.

- Dance awarding organisations use teaching qualifications in conjunction with their membership structures. Achievement of a teaching qualification means that the individual has shown a level of competence, knowledge and understanding which allows them to become a member of the organisation and enter students for graded and vocational graded examinations.
- Music and drama awarding organisations are not membership organisations, but all offer teaching qualifications which confer on a successful candidate recognition of a level of competence to practice as a private teacher.

These qualifications are primarily used for teaching in the private sector or for a peripatetic teacher working in schools and colleges. However, some have been developed to facilitate links with teaching programmes in the state sector. Awarding organisations have worked with bodies such as the Qualifications and Curriculum Authority and CDMT over the years to ensure that regulated private teaching qualifications have a clear relationship with teaching qualifications for the state sector.

In music, the existence of a formal National Curriculum programme of study means that there are a number of universities offering Post Graduate Certificates of Education (PGCE) for music teachers. For teachers of dance, speech and drama the route is more difficult as the majority of suitable PGCE courses are likely to be broader in content than the chosen specialist field of study. However, some courses do exist, for example that offered by the Royal Academy of Dance.

Despite the wide range of approaches to teacher training now available to students – including training in the workplace or taking a first degree in Education rather than a PGCE – there is concern that a gap has developed between the private and state sectors, especially in terms of the stipulated qualification requirements for the role of teaching. This is particularly frustrating for candidates who have either gained qualifications to teach privately or are working as performers but wish to carry out a teaching or training role in the state sector, for example as a peripatetic teacher in schools and colleges.

Other recent initiatives addressing the needs of dance and music teachers, working especially in a community or workshop setting, have involved the development of the Level 6 Diploma in Dance Teaching and Learning and the Level 4 Certificate in Music Education.

In recent years, requirements for teachers, particularly those teaching in the lifelong learning sector (in Further and Adult Education), have been relaxed considerably, meaning that there are now no formal requirements for teachers to have nationally recognised qualifications. Awarding organisations have consequently been able to introduce a more flexible approach in designing qualifications which are relevant for their particular constituencies.

6.4.2 Working as a performer

Evidence from employers has shown that qualifications in general are not usually regarded as a first consideration when looking at potential employees. It is more likely that auditions will form the core aspect of the decision making process, and any associated discussions will focus on where applicants have trained, what types of role they have had in the past and other key aspects of professional experience.

There is also the question of whether qualifications help an aspiring performer to get and keep work, although it was suggested by respondents to a 2008 survey carried out by Creative and Cultural Skills that qualifications, particularly those related to professional training and higher level diplomas, do give potential employees an advantage in terms of the acquisition of skills and techniques and, in many cases, access to information and contacts which will assist them in pursuing performance careers. This is especially important when considering the relationships some awarding organisations have to orchestras, dance companies and theatres, etc.

Section 7: Graded examinations and the UCAS Tariff

7.1 Graded examinations and the UCAS tariff²⁴

In 2002, the ABRSM and TCL approached UCAS to establish graded examinations in music within the UCAS tariff. An expert panel was set up to consider the relationship between these qualifications and appropriate AS and A levels (the “benchmark” for the tariff), exploring how they then should be expressed as tariff points. The expert group looked in detail at the syllabuses both for related A levels, and practical and theory graded music examinations, and decided on the following allocation of points.

Table ten: UCAS points for graded examinations in music 2002²⁵

P=Pass, M=Merit, D=Distinction

| UCAS Points | AS | A2 | Practical | | | Theory | | |
|-------------|----|----|-----------|---------|---------|---------|---------|---------|
| | | | Grade 6 | Grade 7 | Grade 8 | Grade 6 | Grade 7 | Grade 8 |
| 120 | | A | | | | | | |
| 110 | | | | | | | | |
| 100 | | B | | | | | | |
| 90 | | | | | | | | |
| 80 | | C | | | | | | |
| 75 | | | | | D | | | |
| 70 | | | | | M | | | |
| 65 | | | | | | | | |
| 60 | A | D | | D | | | | |
| 55 | | | | M | P | | | |
| 50 | B | | | | | | | |
| 45 | | | D | | | | | |
| 40 | C | E | M | P | | | | |
| 35 | | | | | | | | |
| 30 | D | | | | | | | D |
| 25 | | | P | | | | | M |
| 20 | E | | | | | | D | P |
| 15 | | | | | | D | M | |
| 10 | | | | | | M | P | |
| 5 | | | | | | P | | |

The tariff scores above apply to all graded examinations in music including ABRSM, UWLQ (LCM), RSL and TCL.

A similar exercise was carried out for speech and drama in 2006 and the following tariff scores were confirmed for qualifications offered by the ESB, LAMDA, UWLQ and TCL. NEA’s qualifications were also accepted by UCAS after confirmation of their Ofqual recognition in 2011.

²⁴ UCAS, 2002. *The report of the Expert Group established to consider the role of graded examinations in music in the UCAS tariff* (copy provided by ABRSM)

²⁵ UCAS, 2002. *The report of the Expert Group established to consider the role of graded examinations in music in the UCAS tariff* (copy provided by ABRSM)

Table eleven: UCAS points for graded examinations in speech and drama 2006²⁶

P=Pass, M=Merit, D=Distinction

| UCAS Points | AS | A2 | Speech and Drama | | |
|-------------|----|----|------------------|---------|---------|
| | | | Grade 6 | Grade 7 | Grade 8 |
| 120 | | A | | | |
| 110 | | | | | |
| 100 | | B | | | |
| 90 | | | | | |
| 80 | | C | | | |
| 75 | | | | | |
| 70 | | | | | |
| 65 | | | | | D |
| 60 | A | D | | | M |
| 55 | | | | D | |
| 50 | B | | | M | |
| 45 | | | | | P |
| 40 | C | E | D | | |
| 35 | | | M | P | |
| 30 | D | | | | |
| 25 | | | | | |
| 20 | E | | P | | |
| 15 | | | | | |
| 10 | | | | | |
| 5 | | | | | |

In 2009 the dance awarding organisations started the process of submitting evidence towards the allocation of tariff points for graded and vocational graded examinations. Following lengthy discussion alongside the development of units for the QCF, the tariff points were agreed in 2011 as follows:

Table twelve: UCAS points for graded and vocational graded examinations in dance 2009²⁷

P=Pass, M=Merit, D=Distinction

| UCAS POINTS | AS | A2 | Dance | | | | |
|-------------|----|----|---------|---------|---------|--------------|---------------------|
| | | | Grade 6 | Grade 7 | Grade 8 | Intermediate | Advanced Foundation |
| 120 | | A | | | | | |
| 110 | | | | | | | |
| 100 | | B | | | | | |
| 90 | | | | | | | |
| 80 | | C | | | | | |
| 75 | | | | | | | |
| 70 | | | | | | | D |
| 65 | | | | | D | D | |
| 60 | A | D | | | | | |
| 55 | | | | | M | | M |
| 50 | B | | | D | | M | |
| 45 | | | | M | P | | P |
| 40 | C | E | D | | | P | |
| 35 | | | M | P | | | |
| 30 | D | | | | | | |
| 25 | | | | | | | |
| 20 | E | | P | | | | |
| 15 | | | | | | | |
| 10 | | | | | | | |
| 5 | | | | | | | |

²⁶ Source: UCAS tariff tables www.ucas.com/students/ucas_tariff/tarifftables accessed in 2014

²⁷ Source: UCAS tariff tables www.ucas.com/students/ucas_tariff/tarifftables accessed in 2014

7.2 Changes to the UCAS tariff

In 2016 changes were made to the UCAS tariff to simplify the mechanism by which qualifications are assigned tariff points involving an allocation of:

- a size band on a scale of 1 to 4, based on Guided Learning Hours (GLH) as below:
 - Band 1 = <120 GLH
 - Band 2 = 120-219 GLH
 - Band 3= 220-320 GLH
 - Band 4=> 320 GLH

- a grade band on a scale of 3 to 14. These bands spread across the breadth of RQF Level 3/ SCQF Level 6. (N.B Scale '3' is equivalent to E grade at AS and '14' equivalent to A* at A level.)

The size and grade bands are then multiplied together to establish the overall tariff score. This new points system was introduced from September 2017 with the revised tariff tables made available from May 2016.

It is important to note that whilst all qualifications are given points in the same system, differences in size (GLH) and grading will result in a different allocations being awarded. This is a significant variance to the old tariff system where qualifications were evaluated against the most relevant A level with points awarded accordingly.

Table thirteen: New UCAS points and Graded examinations in Music performance 2017²⁸

The new tariff points allocated to Music performance qualifications offered by ABRSM, RSL, TCL and UWLQ are shown in the table below.

P=Pass, M=Merit, D=Distinction

| UCAS Points | A Level | Grade 6 | Grade 7 | Grade 8 |
|-------------|---------|---------|---------|---------|
| 56 | A* | | | |
| 54 | | | | |
| 52 | | | | |
| 50 | | | | |
| 48 | A | | | |
| 46 | | | | |
| 44 | | | | |
| 42 | | | | |
| 40 | B | | | |
| 38 | | | | |
| 36 | | | | |
| 34 | | | | |
| 32 | C | | | |
| 30 | | | | D |
| 28 | | | | |
| 26 | | | | |
| 24 | D | | | M |
| 22 | | | | |
| 20 | | | | |
| 18 | | | | P |
| 16 | E | | D | |
| 14 | | | | |
| 12 | | D | M | |
| 10 | | M | P | |
| 8 | | P | | |

²⁸ UCAS, 2017. *UCAS Tariff Tables. New Tariff points for entry to higher education from 2017*

These calculations are based on the following bandings:

- size—3 (Grade 8), 2 (Grades 6 & 7)
- grade—6-10 (Grade 8), 5-8 (Grade 7), 3-6 (Grade 6)

Table fourteen: New UCAS points and Graded examinations in Music Theory 2017²⁹

The new tariff points allocated to Music Theory qualifications offered by ABRSM, RSL, TCL and UWLQ are shown in the table below:

| UCAS Points | A Level | Grade 6 | Grade 7 | Grade 8 |
|-------------|---------|---------|---------|---------|
| 56 | A* | | | |
| 54 | | | | |
| 52 | | | | |
| 50 | | | | |
| 48 | A | | | |
| 46 | | | | |
| 44 | | | | |
| 42 | | | | |
| 40 | B | | | |
| 38 | | | | |
| 36 | | | | |
| 34 | | | | |
| 32 | C | | | |
| 30 | | | | |
| 28 | | | | |
| 26 | | | | |
| 24 | D | | | |
| 22 | | | | |
| 20 | | | | |
| 18 | | | | |
| 16 | E | | | |
| 14 | | | | |
| 12 | | | | |
| 10 | | | | D |
| 9 | | | | M |
| 8 | | | D | P |
| 7 | | | M | |
| 6 | | D | P | |
| 5 | | M | | |
| 4 | | P | | |

These calculations are based on the following bandings:

- size – 1
- grade – 6-10 (Grade 8), 5-8 (Grade 7), 3-6 (Grade 6)

²⁹ UCAS, 2017. *UCAS Tariff Tables. New Tariff points for entry to higher education from 2017*

Table fifteen: New UCAS points and Graded examinations in Speech and Drama 2017³⁰

The new tariff points allocated to Speech and Drama qualifications offered by ESB, LAMDA, NEA, RSL, TCL and UWLQ are shown in the table below.

P=Pass, M=Merit, D=Distinction

| UCAS Points | A Level | Grade 6 | Grade 7 | Grade 8 |
|-------------|---------|---------|---------|---------|
| 56 | A* | | | |
| 54 | | | | |
| 52 | | | | |
| 50 | | | | |
| 48 | A | | | |
| 46 | | | | |
| 44 | | | | |
| 42 | | | | |
| 40 | B | | | |
| 38 | | | | |
| 36 | | | | |
| 34 | | | | |
| 32 | C | | | |
| 30 | | | | D |
| 28 | | | | |
| 27 | | | | M |
| 26 | | | | |
| 24 | D | | | P |
| 22 | | | | |
| 20 | | | | |
| 18 | | | | |
| 16 | E | | D | |
| 14 | | | M | |
| 12 | | D | P | |
| 10 | | M | | |
| 8 | | P | | |

These calculations are based on the following bandings:

- size – 3 (Grade 8), 2 (Grades 6 & 7)
- grade – 6-10 (Grade 8), 5-8 (Grade 7), 3-6 (Grade 6)

³⁰ UCAS, 2017. *UCAS Tariff Tables. New Tariff points for entry to higher education from 2017*

Table sixteen: New UCAS points and Graded and vocational graded examinations in Dance 2017³¹

The new tariff points allocated to graded examinations in Dance offered by bbodance, GQAL, IDTA, ISTD, NATD, RAD and RSL are shown in the table below.

P=Pass, M=Merit, D=Distinction

| UCAS Points | A Level | Grade 6 | Grade 7 | Grade 8 | Intermediate | Advanced Foundation |
|-------------|---------|---------|---------|---------|--------------|---------------------|
| 56 | A* | | | | | |
| 54 | | | | | | |
| 52 | | | | | | |
| 50 | | | | | | |
| 48 | A | | | | | |
| 46 | | | | | | |
| 44 | | | | | | |
| 42 | | | | | | |
| 40 | B | | | | | |
| 38 | | | | | | |
| 36 | | | | | | |
| 34 | | | | | | |
| 32 | C | | | | | |
| 30 | | | | | | |
| 28 | | | | | | |
| 26 | | | | | | |
| 24 | D | | | | | D |
| 22 | | | | | | |
| 20 | | | | D | D | M |
| 18 | | | | M | | |
| 16 | E | | D | P | | P |
| 14 | | | M | | M | |
| 12 | | D | P | | | |
| 10 | | M | | | | |
| 8 | | P | | | P | |

The calculations for graded examinations in dance are based on the following bandings:

- size – 2
- grade – 8-10 (Grade 8), 6-8 (Grade 7), 4-6 (Grade 6)

The calculations for vocational graded examinations are based on the following bandings:

- size – 2
- grade – 4-12 (Advanced Foundation) 3-11 (Intermediate)

³¹ UCAS, 2017. *UCAS Tariff Tables. New Tariff points for entry to higher education from 2017*

Section 8: Recent changes to education training and funding in England

8.1 Changes to post-16 education and training

8.1.1 Schools performance points and progress 8

In August 2001, QCA was asked by the Department for Education and Skills to assign scores to qualifications approved for 14-18-year-olds in England and to relate these to each other so that they could be counted in school and college performance indicators, which are based on attainment at ages 16 and 18. The aim was to design a manageable method for assigning figures to all qualifications approved for use by 14-19-year-olds.

The work was divided into two phases. The first phase, for qualifications approved for pre-16 use, was completed and a report submitted to Ministers in October 2002. The second phase of this work, for remaining qualifications used by 16-19-year-olds, was completed in April 2004. At this point, graded examinations were included in the school performance tables.

In 2011, the Department of Education (DfE) commissioned Professor Alison Wolf to review vocational qualifications in England. One key recommendation in the report was for performance table methodology to be radically modified to ensure that only “high quality” vocational qualifications count towards schools’ scores. This has demanded, for 14-16 qualifications and more recently for 16-19 qualifications, substantial changes to some awarding organisations’ provision in order to meet DfE’s technical requirements for size, content, progression and a minimum proportion of external assessment.

Awarding organisations offering graded examinations applied for their qualifications to be recognised as part of the performance tables, particularly for 14-16-year-olds. Applications for dance, speech and drama were rejected on the basis that the qualifications were too small – due to the DfE size requirements which specified guided learning hours rather than credits. However, the DfE decided to include graded examinations in music at grades 6-8. No clear explanation has yet been given as to why graded music examinations are accepted whilst those for other disciplines are not, though their use by music conservatoires for progression purposes from level 3 has been suggested as a reason.

Since then, the requirements for ‘technical’ qualifications have become more rigorous, particularly in relation to specifying the purpose of qualifications and gaining support from employers. This has made it more difficult for qualifications related to the creative industries to secure a place on performance tables as the criteria have specific requirements regarding the size and type of employers that should be consulted.

Further, music qualifications are no longer counted in the yearly lists of qualifications published by the DfE for inclusion into the performance tables. However, they still count towards the Progress 8 measure for schools alongside Maths and English and EBacc qualifications—in the same category as ‘technical’ qualifications. Progress 8 is a type of value-added measure of school performance and aims to capture the progress a pupil makes from the end of primary school to the end of secondary school. It is used by the DfE as part of a range of measures for school performance.

8.1.2 ‘Technical education’ and the Sainsbury report

In 2016 a report was published by an independent panel on technical education, chaired by Lord Sainsbury, in which recommendations were made for 15 technical qualification routes

which would form the pathways available for 14-19 year olds wishing to pursue a technical education. Each route would be allocated a single qualification and the intention is for this to be offered by one awarding organisation, sitting alongside GCSE/A levels and the new Apprenticeships.

The report and subsequent government proposals in the accompanying Post-16 Skills Plan published in July 2016 for Technical Education do not list the creative industries as a discrete sector. However, it is expected that the performing arts will be incorporated within the Creative and Design route. The timescale for roll out of the new technical qualifications is ambitious with the full range of qualifications being available by 2022 and the first 'pathfinder' qualifications available in 2019.

The Technical and Further Education Act was given Royal Assent in early 2017. The Act gives powers to the newly established Institute for Apprenticeships to develop technical qualification routes and to hold copyright over any qualifications emerging from this work. Graded examinations are on the periphery of this initiative but awarding organisations are keeping a keen eye on developments.

8.1.3 The English Baccalaureate (EBacc)

The English Baccalaureate (EBacc) was introduced in 2010 by the Secretary of State for Education, Michael Gove, as part of the school performance measures. It was set out in the White Paper titled *The importance of Teaching* published in November 2010.

The EBacc aims to measure the achievement of pupils who have gained GCSE or equivalent qualifications in:

- English
- Mathematics
- History or Geography
- Sciences, and
- A language

On its introduction, concerns were raised about the position of subjects which did not contribute to the EBacc measures, particularly the Creative Arts, Information Communications Technology and Religious Education. The Select Committee for Education³² highlighted that the narrow focus of studies in the EBacc appeared to have little basis in its rationale for limited selection, with likely negative consequences for uptake of non-EBacc subjects. Numerous questions have been raised by MPs since 2011 concerning the restricted range of subject areas included.

In 2015, the Conservative manifesto set out a requirement for all students to study the EBacc subjects. This was later changed to a statement which made the EBacc the *norm* for most pupils, leading to at least 90% of students in mainstream schools being entered for the EBacc measure³³. In July 2017 the government announced that the target to have 90% of pupils studying EBacc subjects by 2020 will be pushed back five years to 2025. Instead, schools would have to meet a 75% target by 2022.

There have been a number of studies and surveys regarding the EBacc since the move to strengthen its requirements in 2015. These include responses from the teaching unions and the Chief Inspector, Sir Michael Wilshaw, all of whom have expressed significant concerns about the EBacc's suitability for all pupils. In addition, a number of evaluations and reports have been commissioned which argue for greater breadth to be incorporated within the EBacc measure itself. These include:

³² *The English Baccalaureate* published July 2011

³³ Set out in a speech by Nicky Morgan in November 2015.

- A report by Tony Breslin, an Associate in the Creative and Learning Development Team at the Royal Society of Arts, which argues for the introduction of an *EBacc plus* with space in its composition for the creative arts.³⁴
- A Survey Report, published in February 2016, by the National Society for Education in Art and Design, which highlights that 44% of teachers have observed a decline in the take up of art and design subjects over the previous five years. Of those respondents reporting this decline in state schools, 93% believe that the EBacc has reduced opportunities for student choice in the curriculum.
- Criticism of the EBacc targets by the former Conservative Education Secretary, Lord Baker, in an Edge Foundation report³⁵, stating that 'this narrow academic curriculum will severely limit access to technical and creative subjects of the very kind needed in our new digital age.'
- A petition on the Parliamentary website supporting the inclusion of the expressive arts (such as music, drama, art and design) within the EBacc. This petition received more than 100,000 signatures and a government response by May 2016. The government simply stated that the requirements of the national curriculum enable students to study a full range of subjects in the arts.
- A report by the Sutton Trust, published in July 2016, titled *Changing the Subject* which discusses the impact of the EBacc and the Attainment 8 reforms. The report assesses the effect on pupils where schools have significantly adjusted the educational offer following introduction of the above measures. They found that pupils, particularly those on the pupil premium, have benefitted from the changes. However, the report also highlighted that head teachers considered the government's 90% target as inappropriate for many pupils and generally unachievable due to teacher shortages.
- The findings of a funding survey, conducted in early 2017, by the Association of School and College Leaders (ASCL). This highlights that 72% of respondents, whose schools teach Key Stage 4 (14-16 year-olds), confirmed that courses have had to be removed from GCSE options or vocational subjects. Also, 79% of respondents, whose schools teach Key Stage 5 (16-18 year-olds), stated that courses have had to be withdrawn from their A level options or vocational subjects. Regrettably, the majority of these courses were related to subjects in the arts.
- A Guardian Teachers' Survey, also conducted in early 2017, illustrates findings similar to that of the ASCL report, describing a landscape of cuts to the number of teachers and support staff; rising class sizes; and reductions in provision for children with special educational needs. Again, concerns were raised about arts' provision.
- An analysis of trends in GCSE entries over the past five years published by the New Schools Network in February 2017 states that the EBacc's introduction has had no discernible impact on the popularity of arts' subjects at GCSE level. This is in direct contrast to other research published during the last two years.
- Finally, the University of Sussex published a report in March 2017 on the Impact of EBacc on music studies. This survey of 705 schools in England (657 state and 48 independent), over a five-year period, discovered that 393 state schools considered the EBacc as having a negative influence on the uptake and provision of music within their school and on the wider curriculum.

Of all the reports published in response to the government requirement for the EBacc in 2015, only the New Schools Network paper claimed a limited impact on arts' subjects since its introduction. It remains to be seen as to how the present government will respond to the growing evidence, beyond the previously stated position of pupils having plenty of opportunity to study the arts through the National Curriculum.

³⁴ Royal Society for the encouragement of Arts, Manufactures and Commerce, *Time for an Arts-Friendly EBacc plus?*, published 20 October 2015

³⁵ *14-19 Education – A New Bacculaureate*, published in September 2016

8.2 Government funding initiatives since 2014

The funding agencies in England, including the Education Funding Agency and the Skills Funding Agency, merged in April 2017 to form the Education and Skills Funding Agency (ESFA). This organisation now oversees all funding for students from age 14 to adults, operating different funding formula according to age group (14-19 and 19+) and the institution at which the learner is studying (e.g. school, FE college etc.).

8.2.1 Section 96 funding for learners aged 14-19

Section 96 refers to a Section of the Learning and Skills Act 2001 in which the Secretary of State for Education approves qualifications for funding. Following devolution of education policy, Section 96 now only concerns funding in England. Section 96 approval is relevant to any level of regulated qualification with a 5 step process in place for securing eligibility.

Step 1: Ofqual regulate qualifications

Section 96 approval relates only to regulated qualifications. Awarding organisations must submit qualifications to the Register, stating that they wish to apply for funding in the following age ranges, as appropriate (14-16, 16-18, 18+, 19+). The DfE uses this Ofqual data for their monthly section 96 approval process.

Step 2: ESFA publishes qualification data in Learning Aim Reference Service (LARS)

The ESFA receives weekly updates of Ofqual qualification data. The SFA uploads this data without any funding validity information onto LARS.

Step 3: The Department for Education (DfE) determines section 96 approval

On the last Tuesday of each month, the DfE receives a copy of Ofqual's qualification data covering both newly regulated and amended qualifications. The DfE uses the section 96 core approval principles to assess the suitability of each qualification to be delivered to students in the following age categories:

- pre-16
- 16 to 18
- 18+

Once the approvals process is completed, the section 96 website is updated with newly approved qualifications and amendments to existing qualification data. The section 96 website also displays the approved section 96 age categories for a qualification.

Step 4: The ESFA set funding validity

Once the DfE has completed the section 96 approvals' process, the ESFA sets funding validity for eligible qualifications. This process runs in parallel with the section 96 approval process.

Step 5: Publishing EFA validity on LARS

Once the ESFA has completed the ESFA funding validity process, the updated ESFA data is published on LARS. LARS is available online and further education stakeholders can use LARS to check the ESFA funding validity for a qualification.

8.2.2 Post-19 funding

Funding for post-19 learners falls into two key categories covering qualifications and courses:

- at Entry, Level 1 and Level 2 based on 'local flexibility' and eligibility principles
- above level 2 for provision which is not part of the entitlement to first full level 2 or level 3 qualifications. This category is handled through the Advanced Learner Loans.

Local areas therefore have flexibility to tailor provision to own needs. Qualifications do not have to be used but if so, they must be regulated by Ofqual. Funding is based on a set of eligibility principles as described below:

- The provision must be available in England for public funding (included on the Register, if a qualification)
- Awarding organisations offering qualifications must have signed up to the Personal Learning Record.
- Qualifications must not:
 - link to UK Visa requirements.
 - be a license to practise or stand-alone qualification.
 - be vendor qualifications (i.e. those offered by organisations such as Microsoft, Linux, Cisco etc).
 - be an End point assessment for an Apprenticeship.

Further, qualifications must have appropriate content.

8.2.3 Advanced Learner Loans

Advanced Learner Loans are given by the government to students studying for qualifications above level 2. They have been available since 2013 for any learner over the age of 24 wishing to study a qualification at level 3 or 4. The loans cover costs for tuition fees and the amount that can be loaned varies depending on the type and length of qualification being studied. The minimum loan that can be applied for is £300.

From 1st August 2016, Advanced or Adult Learning Loans were made available to all learners aged 19+, and the Government extended the type of qualification for which students can receive a loan to as high as level 6, including:

- Certificates from level 3 to level 6
- Diplomas from level 3 to level 6
- A and AS Levels
- Tech Levels

To apply, a learner needs to be with a registered provider (usually a school, FE college or training provider) and providers have to themselves apply to be on the Register for Training Organisations.

Section 9: The international dimension

All the recognised awarding organisations have a significant presence in countries other than the UK with candidates entering from all around the world. Interestingly, one of the benefits perceived by those who take graded examinations overseas is that approval by the qualifications regulator in England is considered a mark of quality. For example, ABRSM conducted over 614,000 exams worldwide in 2016 with 741 examiners involved in assessing across 90 countries.³⁶ Trinity College London operates across 60 countries³⁷ and LAMDA 18 countries³⁸. In dance, the RAD delivers examinations across approximately 70 countries, with exams outside the UK accounting for around 75% of total provision³⁹.

A unique selling point for these qualifications internationally is that awarding organisations operate the same quality assurance processes globally as in the UK. These organisations do not franchise out their operations overseas, so standardised examiners travel across the world to assess all candidates. Most of the awarding organisations have regional branches or co-ordinators in different parts of the globe, acting as a point of contact in a particular region for registrations, entries, and the organising of assessments.

9.1 Statistics

Generally speaking, most candidates enter at grades 1 to 3, with fewer at grades 6 to 8, due to young people often developing an interest in other subjects or wishing to focus on the core school curriculum as their education progresses. However, many do return to take graded examinations in later life.

It is important to note that a key feature of the graded examinations model is that candidates are tested when they are ready for assessment. This means that statistics might vary year on year as candidates decide to defer their entry to the next examination or simply not to undertake grades for a while. There may also be prerequisites in place which impact on progression, for example, at ABRSM there is a requirement for candidates to achieve Grade 5 Theory (or similar) before moving further with their practical studies. This could delay entry to the next level.

It is understood that recent economic difficulties have caused challenges in the UK, but some organisations are now reporting an upward swing, particularly from markets in south east Asia⁴⁰ including China, and south and central America. In contrast, figures for Music, Drama and Performing and Expressive Arts GCSE and A level have seen significant drops in candidate numbers in the last 5 years. This has coincided with the introduction of the EBacc and significant changes to the requirements for GCSE and A level.

The figures below are indicative for each discipline and grade and are an amalgamation of all the awarding organisations offering qualifications in that discipline. These are also totalled to give an indicative figure for entries in all disciplines.

9.1.1 Music

It is estimated that, at present, there are approximately 400,000 entries for graded examinations in music annually across the UK and a further 410,000 worldwide.

³⁶ Associated Board of the Royal Schools of Music, 2016. Annual Report [Online]. Accessed from www.abrsm.org November 2017.

³⁷ Trinity College London www.trinitycollegelondon.org.uk

³⁸ LAMDA www.lamda.org.uk

³⁹ RAD www.rad.org.uk

⁴⁰ ABRSM annual report 2016

As a comparison, entries for GCSE and A levels in music for the June 2017 sitting totalled just under 50,000 candidates, a drop of 5,000 from figures published by JCQ for 2013⁴¹.

9.1.2 Dance

The estimated number of dance graded examination entries currently is around 149,000 in the UK with a further 144,000 entries worldwide. Dance organisations also offer a wide range of provision that is deemed unregulated as it does not meet Ofqual's definition of "qualification" (see Section 4.2 page 22). This totals 369,000 entries in the UK and 89,000 entries worldwide.

Numbers for dance GCSE and A level are too small to be counted individually by JCQ, but figures for 'Performing and Expressive Arts' GCSE and A level for 2017 are 17,589⁴².

9.1.3 Speech and drama

It is estimated that, at present, there are approximately 90,000 entries for graded examinations in performing arts annually across the UK and a further 85,000 worldwide.

JCQ figures for June 2017 for Drama GCSE and Drama A level combined were just over 77,500⁴³. This has fallen from the 90,000 entries in June 2013.

9.2 Qualification frameworks

Qualification frameworks are in operation in a large number of countries internationally.

9.2.1 Qualifications frameworks in Europe

National Qualification Frameworks (NQFs) now exist in many European countries. They are increasingly perceived as an essential mechanism for national planning and reform in education and training. All European member states either aim to develop or are in the process of developing NQFs. In most cases, the Ministries of Education, in cooperation with the Ministries of Higher Education (where they are separate) and Ministries of Labour, coordinate NQF development. These national frameworks come in a variety of forms and scales.

9.2.2 The European Qualifications Framework (EQF)

The European Qualifications Framework (EQF) was adopted by the European Council and Parliament in 2008, aiming to improve the understanding, comparability and portability of qualifications across Europe. The EQF Advisory Group comprises representatives of 39 participating countries, European social partners (e.g. Business Europe, CEEP, UEAPME, ETUC), interested stakeholders (e.g. Eurochambers, EUA, EUCIS-LLL), and the Council of Europe.

The process of referencing qualifications to the EQF started in 2009 with Ireland and Malta. In March 2010 the UK also made public its referencing report, *Referencing the Qualifications Frameworks of the United Kingdom to the European Qualifications Framework*⁴⁴. Qualifications are now given two Level references on the Register of Qualifications in

⁴¹ Joint Council for Qualifications published GCSE and GCE results at www.jcq.org.uk

⁴² Joint Council for Qualifications published GCSE and GCE results at www.jcq.org.uk

⁴³ Joint Council for Qualifications published GCSE and GCE results at www.jcq.org.uk

⁴⁴ Referencing the Qualifications Frameworks of the United Kingdom to the European Qualifications Framework [Online] accessed at http://scqf.org.uk/content/files/europe/QFUK_Joint_Report_-_Updated_March_2010.pdf November 2017.

England and Northern Ireland. The first Level refers to the appropriate placement within the RQF and the second to a Level within the European Qualifications Framework (EQF).

Table seventeen: The relationship between the EQF and the regulatory frameworks for England, Wales, Scotland, Northern Ireland and the Republic of Ireland

| EQF | RQF England and Northern Ireland | CQFW Wales | SCQF Scotland | NFQ Republic of Ireland |
|-----|----------------------------------|------------|---------------|-------------------------|
| 8 | 8 | 8 | 12 | 10 |
| 7 | 7 | 7 | 11 | 9 |
| 6 | 6 | 6 | 10/9 | 8/7 |
| 5 | 5/4 | 5/4 | 8/7 | 6 |
| 4 | 3 | 3 | 6 | 5 |
| 3 | 2 | 2 | 5 | 4 |
| 2 | 1 | 1 | 4 | 3 |
| 1 | E3 | E3 | 3 | 2/1 |
| | E2 | E2 | 2 | |
| | E1 | E1 | 1 | |

Of the 39 countries involved with the EQF mapping, the majority have undertaken the process and endorsed referencing positions. All countries are expected to have completed the process by the end of 2017⁴⁵. The countries which have either undertaken or are in the process of undertaking referencing include: Austria, Norway, Croatia, Macedonia, Estonia, Hungary, the UK, Greece, Ireland, Portugal, Iceland, Lithuania, Slovenia, Luxembourg, Kosovo, Cyprus, Serbia, Poland, Denmark, Italy, Germany, Czech Republic, Netherlands, Malta, France, Bulgaria, Latvia, Montenegro and Switzerland.

However, it is worth noting that a recent review by the European Commission suggests that the EQF's impact is limited and there are plans for a full review of the system.⁴⁶

9.2.3 European partner countries and Middle East

It is estimated by the European Training Foundation (ETF) that approximately one hundred countries worldwide are currently developing or implementing NQFs. Many of these countries – including transnational initiatives – are referencing to the EQF in one way or another. These are typically:

- Industrialised countries seeking cooperation with Europe
- Partner countries around Europe with which European Union is developing special relationships, including candidate countries, the Eastern Partnership countries in Eastern Europe, the Mediterranean countries in North Africa and the Middle East and finally countries in Central Asia.

In total, 23 out of the 29 European Union partner countries are considering developing or are currently in the process of implementing qualifications frameworks. These are as follows:

- Lebanon, Belarus and the Republic of Moldova are exploring what impact NQF development might have on their education reforms

⁴⁵ CCEA website www.ccea.org.uk

⁴⁶ European Commission, 2016. Proposal for a COUNCIL RECOMMENDATION on the European Qualifications Framework for lifelong learning and repealing the Recommendation of the European Parliament and of the Council of 23 April 2008 on the establishment of the European Qualifications Framework for lifelong learning. European Commission [Online] Accessed November 2017.

- Azerbaijan, Tajikistan and Kazakhstan have confirmed NQF development as a clear policy objective, though the concepts and structures need further investigation
- In the former Yugoslav Republic of Macedonia, Bosnia and Herzegovina, Kyrgyzstan, Morocco, Jordan, and Egypt the vision for NQF development has been set and agreed
- Montenegro, Armenia, Russia, Tunisia and Croatia are at an advanced stage in the design of their frameworks and have identified levels, qualification types, implementation mechanisms etc.
- Armenia, Serbia, Ukraine, Georgia, Kosovo and Turkey and Albania are in the process of implementing their National Qualifications Frameworks.

9.2.4 Global education systems beyond Europe

Although many countries are now moving towards an NQF system, there are also other ways in which learning can be recognised. Table Eighteen⁴⁷ shows the range of approaches taken globally in recognising and accrediting learning. In some countries more than one approach is used.

Table eighteen: Global approaches to recognising and accrediting learning

| Type of approach taken | Countries |
|--|--|
| Recognition based on standards in an NQF | Australia, New Zealand, South Africa, Mauritius, Seychelles, Malaysia, Philippines, Rwanda, Hong Kong SAR, India, Maldives, Republic of Korea (proposed), United Republic of Tanzania, Mexico |
| Recognition related to NQFs in the TVET (Technical, Vocational, Education and Training) sector | Afghanistan, Bangladesh, Bhutan, India, Nepal, Pakistan, Sri Lanka, Maldives, Botswana, Ethiopia, Kenya, Namibia, Rwanda, Uganda, Ghana and Gambia |
| Recognition based on labour competence frameworks | China, Mexico, Chile, Hong Kong SAR, India Vietnam |
| No NQF but recognition of standards within existing education and training institutions | USA, Canada, Japan |
| Equivalency frameworks for basic education | Afghanistan, Bangladesh, Bhutan, India, Nepal, Pakistan, Malaysia, Ethiopia, Kenya, United Republic of Tanzania, Uganda, Botswana, Mauritius, Namibia, South Africa, Seychelles, Ghana, Gambia, Mexico |

9.2.5 The development of NQFs internationally

A number of countries have now developed their own NQFs. These are for the most part based around technical and vocational education and training (TVET). However, some countries, such as New Zealand, have developed NQFs which cover all education and training. A selection of frameworks is described below:

⁴⁷ Table taken from CEDEFOP Global frameworks doc

Table nineteen: Summary of existing NQFs globally

| Number of NQF levels | 10 | 9 | 8 | 7 | 5 | 4 |
|-----------------------------|--------------|---------------------|------------------------|---------------------|-----------------|----------|
| Countries | Australia | Brunei | Cambodia (proposed) | Hong Kong | Nepal | Gambia |
| | New Zealand | Indonesia | Philippines (proposed) | Singapore (TVET) | Ethiopia (TVET) | |
| | India | Thailand (proposed) | Afghanistan | Rwanda | | |
| | South Africa | Ghana (proposed) | Malaysia | Trinidad and Tobago | | |
| | The Maldives | | Uganda | | | |
| | Tanzania | | Chile | | | |
| | Mauritius | | Mexico | | | |

9.2.6 Regional qualification frameworks spanning national boundaries

There is also a number of regional qualification frameworks in existence which are implemented along similar lines to the EQF. In these cases, individual countries reference their qualifications to an overarching set of levels. These include:

- The Caribbean Community (CARICOM) – this is a five level TVET referencing framework which includes a set of national qualifications which can be offered by member countries on approval of quality assurance
- The Southern African Development Community (SADC) – the SADC is in the process of developing a regional qualifications framework
- Pacific Qualifications Framework (PQF) – this is a ten level referencing framework for the mapping of qualifications from individual members
- ASEAN Qualifications Reference Framework (AQRF) – this is an eight level referencing framework for the mapping of qualifications from individual members.

9.3 Recognising learning in school-based education

The majority of countries have their own individual approaches to school based education and for the most part these do not form part of an NQF where this has been developed. In Australia, each state has its own separate governing bodies which deal with schools, vocational education and training and higher education, as described below:

Table twenty: Governing bodies for Australian education system

| States | Australian Capital Territory | New South Wales | Northern Territory | Queensland | South Australia | Tasmania | Victoria | Western Australia |
|--|--|--|--|---|--|---|--|---|
| Learning settings | | | | | | | | |
| Schools | <u>ACT Board of Senior Secondary Studies</u> | <u>Office of the Board of Studies (NSW)</u> | <u>Department of Employment Education and Training</u> | <u>Queensland Studies Authority</u> | <u>SACE Board of South Australia</u> | <u>Tasmanian Qualifications Authority</u> | <u>Victorian Registration and Qualifications Authority</u> | <u>Curriculum Council of Western Australia</u> |
| Vocational Education and Training (VET) | Accreditation and Registration Council | <u>Vocational Education and Training Accreditation Board</u> | <u>Department of Employment Education and Training</u> | <u>Department of Education, Training and the Arts</u> | <u>Department of Further Education, Employment, Science and Technology</u> | <u>Tasmanian Qualifications Authority</u> | <u>Victorian Registration and Qualifications Authority</u> | <u>Training Accreditation Council Western Australia</u> |
| Higher Education | Accreditation and Registration Council | <u>Department of Education and Training, Higher Education Quality and Regulation</u> | <u>Department of Employment Education and Training</u> | <u>Department of Education, Training and the Arts</u> | <u>Department of Further Education, Employment, Science and Technology</u> | <u>Tasmanian Qualifications Authority</u> | <u>Victorian Registration and Qualifications Authority</u> | <u>Department of Education Services</u> |

9.4 Graded examinations and global frameworks

In many of the countries mentioned in this Section, awarding organisations offering graded examinations have mapped their qualifications to either vocational education or training frameworks or enabled the qualifications to be counted towards formal school achievements/credits and certification. This illustrates the ongoing commitment to develop graded examinations in support of a global market, and also shows the transferability of these qualifications across a diverse range of international and national education systems.

Section 10: The future of graded examinations

Graded examinations in the performing arts remain hugely popular in the UK and internationally and as such have made a significant contribution to the cultural development and awareness of large sections of the population. Although this report has focused on the factual aspects of graded examinations, this context itself does not adequately cover the full extent of the influences the qualifications do and could have. The author has tried to give a selective, informative report of the history and the current picture of graded examinations and their relationship with the education sector and regulatory frameworks. It is the author's view that the material gives a reasonable and sufficient overview of the current picture but does not cover the impact these influential qualifications have made on the social context within the UK.

Graded examinations have contributed significantly to the growth of an educated audience for the performing arts, who have developed their sense of cultural awareness through the study of a musical instrument, dance or speech and drama genre. In essence, the fact of where graded examinations are situated in the various qualification frameworks is not as important as the significance and meaning they have for the hundreds of thousands of candidates who take them annually.

Graded examinations have weathered many changes in the education sector over the last two decades and have remained largely unchanged as there is no particular reason to alter a system that is popular and meets the needs of so many candidates. Indeed, the awarding organisations have fought to preserve the identity of these qualifications against a backdrop of shifting political expectations and initiatives, knowing that their original aim, meaning and purpose are valid.

Candidate numbers for most awarding organisations have remained stable in the face of economic difficulties and in many cases have grown, and organisations have continued to raise their profile through marketing and communication activities. The organisations have also collaborated to promote and advocate graded examinations through the launch of a specially prepared booklet *Graded Exams: The Definitive Guide* and an accompanying website facilitated by CDMT. These have promoted graded examinations to a number of audiences including government and regulatory bodies, as well as addressing international markets.

Many awarding organisations have a substantial presence internationally and candidate numbers outside of the UK are growing both within existing territories and in new ones including China. As awarding organisations continue to encounter challenges to the purpose of graded examinations by successive UK government initiatives, it is perhaps timely that the international market offers a way of ensuring continued candidature for this type of qualification. Organisations have so far resisted pressure to change the purpose or structure of these qualifications to meet rapidly shifting agendas in education, however with sweeping reforms to technical education the qualifications market in the UK is likely to become significantly smaller as funded provision is curtailed into new national 'T level' qualification structures. However, awarding organisations have met all these challenges on their own terms and continue to provide graded examinations in the form that is known and loved by so many candidates and teachers.

The future holds many potential further uncertainties in the political, educational and regulatory landscape. But what is certain is that graded examinations will continue to go from strength to strength as they continue to fulfil the role of those well known internationally acknowledged benchmarks in the performing arts that form 'the Grades'.

Appendix A: List of CDMT Validated awarding organisations (as at June 2018—others are in the process of seeking Validation)

- bbodance
- British Association of Teachers of Dancing (BATD)
- British Theatre Dance Association (BTDA)
- Graded Qualifications Alliance (GQAL)
- International Dance Teachers Association (IDTA)
- Imperial Society of Teachers of Dancing (ISTD)
- National Association of Teachers of Dancing (NATD)
- Professional Teachers of Dancing (PTD)
- RSL (Rockschool Ltd)
- Royal Academy of Dance (RAD)
- Scottish Dance Teachers Alliance (SDTA)
- Spanish Dance Society (SDS)
- Russian Ballet Society (RBS)
- Trinity College London (TCL)
- United Kingdom Alliance (UKA)
- United Teachers of Dance (UTD)

Appendix B: Tables showing allocation of Total Qualification time to graded examinations

1. Tables showing allocations for graded examinations based on work carried out in 2015/16

1.1 Music performance (ABRSM, RSL, TCL, UWLQ)

| Qualification | Guided Learning Hours | Other learning | Total Qualification Times | Credit value |
|---------------|-----------------------|----------------|---------------------------|--------------|
| Grade 1 | 12 | 48 | 60 | 6 |
| Grade 2 | 18 | 72 | 90 | 9 |
| Grade 3 | 18 | 102 | 120 | 12 |
| Grade 4 | 24 | 126 | 150 | 15 |
| Grade 5 | 24 | 156 | 180 | 18 |
| Grade 6 | 36 | 184 | 220 | 22 |
| Grade 7 | 48 | 222 | 270 | 27 |
| Grade 8 | 54 | 266 | 320 | 32 |

1.2 Music Theory (ABRSM, RSL, TCL, UWLQ)

| Qualification | Guided Learning Hours | Other learning | Total Qualification Times | Credit value |
|---------------|-----------------------|----------------|---------------------------|--------------|
| Grade 1 | 6 | 14 | 20 | 2 |
| Grade 2 | 9 | 21 | 30 | 3 |
| Grade 3 | 9 | 41 | 50 | 5 |
| Grade 4 | 12 | 58 | 70 | 7 |
| Grade 5 | 12 | 78 | 90 | 9 |
| Grade 6 | 18 | 112 | 130 | 13 |
| Grade 7 | 24 | 146 | 170 | 17 |
| Grade 8 | 36 | 174 | 210 | 21 |

2. Speech and drama

2.1 Speech and drama TCL, UWLQ, and ESB

| Qualification | Guided Learning Hours | Other learning | Total Qualification Times | Credit value |
|---------------|-----------------------|----------------|---------------------------|--------------|
| Grade 1 | 12 | 48 | 60 | 6 |
| Grade 2 | 18 | 62 | 80 | 8 |
| Grade 3 | 18 | 82 | 100 | 10 |
| Grade 4 | 24 | 106 | 130 | 13 |
| Grade 5 | 24 | 126 | 150 | 15 |
| Grade 6 | 30 | 140 | 170 | 17 |
| Grade 7 | 30 | 160 | 190 | 19 |
| Grade 8 | 48 | 202 | 250 | 25 |

2.2 Speech and drama NEA

| Qualification | Guided Learning Hours | Other learning | Total Qualification Times | Credit value |
|---------------|-----------------------|----------------|---------------------------|--------------|
| Grade 1 | 15 | 45 | 60 | 6 |
| Grade 2 | 15 | 55 | 70 | 7 |
| Grade 3 | 15 | 65 | 80 | 8 |
| Grade 4 | 20 | 80 | 100 | 10 |
| Grade 5 | 23 | 97 | 120 | 12 |
| Grade 6 | 27 | 113 | 140 | 14 |
| Grade 7 | 30 | 150 | 180 | 18 |
| Grade 8 | 40 | 200 | 240 | 24 |

2.3 Speech and drama LAMDA

| Qualification | Guided Learning Hours | Other learning | Total Qualification Times | Credit value |
|---------------|-----------------------|----------------|---------------------------|--------------|
| Grade 1 | 20 | 40 | 60 | 6 |
| Grade 2 | 25 | 45 | 70 | 7 |
| Grade 3 | 30 | 50 | 80 | 8 |
| Grade 4 | 40 | 60 | 100 | 10 |
| Grade 5 | 50 | 70 | 120 | 12 |
| Grade 6 | 60 | 80 | 140 | 14 |
| Grade 7 | 80 | 100 | 180 | 18 |
| Grade 8 | 90 | 150 | 240 | 24 |

3. Dance (bbodance, GQAL, IDTA, ISTD, NATD, RAD, RSL)

| Qualification | Guided Learning Hours | Practice Hours | Total Qualification Times | Credit value |
|-------------------------|-----------------------|----------------|---------------------------|--------------|
| Grade 1 | 60 | 10 | 70 | 7 |
| Grade 2 | 60 | 10 | 70 | 7 |
| Grade 3 | 60 | 10 | 70 | 7 |
| Grade 4 | 75 | 20 | 95 | 10 |
| Grade 5 | 75 | 20 | 95 | 10 |
| Grade 6 | 90 | 40 | 130 | 13 |
| Grade 7 | 90 | 40 | 130 | 13 |
| Grade 8 | 90 | 40 | 130 | 13 |
| Intermediate Foundation | 150 | 125 | 275 | 28 |
| Intermediate | 150 | 125 | 275 | 28 |
| Advanced Foundation | 150 | 125 | 275 | 28 |
| Advanced 1 | 150 | 175 | 325 | 33 |
| Advanced 2 | 150 | 225 | 375 | 38 |

4. Tables showing allocations for qualifications at level 4 and above based on work carried out in 2017

4.1 Music

4.1.1 Level 4 qualifications

Music performance and theory

| QAN | Title | Credit value | GLH | Other learning | TQT |
|------------|---|---------------------|------------|-----------------------|------------|
| 600/1183/X | ABRSM Level 4 Diploma in Music Direction | 90 | 134 | 766 | 900 |
| 600/1179/8 | ABRSM Level 4 Diploma in Music Performance | 90 | 54 | 846 | 900 |
| 603/0677/4 | ABRSM Level 4 Diploma in Music Performance (ARSM) | 90 | 54 | 846 | 900 |
| 600/0949/4 | TCL Level 4 Diploma In Music Performance | 90 | 54 | 846 | 900 |
| 600/1239/0 | TCL Level 4 Diploma In Music Theory | 90 | 54 | 846 | 900 |
| 600/0639/0 | UWLQ Level 4 Diploma in Music Performance | 90 | 54 | 846 | 900 |

Music teaching

| QAN | Title | Credit value | GLH | Other learning | TQT |
|------------|--|---------------------|------------|-----------------------|------------|
| 601/0469/7 | ABRSM Level 4 Certificate for Music Educators | 32 | 185 | 135 | 320 |
| 600/1187/7 | ABRSM Level 4 Diploma in Principles of Instrumental/Vocal Teaching | 100 | 60 | 940 | 1000 |
| 601/0190/8 | TCL Level 4 Certificate for Music Educators | 32 | 185 | 135 | 320 |
| 600/0979/2 | TCL Level 4 Diploma In Principles of Instrumental/Vocal Teaching | 100 | 60 | 940 | 1000 |
| 600/0062/4 | UWLQ Level 4 Diploma in Music Teaching | 100 | 60 | 940 | 1000 |

4.1.2 Level 5 qualifications

Music performance

| QAN | Title | Credit value | GLH | Other learning | TQT |
|------------|---|---------------------|------------|-----------------------|------------|
| 600/0755/2 | UWLQ Level 5 Diploma in Music Performance | 120 | 65 | 1135 | 1200 |

Music teaching

| QAN | Title | Credit value | GLH | Other learning | TQT |
|------------|--|---------------------|------------|-----------------------|------------|
| 600/0829/5 | UWLQ Level 5 Diploma in Music Teaching | 150 | 75 | 1425 | 1500 |

4.1.3 Level 6 qualifications

Music performance

| QAN | Title | Credit value | GLH | Other learning | TQT |
|------------|--|---------------------|------------|-----------------------|------------|
| 600/1184/1 | ABRSM Level 6 Diploma in Music Direction | 180 | 108 | 1692 | 1800 |
| 600/1181/6 | ABRSM Level 6 Diploma in Music Performance | 180 | 108 | 1692 | 1800 |
| 600/0943/3 | TCL Level 6 Diploma In Music Composition | 180 | 108 | 1692 | 1800 |
| 600/0984/6 | TCL Level 6 Diploma In Music Performance | 180 | 108 | 1692 | 1800 |
| 600/1240/7 | TCL Level 6 Diploma In Music Theory | 180 | 108 | 1692 | 1800 |
| 600/0756/4 | UWLQ Level 6 Diploma in Music Performance | 180 | 108 | 1692 | 1800 |

Music teaching

| QAN | Title | Credit value | GLH | Other learning | TQT |
|------------|--|---------------------|------------|-----------------------|------------|
| 600/1186/5 | ABRSM Level 6 Diploma in Instrumental/Vocal Teaching | 200 | 120 | 1880 | 2000 |
| 600/0980/9 | TCL Level 6 Diploma In Instrumental/Vocal Teaching | 200 | 120 | 1880 | 2000 |
| 600/0981/0 | TCL Level 6 Diploma In Music Teaching | 200 | 120 | 1880 | 2000 |
| 600/0826/X | UWLQ Level 6 Diploma in Music Teaching | 200 | 120 | 1880 | 2000 |

4.1.4 Level 7 qualifications

Music performance and teaching

| QAN | Title | Credit value | GLH | Other learning | TQT |
|------------|--|---------------------|------------|-----------------------|------------|
| 600/1185/3 | ABRSM Level 7 Diploma in Music Direction | 225 | 134 | 2116 | 2250 |
| 600/1182/8 | ABRSM Level 7 Diploma in Music Performance | 225 | 134 | 2116 | 2250 |
| 600/1178/6 | ABRSM Level 7 Diploma in Music Education | 240 | 150 | 2250 | 2400 |
| 600/0946/9 | TCL Level 7 Diploma In Music Composition | 225 | 134 | 2116 | 2250 |
| 600/0977/9 | TCL Level 7 Diploma In Music Education | 240 | 150 | 2250 | 2400 |
| 600/0985/8 | TCL Level 7 Diploma In Music Performance | 225 | 134 | 2116 | 2250 |
| 600/1241/9 | TCL Level 7 Diploma In Music Theory | 225 | 134 | 2116 | 2250 |
| 600/0758/8 | UWLQ Level 7 Diploma in Music Performance | 225 | 134 | 2116 | 2250 |

4.2 Speech and drama

4.2.1 Level 4 qualifications

Speech and drama performance

| QAN | Title | Credit | GLH | Other learning | TQT |
|------------|---|---------------|------------|-----------------------|------------|
| 600/6519/9 | NEA Level 4 Diploma In Performance | 60 | 25 | 575 | 600 |
| 603/0566/6 | NEA Level 4 Diploma in Public Speaking (Performers) | N/A | 25 | 575 | 600 |
| 603/0576/8 | NEA Level 4 Diploma in Speech and Drama (Performers) | N/A | 25 | 575 | 600 |
| 600/0898/2 | TCL Level 4 Diploma in Performing | 90 | 54 | 846 | 900 |
| 600/0883/0 | TCL Level 4 Diploma in Communication Skills (Public Speaking) | 90 | 54 | 846 | 900 |
| 603/0939/8 | UWLQ Level 4 Diploma in Drama and Communication | 90 | 54 | 846 | 900 |

Speech and drama teaching

| QAN | Title | Credit | GLH | Other learning | TQT |
|------------|--|---------------|------------|-----------------------|------------|
| 600/0982/2 | TCL Level 4 Diploma In Teaching | 100 | 60 | 940 | 1000 |
| 603/0940/4 | UWLQ Level 4 Diploma in Drama and Communication Teaching | 100 | 60 | 940 | 1000 |

4.2.2 Level 5 qualifications

Speech and drama performance

| QAN | Title | Credit | GLH | Other learning | TQT |
|------------|---|---------------|------------|-----------------------|------------|
| 603/1931/8 | NEA Level 5 Diploma in Public Speaking | 180 | 54 | 1746 | 1800 |
| 603/1930/6 | NEA Level 5 Diploma in Speech and Drama | 180 | 54 | 1746 | 1800 |
| 603/0941/6 | UWLQ Level 5 Diploma in Drama and Communication | 120 | 65 | 1135 | 1200 |

Speech and drama teaching

| QAN | Title | Credit | GLH | Other learning | TQT |
|------------|--|---------------|------------|-----------------------|------------|
| 501/0626/0 | LAMDA Level 5 Diploma in Communication, Speech and Drama Education | 38 | 180 | 200 | 380 |
| 600/6477/8 | NEA Level 5 Diploma In Speaking of Poetry and Prose (Teachers) | 180 | 60 | 1740 | 1800 |
| 603/0942/8 | UWLQ Level 5 Diploma in Drama and Communication Teaching | 150 | 75 | 1425 | 1500 |

4.2.3 Level 6 qualifications

Speech and drama performance

| QAN | Title | Credit | GLH | Other learning | TQT |
|------------|---|---------------|------------|-----------------------|------------|
| 600/0888/X | TCL Level 6 Diploma In Communication Skills | 180 | 108 | 1692 | 1800 |
| 600/0940/8 | TCL Level 6 Diploma In Performing | 180 | 108 | 1692 | 1800 |
| 603/0943/X | UWLQ Level 6 Diploma in Drama and Communication | 180 | 108 | 1692 | 1800 |

Speech and drama teaching

| QAN | Title | Credit | GLH | Other learning | TQT |
|------------|--|---------------|------------|-----------------------|------------|
| 603/1153/8 | NEA Level 6 Diploma in Speech and Drama (Teachers) | N/A | 60 | 940 | 1000 |
| 600/0983/4 | TCL Level 6 Diploma In Teaching | 200 | 120 | 1880 | 2000 |
| 603/0944/1 | UWLQ Level 6 Diploma in Drama and Communication Teaching | 200 | 120 | 1880 | 2000 |

4.2.4 Level 7 qualifications

| QAN | Title | Credit | GLH | Other learning | TQT |
|------------|---|---------------|------------|-----------------------|------------|
| 600/0976/7 | TCL Level 7 Diploma In Directing | 240 | 150 | 2250 | 2400 |
| 600/0978/0 | TCL Level 7 Diploma In Education Studies | 240 | 150 | 2250 | 2400 |
| 600/0941/X | TCL Level 7 Diploma In Performing | 240 | 150 | 2250 | 2400 |
| 603/0943/3 | UWLQ Level 7 Diploma in Drama and Communication | 225 | 134 | 2116 | 2250 |

5. TQT values for dance qualifications allocated by individual awarding organisations

5.1 Entry level

| QAN | Title | Level | GLH | Credit value (if applicable) | TQT |
|------------|--|---------|-----|------------------------------|-----|
| 601/2838/0 | RAD Entry Level Award in Graded Examination in Dance: Primary in Dance | Entry 3 | 40 | N/A | 40 |

5.2 Level 1

| QAN | Title | GLH | Credit value (if applicable) | TQT |
|------------|---|-----|------------------------------|-----|
| 601/4072/0 | RAD Level 1 Award in Solo Performance in Dance: Grade 1 | 50 | N/A | 60 |
| 601/4568/7 | RAD Level 1 Award in Solo Performance in Dance: Grade 2 | 50 | N/A | 60 |
| 601/4649/7 | RAD Level 1 Award in Solo Performance in Dance: Grade 3 | 50 | N/A | 60 |

5.3 Level 2

| QAN | Title | GLH | Credit value (if applicable) | TQT |
|------------|---|-----|------------------------------|-----|
| 601/4651/7 | RAD Level 2 Award in Solo Performance in Dance: Grade 4 | 60 | N/A | 75 |
| 601/4652/7 | RAD Level 2 Award in Solo Performance in Dance: Grade 5 | 60 | N/A | 75 |

5.4 Level 3

| QAN | Title | GLH | Credit value (if applicable) | TQT |
|------------|---|-----|------------------------------|-----|
| 600/3116/5 | GQAL Level 3 Certificate For Dance Teaching Assistant | 80 | 16 | 169 |
| 501/1002/0 | ISTD Level 3 Diploma in Dance Instruction | 430 | 68 | 680 |

5.5 Level 4

| QAN | Title | GLH | Credit value (if applicable) | TQT |
|------------|--|------------|-------------------------------------|------------|
| 601/8383/4 | IDTA Level 4 Diploma in Dance Teaching | 85 | 40 | 400 |
| 600/3117/7 | GQAL Level 4 Certificate In Dance Teaching | 180 | 34 | 345 |
| 501/0750/1 | ISTD Level 4 Diploma in Dance Education | 630 | 92 | 920 |
| 600/6089/X | RSL Level 4 Diploma in Dance Teaching | 180 | 90 | 900 |
| 603/1944/6 | NATD Level 4 Diploma in Dance Teaching | 120 | N/A | 600 |
| 601/7203/4 | BBO Level 4 Diploma in Dance Teaching | 700 | 70 | |

5.6 Level 5

| QAN | Title | GLH | Credit value (if applicable) | TQT |
|------------|---|------------|-------------------------------------|------------|
| 601/6060/3 | RAD Level 5 Certificate in Vocational Graded Examination in Dance: Solo Seal (Ballet) | 180 | 24 | 240 |
| 600/3115/3 | GQAL Level 5 Diploma In Dance Teaching and Management | 280 | 52 | 531 |
| 600/2532/3 | GQAL Level 5 Diploma in Professional Development in Theatre Dance | 150 | 38 | 80 |
| 601/7204/6 | BBO Level 5 Diploma in Dance Teaching | 900 | 80 | |

5.7 Level 6

| QAN | Title | GLH | Credit value (if applicable) | TQT |
|------------|--|------------|-------------------------------------|------------|
| 601/9022/X | TCL Level 6 Diploma in Dance Teaching and Learning | 132 | N/A | 1048 |
| 603/0996/9 | ISTD Level 6 Diploma in Dance Pedagogy | 360 | 120 | 1200 |
| 601/7205/8 | BBO Level 6 Diploma in Dance Teaching | 1200 | 120 | |
| 601/7202/2 | BBO Level 6 Extended Diploma in Dance Teaching | 1950 | 195 | |

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- Trinity College London – www.trinitycollege.co.uk accessed September 2017.
- UCAS www.ucas.ac.uk accessed November 2017.

Appendix D: List of organisations covered by this report

The Associated Board of the Royal Schools of Music (ABRSM)

4 London Wall Place
London
EC2Y 5AU
020 7636 5400
www.abrsm.org



British Association of Teachers of Dancing (BATD)

Pavilion 8 Upper Level
Watermark Business Park
315 Govan Road
Glasgow G51 2SE
0141 427 3699
www.batd.co.uk



British Ballet Organization (BBO)

1 Ensign House
Battersea Reach
Juniper Drive
London SW18 1TA
020 8748 1241
www.bbo.org.uk



British Theatre Dance Association (BTDA)

The International Arts Centre
Garden Street
Leicester LE1 3UA
0116 262 2279
www.btda.org.uk



English Speaking Board (ESB)

9 Hattersley Court
Burscough Road
Ormskirk L39 2AY
01695 573439
www.esbuk.org



Graded Qualifications Alliance (GQAL)

The International Arts Centre
Garden Street
Leicester LE1 3UA
01162 624 122
www.gqal.org



Imperial Society of Teachers of Dancing (ISTD)

Imperial House
22/26 Paul Street
London EC2A 4QE
020 7377 1577
www.istd.org



International Dance Teachers' Association (IDTA)

International House
76 Bennett Road
Brighton BN2 5JL
01273 685 652
www.idta.co.uk

**London Academy of Music & Dramatic Art (LAMDA)**

155 Talgarth Road
London W14 9DA
020 8834 0500
www.lamda.org.uk

**London College of Music (LCM)**

University of West London
St Mary's Road
Ealing W5 5RF
020 8231 2364
www.uwl.ac.uk/academic-schools/music/lcm-exams

**National Association of Teachers of Dancing (NATD)**

44-47 The Broadway
Thatcham
Berkshire RG19 3HP
01635 868888
www.natd.org.uk

**New Era Academy (NEA)**

2 Aglaia Road
Worthing
West Sussex BN11 5SN
01903 246790
www.neweraacademy.co.uk

**Professional Teachers of Dancing (PTD)**

The Studios
Morecombelake
Dorset DT6 6DY
01935 848547
www.professionalteachersofdancing.co.uk

**Rockschool (RSL)**

Harlequin House
7 High Street
Teddington TW11 8EE
0845 460 4747
www.rockschool.co.uk

**Royal Academy of Dance (RAD)**

36 Battersea Square
London SW11 3RA
020 7326 8000
www.rad.org.uk



Russian Ballet Society (RBS)

PO Box 17319
Edinburgh EH12 1BB
0131 334 2031

www.russianballetsociety.co.uk

**Scottish Dance Teachers' Alliance (SDTA)**

101 Park Road
Glasgow, G4 9JE
0141 339 8944

<https://sdta.co.uk/>

**Spanish Dance Society (SDS)**

1 Blakett Close
Staines
Middlesex TW18 3NW
01784 460 419

www.spanishdancesociety.org

**Trinity College London (TCL)**

Blue Fin Building
110 Southwark Street
London SE1 0TA
020 7820 6100

www.trinitycollege.co.uk

**United Kingdom Alliance (UKA)**

Centenary House
38/40 Station Road
Blackpool FY4 1EU

www.ukadance.co.uk

**United Teachers of Dance (UTD)**

58a High Street
Coleshill
West Midlands B46 1AZ
01675 463700

www.unitedteachersofdance.co.uk



Appendix E: Press release—Towards the Council for Dance, Drama and Musical Theatre (CDMT)

CDET has repositioned as the industry body quality assuring institutions delivering training, education and assessment in Drama as well as Dance and Musical Theatre.

At the start of the organisation's fortieth year, an adjustment of the company name to the **Council for Dance, Drama and Musical Theatre** was formally launched at the House of Lords, London on Thursday 22nd March 2018.



The launch highlighted the significant roles of industry *Accreditation* and *Validation* in securing the voice of employers, sector bodies and teachers in the design and delivery of professional training and qualifications across the full range of performing arts.

Glyndwr Jones, Director of the CDMT explains: 'The Council for Dance, Drama and Musical Theatre will:

- Ensure the consistent application of standards across professional schools, conservatoires and awarding organisations, better complementing the breadth of disciplines offered by performing arts' providers
- Promote outstanding industry-approved institutions which allow prospective students, candidates and their parents to better understand what constitutes excellent provision
- Advocate powerfully on behalf of members, increasing their public profile and influence with key industry and political stakeholders
- Act as an authoritative source of information on high quality provision across the sector, informing practitioners and government education authorities in their work.'

'We also strive to ensure that specialist training is complemented by strong advancement pathways at the earlier stages of learning, such as graded examinations, and valued professional development opportunities for proficient individuals going forward in their careers.'

Roger Bramble, Chairman of the CDMT elaborates: 'Our membership presently comprises 30 Accredited professional schools, 16 Validated awarding organisations and 11 Affiliates, with growing interest from others. The dedication of these institutions to excellence in dance, drama and musical theatre is inspirational, as is their shared commitment to the advancement of outstanding, world class, artistic performance.'

The following affirm their support for the CDMT:

- **Ben Seale, Chief Executive of Spotlight:** 'The UK's performer training is the envy of the world, the consistently high quality of this training is largely due to the work of CDMT. Thanks to CDMT we can be confident that excellent quality training will be protected well into the future.'
- **Matt Hood, Assistant General Secretary of Equity:** 'Equity welcomes the developments at CDMT which ensure that our student members, and potential students, can expect consistent standards in their training and authoritative information.'
- **David Grindrod, Casting Director and CDMT Board member:** 'CDMT members make an enormous contribution to the sustainability and international profile of the UK creative industries. By supporting the performers, students and teachers of tomorrow, we collectively keep professional training and rigorous assessment as the two cornerstones of a dependable progression route to a career in the performing arts—through confirming quality in dance, drama and musical theatre.'
- **Julian Bird, Chief Executive of Society of London Theatre and UK Theatre:** 'We welcome CDET's development to the Council for Dance, Drama and Musical Theatre and its mission in ensuring the consistent application of training and assessment standards across professional schools, conservatoires and awarding organisations.'

Additional supporting statements from industry bodies, professional schools and awarding organisations

- **Mark Rasmussen, Head of Industry Relations at Harlequin:** 'The work of the CDMT doesn't just ensure high quality in dance, drama and musical theatre education and training, it helps support the UK's performing arts related industries.'
- **Stephen Jameson, Principal of Mountview:** 'The benefits to the industry include the consolidation of a single organisation to advocate and ensure the consistent application of standards across professional training in the performing arts... increasing providers' influence with key stakeholders.'
- **Sarah Wilson, Vice-Principal of Laine Theatre Arts:** 'CDMT membership is highly valued by the professional training colleges as a kitemark of excellence, giving them a UK wide forum for discussion with employers, educators and funding authorities, and a collective voice to promote and lobby for future support of world class training in the performing arts.'
- **Urdang Academy's College Director, Craig Phillips:** 'Ofsted, Ofqual and QAA acknowledge CDMT's industry credentials and use CDMT reports and accreditation documents to inform inspections and moderations. Also the Department for Education identifies the organisation as a key player advising on the Dance and Drama Awards scheme. Further, CDMT recently held a workshop on performing arts provision in Higher Education which was highly successful.'
- **Shirley Coen, Principal of Bird College:** 'CDMT is the first point of contact for those seeking guidance about high quality training, education and assessment in the sector. It plays a particularly important role for applicants and their parents as the advice helps them make good choices for their education and training, which has a clear impact on their career in the theatre and related industries.'
- **Dr Andrew McBirnie, Director of Examinations at the Royal Academy of Dance:** 'CDMT has for many years acted as a highly effective facilitator of collaboration between awarding organisations, enabling them to work together to achieve common and mutually beneficial goals, particularly in the area of regulation.'

'Having assumed oversight of the Graded Examinations Forum, CDMT has extended its advocacy for these important and highly valued qualifications across the performing arts, encompassing dance, drama and music!'
- **Sarah Kemp, Chief Executive of Trinity College London:** 'For nearly twenty years Trinity has been proud to be the awarding body for the Professional Performing Arts Diplomas. These qualifications assess the training received by many students in professional training at some of the leading colleges in the country.'

'We are aware of the many challenges that face young people seeking a career in the performing arts and continue to work closely with industry bodies and organisations to support them and help them achieve their goals. Trinity has appreciated the support of CDMT in this important work.'
- **Penny Milsom, Executive Director: Products and Services at the Associated Board of the Royal Schools of Music (ABRSM):** 'We are delighted to be working collaboratively with the CDMT on matters affecting graded exams in the UK regulatory context and their positioning internationally.'

'The production of the booklet *Graded Exams: The Definitive Guide* and its associated website *gradedexams.com* as well as the numerous sector and comparability reports across music, musical theatre, dance and drama illustrate the important function of the CDMT in highlighting how these qualifications contribute to the development of performing artists, of all ages and ability, across the world.'
- **Sue Passmore, Chair of the ISTD:** 'On behalf of the ISTD may I offer my congratulations to the CDMT on its 40th Anniversary. In my role as Chairman of the ISTD it is important to note that the CDMT is a respected and valued organisation for the world of dance, drama and musical theatre through its sound education and training validation and accreditation processes.'
- **Liz Dale, CDMT's Head of Education and Training:** 'When young aspiring performers invest in their training they must have assurances that the provider they choose will offer the high-quality skills, experiences and industry connections needed to succeed and maintain sustainable careers. This is where CDMT comes in, and we are proud to have helped thousands of young performers make those informed and inspired choices.'