

**EXPERT GROUP REPORT
FOR
AWARD SEEKING ADMISSION
TO
THE UCAS TARIFF**

***Trinity College London
Level 3 Award in the Arts (Gold Award)***

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THE CONDUCT OF THE COMPARABILITY STUDY

Given the demands of conducting comparability studies, and the differences in the types of award likely to seek entrance to the UCAS Tariff, the set of procedures and processes to which we adhere are based on the premise that comparisons require collaborative input and judgement from members of an Expert Panel.

Upon receipt of a proposal for Tariff consideration, UCAS staff undertake an initial review of the qualification to ascertain the level and complexity of work involved and a timed and costed work plan proposed to the awarding body or sponsor. An appropriate benchmark qualification is selected at this stage which attracts UCAS Tariff points and is in a related subject, or has a related skills base, to enable comparability.

UCAS staff assemble all appropriate paperwork for the qualification seeking entry to the Tariff and their chosen benchmark. This documentation (see Appendix 2) is sent to Expert Panel reviewers along with detailed descriptions of the benchmark and qualification applying for Tariff entry, which are replicated in Section 2.

Reviewers for this qualification are:

- Terry Genin (AQA)
- Jane Humphrey (University of the Arts London)
- Alice Young (Trinity College London)

Brief biographies can be found at Appendix 1.

The Expert Panel reviewers undertake a series of comparisons, based upon a detailed set of questions used to guide, rather than constrain, their comparability studies. In all the above instances those responsible for making these judgements provide cross references to the presence of evidence in the materials considered, or provide a justification for any judgements made. The outcomes are summarised at Section 3.

An independent higher education auditor comments upon the viewpoints and outcomes presented by the task workers, with particular reference to any gaps in evidence and issues which require further expert input. The HE auditor's report constitutes Section 5.2.

All evidence, considerations and the HE auditor's report are considered by an extended Expert Panel made up, in this case, of the following individuals:

- Sarah Barbour (Coventry University)
- Sue Gemmill (Brunel University)
- Terry Genin (AQA)
- Jane Humphrey (University of the Arts London)
- Ana de Medeiros (University of Kent)



UCAS Tariff Expert Group Report

- John Slater (Canterbury Christ Church University)
- Alice Young (Trinity College London)

The Panel makes judgements presented as suggested allocations of UCAS Tariff points that first and foremost take account of the amount of 'utility' or 'relevance' of an award for use in progression to UK HE. A secondary consideration in determining an appropriate Tariff value will be the size of the award involved. The validity of the judgements to be undertaken is achieved through:

- detailed scrutiny of as wide a range of evidence as possible about the utility of an award seeking entry to the UCAS Tariff, and the actual use made of that award for entry to UK higher education institutions
- careful documentation and detailed reporting of the decision pathways taken in allocating points to an award
- quality assurance through peer review whereby the decisions made throughout the process of allocating UCAS Tariff points to qualifications are checked by an independent HE auditor
- agreement of the UCAS Board to the Tariff points allocation.



SECTION 1: SUMMARY AND RECOMMENDATIONS

The Trinity College London level 3 Award in the Arts (Gold Award) is comprised of two units: personal arts development; and arts project leadership requiring a minimum recommended contact time of 65 hours. At the time of writing, Trinity College London is awaiting formal accreditation from Ofqual for a revised Qualifications and Credit Framework (QCF) version of the qualification requiring 90 GLH.

The allocation of UCAS Tariff points to the Arts Award (Gold) is discussed throughout this report in relation to the benchmark qualification, AQA GCE A level in Applied Art and Design. This is based on utility of the qualifications for progression to HE, as evaluated by representatives from Trinity, AQA and from higher education.

When comparing submissions from those representing awarding bodies for such qualifications, and the HE representative, the most desirable outcome is that the proposed Tariff allocations are (a) well supported by the evidence provided and (b) represent agreement between all parties concerned. In practice, full agreement is unlikely to be achieved, but various levels of consensus can be achieved. Where differences occur, the HE representative can provide a useful independent view of the comparative value of the awards for progression to higher education.

There was a high level of agreement between the experts comparing the qualifications about the utility for progression to higher education, based on good evidence of appropriate aims, content and skills development, domain scores and assessment methodology. Prior to the Expert Panel meeting, however, the reviewers were not able to define the size of the Arts Award (Gold) or how a pass aligned to A level grades.

Following the first draft of this report, responses were received by all representatives. Resulting corrections were made to the report to produce a second draft, circulated in advance of the Expert Panel meeting. Where additional clarification was necessary this was highlighted for discussion at the meeting, results of which have been incorporated into this version of the report.

Following comments from the HE Auditor (Section 5.1), these issues were resolved during the Expert Panel meeting, as shown in Section 5.2. As a result, the Expert Panel recommended an allocation 35 UCAS Tariff points to the Trinity College Level 3 Award in the Arts (Gold Award), subject to Ofqual agreement of the revised 90 GLH specification.



SECTION 2: OVERVIEW OF ARTS AWARD (GOLD)

2.1 Aims and purpose of the qualification

The Arts Award (Gold) qualification aims to support and recognise students' development in the arts through:

- investigation into new or original creative pathways through participation and interaction with advanced practitioners
- developing understanding of the relationship of their own practice to the wider arts sector and appreciate issues affecting the arts
- demonstrating arts project leadership skills, taking overall responsibility for all parts of the project including planning and evaluation.

The content of the units requires candidates to demonstrate:

- understanding of the skills, knowledge and working practices relevant to their own art form
- ability to take responsibility for own learning and art form development
- artistic imagination and originality
- a range of creative responses
- ability to draw conclusions from results
- ability to plan, analyse, reflect and review
- ability to communicate complex ideas, differentiating between various types of audience
- effective leadership skills.

2.2 History of the qualification

Since its launch in 2005, Arts Award (Gold) has grown quickly and is delivered by a variety of providers including arts centres, community projects, FE colleges, galleries, schools, theatres, youth clubs and youth justice provision.

Arts Award (Gold) is run through a partnership between Arts Council England and Trinity Guildhall. Arts Council England leads on strategic development of whilst Trinity focuses on qualification development, quality assurance, training, assessment, operational delivery and making awards.

2.3 Entry requirements for the qualification

There are no formal entry requirements specified.

2.4 Age of candidates

The majority of candidates are aged 16-25 with moderation taking place before they turn 26, although special dispensation can be obtained from the Arts Award (Gold) team for people outside this category.



2.5 Size

Minimum recommended contact time is 65 hours (Unit 1=37, unit 2=28) with a further 25 hours independent learning. The total notional learning hours are 90.

Contact time represents the total contact time the young person has with their adviser or other professional. This may include individual, small and large group activities. Independent learning is managed by young people alone or with their peers.

2.6 Content and structure of the qualification

The Arts Award (Gold) is comprised of two units that are distinct activities.

Unit 1 (Personal arts development) focuses on a young person's work as young artists whereby they broaden and extend their own arts activity, and learn how their practice relates to the arts sector as a whole. They develop their preferred art form and gain experience of an art form or genre which is new to them and produce new work which either integrates or is influenced by the new genre or art form.

They attend arts events and work with professional artists and arts organisations through training opportunities, volunteering or work placements. Young people investigate an issue within the arts, and form a personal view on it.

Unit 2 (Arts project leadership) requires candidates to take individual responsibility for planning and running an arts project. They research the needs and interests of people taking part in the project and of the likely audience, develop their understanding of what it takes to be an effective leader, share their skills and are responsible for organisation, promotion and delivery of the project to a public audience. They are also required to evaluate the project's success.

A summary of the main activities within each unit is portrayed at Table 1.

Table 1: Arts Award (Gold) content

Unit 1: Personal arts development	
A	Extend own arts practice
	The young person establishes their main art form and agrees an artistic challenge with their adviser. This challenge involves the young person working to extend their practice with a practitioner from another art form in order to produce new material that is influenced by a new art form or genre. The other person might be a peer or a more advanced practitioner. The resulting art work should be shared and recorded in some way, eg event, exhibition, website.
B	Identify and use development opportunities and sources of information within the wider arts sector
	Young people find out how they can become involved in the arts in their own or the wider community. The aim is for practical involvement – not just finding out about opportunities – but taking an active part, for example through training, volunteering or a work placement.
C	Research and review the work of more advanced practitioners and explore relationship to own practice
	The emphasis is on first-hand experience of advanced practitioners in their art form. Young people explore



	the work of other arts practitioners and the organisations that support them. They should also find out about the career paths of those practitioners – how they got where they are today. Young people should form a clear idea of their own development potential and the ways in which their arts practice might develop in the future.
D	Form and communicate a view on issues of concern that affect their art form sector
	This part encourages young people to understand some of the wide range of issues affecting the arts and form their own individual view based on their own experience and research. They should develop sound arguments, be able to support their position, and understand a range of other viewpoints. The young person's view may grow through their involvement with the Arts Award (Gold).
Unit 2: Arts project leadership	
A	Identify the project aims and desired outcomes
	Young people work with their adviser to identify a suitable project and find an appropriate group of participants. They take responsibility for planning, including providing a creative stimulus and knowing how to share the results of the project with a public audience. They also understand risk assessment, the purpose of evaluation and relevant legislation affecting participation, performance and exhibition.
B	Organise the people and resources required to run the project
	Young people take responsibility, allocate roles to others and organise equipment and resources as appropriate.
C	Manage the effectiveness of the project
	Young people demonstrate leadership skills by inspiring, motivating and communicating effectively with participants. They manage resources and respond well to unexpected situations.
D	Manage a public showing of work
	Young people arrange and promote a public showing of the art work from their leadership project. The young person should choose and organise the public showing with the support of the adviser. It need not be a fully public event; for example a concert or exhibition within a school or youth club environment is acceptable.
E	Find effective ways of collecting and evaluating feedback from participants, audience and other stakeholders
	Young people collect feedback from different people involved in their project, analyse responses and draw conclusions which will improve future projects. Young people should reflect on the objectives of the project plan.

The following range of arts and cultural activity are acceptable:

- Performing arts (such as music, dance, drama, storytelling, circus, mime, carnival, musical theatre)
- Visual arts, craft and design (such as drawing, painting, ceramics, sculpture, textiles, printmaking, fashion, design, architecture)
- Literature (such as poetry, fiction, journalism, scriptwriting, storytelling)
- Media and multimedia (such as photography, film, video, broadcasting, web design, multimedia games design)
- New art forms and emerging cultural activity
- Combinations of any of these art forms

2.7 Assessment – procedures, methods and levels

The Gold Award assesses young people at NQF level 3 standard in:

- art form and sector knowledge and understanding
- creativity
- planning and review
- communication.



Young people keep a record of their activity in an award portfolio, which they design, which provides evidence for assessment. Gold level candidates provide a portfolio to demonstrate in detail the young person's creative development and future options, set in the context of the wider cultural sector. The assessment criteria to pass the award are outlined in Table 2.

Table 2: Arts Award (Gold) assessment criteria

Assessment criteria	Detail	Expectations of candidates
Art form and sector knowledge and understanding	Understanding of the skills, knowledge and working practices relevant to the young person's own art form; ability to take responsibility for own art form development.	<ul style="list-style-type: none"> • Take more responsibility for their learning within the art form through engaging with complex practical activities, seeking and actively using feedback and support, and adapting approaches to meet new demands. • Be able to reflect on the quality of their learning and performance during reviews, and give evidence of their achievements in line with aims agreed with the adviser, based on information they have gathered from various sources.
Creativity	Demonstrating artistic imagination and originality; demonstrating a range of creative responses which are appropriate and new to the young person.	<ul style="list-style-type: none"> • Demonstrate artistic imagination and originality within the art form. • Demonstrate a range of creative responses which are appropriate and new to the young person. • Identify and use a variety of methods and resources to solve complex problems, comparing options, understanding risk factors and justifying the options they select. • Draw conclusions from the results and consider alternative options that might have been more effective.
Planning and review	Able to evaluate and use information to design imaginative plans which can deal with unfamiliar or unexpected problems; able to analyse and reflect on the success of the plan, drawing appropriate conclusions.	<ul style="list-style-type: none"> • Take more responsibility for planning complex work, and agreeing objectives, responsibilities and working arrangements. • Review the extent to which the work has been successful, identifying factors that influenced the outcome, as well as ways to improve future activities.
Communication	Demonstrate an ability to communicate complex ideas with some skill, differentiating effectively between various types of audience; able to mount persuasive arguments in support of own views or opinions.	<ul style="list-style-type: none"> • Balance a number of points simultaneously in conversation, possibly using specialist vocabulary, and showing the relative importance of each. • Actively encourage others to participate. • Use resources in a systematic way so that they can find relevant information, separate fact from opinion, spot biased information and synthesise their findings. • Communicate in a way which is reasoned, coherent and well crafted.

Performance descriptions

Unit 1

At Gold level, young people are working as young artists. They broaden and extend their own arts activity, and learn how their practice relates to the arts sector as a whole.

They develop their preferred art form and gain experience of an art form or genre which is new to them. They produce new work which either integrates or is influenced by the new genre or art form.



Young people attend arts events and work with professional artists and arts organisations through training opportunities, volunteering or work placements.

Young people investigate an issue within the arts, and form a personal view on it.

Unit 2

Young people take individual responsibility (within legal and health and safety guidelines) for planning and running an arts project.

They research the needs and interests of people taking part in the project and of the likely audience.

Young people develop their understanding of what it takes to be an effective leader, share their skills and are responsible for organisation, promotion and delivery of the project to a public audience. They evaluate the project's success.

Learning outcomes

The learning outcomes for each unit part are shown at Table 3.

Table 3: Arts Award (Gold) learning outcomes

Unit 1: Personal arts development		
Part		What young people should know and understand
A	Extend own arts practice	<ul style="list-style-type: none"> The achievement of an appropriate challenge within their art form, that incorporates, or is influenced by, another art form or genre. The relationship of their own arts activity to current artistic practice. New or original artistic pathways.
B	Identify and use development opportunities and sources of information within the wider arts sector	<ul style="list-style-type: none"> Relevant occupations and activities. Training and development opportunities available and how to access them through placements or volunteering. What sources of information and advice exist (eg careers providers, professional bodies, internet, trade and general press).
C	Research and review the work of more advanced practitioners and explore relationship to own practice	<ul style="list-style-type: none"> How their arts practice relates to current good practice. How practitioners in their art form manage and sustain their work. How to conduct hands-on research of significant organisations that have an influence on their art form.
D	Form and communicate a view on issues of concern that affect their art form sector	<ul style="list-style-type: none"> The different viewpoints on a current issue in the arts, including public opinion. Significant current developments and how these have affected their chosen art form. How to communicate their views to others effectively and persuasively.
Unit 2: Arts project leadership		
Part		What young people should know and understand
A	Identify the project aims and desired outcomes	<ul style="list-style-type: none"> How to provide the creative stimulus to develop an arts project. How to plan an arts project that is relevant to participants and which includes a public showing. How the success of the project will be measured and feedback gathered. How to conduct a straightforward risk assessment. How to deal with contingencies associated with the type of project.



		<ul style="list-style-type: none"> • Who to contact for advice and/or assistance when planning. • The health and safety, legislation, licence and insurance requirements, as appropriate.
B	Organise the people and resources required to run the project	<ul style="list-style-type: none"> • How to organise participants and develop their arts work, project roles and responsibilities. • How to access suitable equipment and resources, including budgets where appropriate. • The most appropriate ways of sharing work publicly.
C	Manage the effectiveness of the project	<ul style="list-style-type: none"> • How to inspire and motivate participants. • How to lead the project and work effectively with participants. • How to communicate clearly and effectively with participants. • How to manage resources effectively, including budgets where appropriate. • How to respond to unexpected and emergency situations.
D	Manage a public showing of work	<ul style="list-style-type: none"> • How to make the necessary arrangements for a public showing of work. • How to advertise or promote the event effectively. • How to collect a variety of feedback.
E	Find effective ways of collecting and evaluating feedback from participants, audience and other stakeholders	<ul style="list-style-type: none"> • How to gather feedback from a variety of sources. • How to interpret and evaluate differing feedback from different interest groups. • How to construct a project report. • How the design of similar projects might differ in the future. • How the project might need to be adapted for different groups. • How the project contributed to their own development in the following areas: <ul style="list-style-type: none"> - Creativity in arts practice and leadership. - Art form understanding. - Planning and review skills. - Communication skills.

2.8 Grading

The Award is on a pass/fail basis, with coursework assessed to determine a pass. For a minimum pass in the Arts Award (Gold), candidates must successfully meet the requirements for three out of the four parts in unit 1 and four out of the five parts in unit 2. Candidates need to evidence attempts at incomplete parts in order to achieve a pass.

These qualifications are internally assessed by the course provider and externally moderated by Trinity. There is no independent (or external) assessment involved.

2.9 Quality assurance processes

Trinity College London ensures quality through addressing, in a comprehensive manner, the principles underpinning the code of practice produced by the Quality and Curriculum Authority. This builds on the statutory regulation of external qualifications in England, Wales and Northern Ireland (2004). Code of practice (copyright) Qualifications and Curriculum Authority ISBN 978-1-84721-599-4)

Arts Award (Gold) advisers successfully complete a full day training course to be able to assess at Bronze and Silver levels and a half day top up course to assess at Gold Level. The adviser assesses the candidates' work using the adviser toolkit which includes the requirements, examples and assessment criteria. Their assessment is recorded for each candidate on a separate official adviser assessment report form. The assessments are then moderated by a visiting moderator, who speaks to the adviser, looks at the portfolios and meets a representative group of candidates.



Moderation visits are carried out by moderators trained and verified by Trinity College London.

Arts Award (Gold) centres commit to the following terms and conditions:

- Safeguard passwords and other personal data.
- Follow safe practice and work with advisers or other adults with a current Criminal Records Bureau (CRB) check.
- Ensure consent is given and held for any images submitted to Arts Award (Gold) for national or regional use.
- Administer the award as outlined in the centre handbook.
- Assess the award as outlined in the toolkit.



SECTION 3: OVERVIEW OF AQA GCE A LEVEL APPLIED ART AND DESIGN

3.1 Aims and purpose of the qualification

The qualification enables candidates to develop both a broad understanding of art and design principles and provide the opportunity to focus on a specific pathway, e.g. graphic design, photography, textiles. In addition, the qualification covers a mixture of teaching and learning experiences from the theoretical through to those with a clear practical emphasis.

The AQA GCE A level in Applied Art and Design has been developed to enable candidates to gain an understanding of 2D and 3D visual language; to develop the skills and understanding all artists, craftspeople and designers need in their work; to develop skills in using materials and techniques; to develop an understanding of specific vocationally-relevant aspects of art, craft or design; and to prepare for either employment or further or higher education within an art, craft or design environment.

The AQA Advanced GCE in Applied Art and Design has the following objectives, to provide:

- a broad background of understanding and core knowledge whilst allowing some scope for candidates to focus on a particular interest area.
- a candidate-centred approach to learning, together with the opportunity to apply knowledge of the art and design sector in a practical way.
- the opportunity for centres to forge links with local businesses.
- cross-sector themes and approaches so that candidates can gain an insight into related sectors.

In particular, the content of the units requires candidates to:

- demonstrate an understanding of how others use visual language, and develop it in their own way.
- use 2D media and 3D materials.
- use a variety of 2D and 3D techniques.
- demonstrate knowledge and understanding of others' work.
- apply their knowledge in response to a project brief.
- demonstrate their ability to apply their knowledge in a vocational context and, where appropriate, to:
 - plan and organise their work.
 - explain and evaluate their work.
 - make comparisons.

3.2 History of the qualification

A suite of GCE Advanced Level (AS/A2) specifications was developed to carry forward and enhance the vocational emphasis of the Advanced Vocational Certificate of Education



(AVCE) specifications. The emphasis on portfolio work has been retained but the opportunity has been taken to introduce a two-stage learning and assessment programme (AS/A2), the first of which (AS) can be separately certificated. In contrast to previous VCE AS qualifications, the level of demand at AS and A2 will not be identical. The programme of learning and assessment of AS units is set at a significantly lower level of demand in comparison to those at A2.

3.3 Entry requirements for the qualification

No prior level of attainment is required for this qualification.

3.4 Age of candidates

There are no age restrictions.

3.5 Guided Learning Hours (GLH)

The acknowledged Guided Learning Hours for this specification are 180 hours for the Advanced Subsidiary qualification and 360 for the Advanced Level.

3.6 Content and structure of the qualification

In order to achieve the GCE A level, candidates must take the units listed in Table 4:

Table 4: A level units

AS Unit 1	Investigation of 2D visual language	Candidates will be assessed on their developing use of 2D visual language. They will need to experiment with different media and techniques to develop a range of studies. The skills and techniques developed in this unit will underpin the work produced in other AS units and form a basis for progression to A2.
AS Unit 2	Investigation of 3D visual language	Candidates will carry out investigations to develop their 3D visual language skills and apply these in vocational contexts. This unit is linked to Unit 1: Investigation of 2D visual language and provides an introduction to the skills and understanding that all professional artists, craftspeople and designers need for their work.
AS Unit 3	Working to a brief	Candidates will need to understand how professional artists, craftspeople and designers work in relation to a client-centred brief. The externally set assignment for the unit will require candidates to produce a Design Proposal in response to a set brief. There will be a four-week preparatory period for research, development and review of ideas, followed by five hours of supervised time in which candidates will produce the Design Proposal.
A2 Unit 7	Application and development of 2D visual language	Candidates will develop the skills gained in Unit 1: Investigation of 2D visual language, and will produce a summative project, which will include final finished work set in a 2D vocational context.
A2 Unit 8	Application and development of 3D visual language	Candidates will develop the skills gained in Unit 2: Investigation of 3D visual language. They will be assessed on their portfolio of work which will demonstrate the depth of their knowledge and understanding of 3D visual language in an art, craft or design context. A summative project will be produced which will provide the candidates. Respond to a centre-devised vocational brief.
A2 Unit 9	Working to self-identified briefs	The assessment for this unit will require candidates to devise their own scenario and brief in response to the externally set assignment. There will be a four-week preparatory period followed by 15 hours of supervised time in which candidates will produce a final finished piece of artwork. This unit is a progression of Unit 3: Working to a brief.



3.7 Assessment – procedures, methods and levels

The scheme of assessment has a unitised structure. The Advanced level single award comprises three assessment units at AS level and three at A2 level.

The Advanced Subsidiary and Advanced level GCE criteria state that A level specifications must include synoptic assessment, which is the ability to draw together the knowledge, understanding and skills acquired by candidates throughout the course. The nature of the course of study for this specification and the focus on the application of knowledge, understanding and skills to the identified vocationally related issues mean that candidates are continually meeting this demand in both internally and externally assessed units throughout the A2 course of study and assessment.

The quality of written communication is assessed in all assessment units where candidates are required to produce forms of written communication that arise naturally from their work and which are relevant to the art and design sector and for progression. The assessment of the quality of written communication is included in assessment objective three.

There is a compensatory marking scheme with raw marks for each unit converted into uniform marks. The total uniform mark scores achieved for each unit are combined to give an overall uniform mark total. This total for the qualification is then compared to the ranges allocated to each grade.

Table 5: A level unit assessment

Unit	Title	Assessment	Weighting
AS Unit 1	Investigation of 2D visual language	Internal (portfolio)	16.67%
AS Unit 2	Investigation of 3D visual language	Internal (portfolio)	16.67%
AS Unit 3	Working to a brief	External (externally set assignment) 5 hours.	16.67%
A2 Unit 7	Application and development of 2D visual language	Internal (portfolio)	16.67%
A2 Unit 8	Application and development of 3D visual language	Internal (portfolio)	16.67%
A2 Unit 9	Working to self-identified briefs	External (externally set assignment) 15 hours.	16.67%

Assessment objectives

The assessment objectives represent those qualities which can be demonstrated in candidates' work and which can be measured for the purposes of assessment. Candidates will be expected to demonstrate a response to all of the assessment objectives in each unit of assessment of the examination. The assessment objectives for AS and A2 are the same. Candidates will be required to demonstrate the following objectives in work-related contexts.

Table 6: A level assessment objectives

AO1	Applying knowledge and understanding of others' practice	Candidates show an understanding of the working methods used by historical and contemporary art and design professionals and their work.
AO2	Applying skills, techniques and understanding	<ul style="list-style-type: none"> Candidates develop ideas by applying and reflecting on knowledge, skills and understanding of media, materials, techniques and processes.



		<ul style="list-style-type: none"> Candidates realise and present work appropriate to its context.
AO3	Analysis, synthesis and evaluation	Candidates gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate their own practice.

The weightings of these AOs by unit are shown in Table 7.

Table 7: AO weightings in Advanced GCE

Unit		% of Advanced GCE			Total
		AO1	AO2	AO3	
1	Investigation of 2D visual language	4.2	9.2	3.3	16.7
2	Investigation of 3D visual language	4.2	9.2	3.3	16.7
3	Working to a brief	3.3	8.3	5.0	16.7
7	Application and development of 2D visual language	3.3	9.2	4.2	16.7
8	Application and development of 3D visual language	3.3	9.2	4.2	16.7
9	Working to self-identified briefs	3.3	8.3	5.0	16.7
Total		22	53	25	100

Performance indicators

The learning outcomes for each unit part are shown at Table 8.

Table 8: A2 level performance indicators

A2	AO1	AO2	AO3
	Applying knowledge and understanding of others' practice	Applying skills, techniques and understanding	Analysis, synthesis and evaluation
	Candidates show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Candidates develop ideas by applying and reflecting on knowledge, skills and understanding of media, materials, techniques and processes, realising and presenting work appropriate to its context.	Candidates gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate their own practice.
A/B boundary performance description	Candidates: <ul style="list-style-type: none"> select, organise and use research beyond the obvious that is well managed, effective and discriminating. make clear and relevant connections between own work and the needs of clients. recognise the intentions in the work researched. use research to extend own vision and skills base and use findings convincingly and perceptively. 	Candidates: <ul style="list-style-type: none"> explore and develop ideas, by creative experimentation with resources, materials, processes and techniques. show initiative in managing resources, media materials, processes and techniques. explore and apply connections between work methods and outcomes. use visual language with assurance. realise intentions with skill and purpose. 	Candidates: <ul style="list-style-type: none"> show thorough and thoughtful analysis of sources and other evidence. synthesise contextual and technical issues within their own and others' work. communicate imaginative and personal responses that show critical insight and risk taking allied to technical excellence.
E/U boundary performance description	Candidates: <ul style="list-style-type: none"> select, organise and use information from primary and other sources. show some recognition of the clients' intentions. recognise meanings in the 	Candidates: <ul style="list-style-type: none"> investigate resources, media materials, processes and techniques to consolidate their skills base. take some account of 	Candidates: <ul style="list-style-type: none"> compare images, objects and ideas from different contexts. show some understanding of purposes, meanings and



	work researched. • make connections between own work and that of others.	connections between working methods and outcomes. • show an understanding of visual language. • realise intentions with some guidance.	contexts in their own and others' work. • make comparisons between the intentions and outcomes of their work.
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3.8 Grading

The performance descriptions for A2 indicate the level of attainment characteristic of A/B and E/U boundary candidates. They give a general indication of the required learning outcomes. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others, however, under current proposals, an A* grade will require a uniform mark score (UMS) mark of 90% from 2010.

The A level is graded on a five-grade scale: A, B, C, D and E. Candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate.

For both internally and externally assessed units, the minimum raw mark for each grade will be recommended by an awarding committee. Candidates' raw marks will be converted by AQA to uniform marks. The UMS achieved by the candidate for each unit is recorded and added to those for the other units to give an overall Uniform Mark total. This total for the qualification is then compared to the ranges allocated to each grade.

Table 9: A level UMS mark bands

	U	E	D	C	B	A
A level UMS marks	0-239	240-299	300-359	360-419	420-479	480-600

To be awarded an A* for the A level single award, candidates will need to achieve a grade A on the A level and a total of at least 270 uniform marks on the A2 units.

3.9 QA systems and code of practice

AQA ensures quality through addressing, in a comprehensive manner, the principles underpinning the code of practice produced by the Quality and Curriculum Authority. This builds on the statutory regulation of external qualifications in England, Wales and Northern Ireland (2004). ISBN 978-1-84721-599-4.

The code of practice document which informs AQA Applied Art & Design covers:

- the preparation of exam papers.
- standardisation of marking and of internal assessors and external moderators.
- grade awarding procedures and the maintenance of an archive.



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- malpractice and special candidate requirements.
 - enquiries and appeals.
 - the gaining of centre accreditation from AQA.
 - conversion from raw marks to a uniform mark scale (UMS).
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SECTION 4: SUMMARY OF COMPARISONS AND CONSIDERATIONS

4.1 Overview of processes undertaken

UCAS staff assembled a range of documentation for both the qualification seeking entry to the Tariff and the chosen benchmark qualification. Upon receipt of all the appropriate paperwork from the awarding bodies, UCAS prepared a detailed account of each qualification which was disseminated to the Expert Group reviewers to undertake a range of tasks and respond to the following set questions:

Aims

- How do the aims of each qualification compare? (awarding bodies only)
- How appropriate are the aims of each qualification for preparing students for higher education? (higher education representatives only)

Size

- What are the relative sizes of each qualification?

Content and coverage

- What commonality is there between the content of each qualification?
- Is the common content being treated in the same depth?
- For each qualification, how useful is the unique content for helping learners progress to HE?

Assessment objectives/ criteria

- How do the assessment objectives / criteria for each qualification differ?
- How are assessment objectives / criteria applied across the component parts of the qualification?
- To what extent would the differences in assessment objectives / criteria affect a student's ability to study at HE level?

Assessment models

- How do assessment models differ in terms of preparing students for HE study?
- Assess the extent to which the assessment materials make demands in terms of complexity, resources, abstractedness and strategy.
- To what extent does the level of support candidates are given differ?
- Does each qualification have marking instructions? If so, how do marking instructions differ for each qualification?
- In what ways, and to what extent, does assessment differ in terms of the demands they make on a candidate's knowledge, understanding and skills?



Grade / performance descriptions

- How do grade / performance descriptions for each qualification differ?
- How would the knowledge, skills and experiences of candidates achieving specific grades in one qualification differ from those achieving grades A and E in the benchmark A level?
- How do the grades for the two qualifications align against each other?

Tariff domain scoring

Considerations of the extent to which qualifications help prepare students for HE is recorded by scoring against the following Tariff domains:

- Knowledge development
- Application of ideas
- Analysis
- Synthesis
- Evaluation
- Communication
- Numeracy skills
- Personal and social skills
- Learning skills
- Work-related skills and attitudes.

Each domain contains three statements against which the reviewers score each qualification on a scale from 0 (no opportunity to develop the abilities and qualities described) to 5 (frequent and significant opportunities for a candidate to develop and evidence the abilities / qualities associated with the strand in question). The full domain scoring framework is attached as Appendix 3.

Strengths and weaknesses

- What do you consider to be the relative strengths and weaknesses of each qualification as preparation for HE study in your discipline?
- Given all the comparisons you have undertaken, please suggest how the incoming qualification may compare with the benchmark in terms of UCAS Tariff points.

Those responsible for making these judgements will be required to provide cross references to presence of evidence in the materials considered, or provide a justification for a judgement.

Throughout the process, UCAS may need recourse to further information, evidence or supporting statements from chief examiners on an ad hoc basis.



4.2 Comparison of aims

The two qualifications are conceptualised in different ways. Whilst the benchmark A level aims to provide a broad background of knowledge, skills and understanding in applied art and design, the Arts Award (Gold) is aimed at young people whose interests are in the broader field of the arts not only in terms of creativity but also with regard to leadership in arts projects.

The aims of the Arts Award (Gold) encourage students to experience new skills with the emphasis is placed on self-reliance and initiative.

By comparison, the A level is more prescriptive with the AS units being largely taught, although there is more autonomy at A2. Students are expected to develop their own ideas, but with much more incremental direction.

When asked directly about the appropriateness of each qualification for preparing students for higher education, the HE representative responded thus:

“The main difference [between the qualifications] is locating the Arts Award (Gold) work in the public domain and providing extensive opportunities to work with others in the work place through the Unit 2 Arts Leadership project. There are more opportunities to obtain feedback and evaluate the outcomes and to improve communication skills.”

“By comparison the A level is more prescriptive. Students are expected to develop their own ideas, but with much more incremental direction. Evaluation is more concerned with self-evaluation of design decisions and there are fewer opportunities to engage with others particularly outside of the learning environment.”

“Both qualifications prepare students for higher education with the Arts Award (Gold) providing more independent learning.”

4.3 Comparison of size (hours and content)

Hours

The Arts Award (Gold) is designed to be completed following 65 guided learning hours (GLH) (defined as contact time with an adviser or other professional) and 25 independent learning hours, giving a total of 90 notional learning hours (NLH).

The essential aspect of the Arts Award (Gold) is for the student to engage in a professional environment. The Award encompasses initiated private study, work-based learning, work experience and personalised learning.



Trinity's representative stated that completion of the Award would necessitate an additional 55 hours of independent learning, although this is not incorporated into the qualification documentation so cannot normally be incorporated into a formal comparison of qualification sizes. However, the HE representative suggested that an Arts Award (Gold) student was likely to do more than 90 hours in completing the award. As a result of feedback from centres offering the Arts Award (Gold), Trinity are in the process of having the qualification reaccredited with additional notional learning hours. Formal confirmation over increased learning hours will be made available to UCAS prior to formal agreement of Tariff points by the UCAS Board in June 2010.

Each reviewer's initial interpretation of the Arts Award (Gold) size is portrayed at Table 10.

Table 10: Reviewers' interpretation of Arts Award (Gold) size

Reviewer	Guided learning hours	Independent learning hours	Additional independent learning	Total
HE representative	65	25	0	90
A level	65	0	0	65
Trinity	65	25	55	145

By comparison, the reviewers all agreed that the AQA GCE A level Applied Art and Design is comprised of six 60 hour units, totalling 360 GLH. Independent study time is not specified in the qualification although there are suggestions that part of this research may be with professionals in the work place. The majority of the GLH is spent at the centre in taught sessions with limited opportunity for work based learning or work experience. Students are expected to work independently – possibly through set homework, to research and develop design proposals.

Content

A comparison of content showing what is common to both qualifications and what appears in one qualification but not the other is summarised in Table 11.

Table 11: Comparison of content

Common content	Content in Arts Award (Gold) only	Content in A level only	Comments
Expression of knowledge, skills and understanding in chosen area of activity			The Arts Award (Gold) asks candidates to extend their experience across a range of performing and visual arts, written art forms, media and cultural activities. The A level restricts choice to one or more of six prescribed forms of visual arts.



Demonstrate an understanding of how others use visual language and develop it in their own way			<p>Roughly half of the Arts Award (Gold) is devoted to creativity across a wide range of arts practices, focusing on refining practice, with some time required for discovery and contextualisation.</p> <p>All of the A level is intended to develop knowledge skills and understanding in a range of visual arts with research and interpretation of artists' work an integrated component of this process.</p>
Forge links with local businesses and to promote an insight into related sectors			<p>Opportunities to engage with practitioners and to develop and expand on existing skills are required throughout all aspects of the Arts Award (Gold). A level students, on the other hand, could have limited opportunities to meet with local businesses due to the highly structured nature of the six units.</p>
Plan and organise work			<p>In planning and organising work, A level students are provided with extensive guidance and templates with examples, compared to basic guidelines and templates and suggestions for the Arts Award (Gold).</p> <p>Arts Award (Gold) students are required to plan and organise people and resources required to run the project as well as their own work, whereas leadership and team working are not requirements in the A level.</p>
Explain and evaluate their work			<p>In the A level, evaluation is more concerned with self-evaluation of design decisions and there are fewer opportunities to engage with others particularly outside of the learning environment than in the Arts Award (Gold).</p>
Design a project brief			<p>Whilst the A level requires candidates to apply their knowledge in response to a selected project brief, the Arts Award (Gold) requires students to focus on planning and organising people and resources required to run the project.</p>
	Arts project leadership		<p>The Arts Award (Gold) can help develop reflective learners with an ability to evaluate what they have learnt through practical experiences and others feedback.</p>
	Investigation of new or original creative skills with new art forms or genre		<p>Arts Award (Gold) learners are expected to investigate new or original creative skills with new art forms/ genres, with contact time focusing on discussion and advice to support independent study.</p>
	Manage a public showing of work		<p>Placing the work in the public domain and providing extensive opportunities to work with others in the workplace through the Unit 2 Arts Leadership project.</p>

It is clear from Table 11 that there is a great deal of common content and themes for each qualification, in that students are encouraged to develop further their interest in art and design; relate their research to contemporary practitioners, forge links with local businesses



and to promote an insight into related sectors. Both groups of students are expected to plan and organise their work, and explain and evaluate their work. However, there are markedly different levels of emphasis for each qualification.

The reviewers identified the main focus of the A level to be on developing specific art form skills, apply practical knowledge and develop the ability to interpret and respond to a brief.

Whilst the development of knowledge, skills and understanding of art forms is also apparent in the Arts Award (Gold), the Arts Award (Gold) promotes teamwork and leadership and is intended to complement and extend the arts and cultural experiences the student has in formal education.

Whilst both qualifications promote independent learning, the Arts Award (Gold) is less prescribed than the A level and provides students with additional opportunities to contextualise their learning. Unit 2 of the Arts Award (Gold) facilitates the development of teamwork and leadership skills which are not covered in the A level.

There are some content and skills in the Arts Award (Gold) that are not in the A level, but the reviewers were unable to agree that there was any unique content in the A level.

4.4 Comparison of assessment models and arrangements

Assessment objectives/criteria

The experts agreed that both qualifications have assessment objectives/criteria appropriate to the aims of the qualification. These are shown at Table 12.

Table 12: Assessment objectives/criteria

Arts Award (Gold)		Weighting	A level Applied Art and Design		Weighting
1	Art form sector knowledge and understanding	23%	AO1	Applying knowledge and understanding of others	23%
2	Creativity	22%	AO2	Applying skills, techniques and understanding	51%
3	Planning and reviewing	33%	AO3	Analysis, synthesis and evaluation	26%
4	Communication	22%			

The reviewers considered Arts Award (Gold) assessment criteria 1 and 2 to equate closely to the A level assessment outcomes AO1 and AO2. There are similarities in assessing knowledge of art forms and understanding the work of other practitioners. However it was considered that the Arts Award (Gold) places emphasis on the ability to take responsibility for own art form and development, whilst the A level expects candidates to show an understanding of the working methods used by historical and contemporary art and design professionals. The HE representative deemed that there is greater emphasis in the Arts Award (Gold) to respond to influences outside their normal practice and to plan and review and to evaluate and use information to design imaginative plans, which can deal with unfamiliar or unexpected problems.



Arts Award (Gold) assessment criteria 3 encompasses skills within the workplace that are not contained within the A level whilst assessment criteria 4 shares some common ground with the A level, in terms of evaluation, but places greater emphasis on an ability to communicate complex ideas with some skill and has the additional qualities of engaging others to participate, separate fact from opinion, spot biased information and synthesise their findings.

The assessment objective/criteria for each qualification apply across all units. However, the A level assessment objectives are weighted against each unit, with marks combined to give a raw score translated into a uniform mark score. Scores against the assessment objectives determine what final grade the candidate achieves. However, there is no weighting in the assessment process for the Arts Award (Gold), which is internally assessed across the two mandatory units and externally moderated to determine a pass or fail. For a minimum pass in the Arts Award (Gold), candidates must successfully meet the requirements for three out of the four parts in unit 1 and four out of the five parts in unit 2. Candidates need to evidence attempts at incomplete parts in order to achieve a pass.

The reviewers agreed that the assessment objectives/criteria for both qualifications assess the content appropriately and both demonstrate skills that are useful for HE study. However, the HE representative considered that there is more emphasis in the Arts Award (Gold) on independent learning and initiative that is more appropriate to HE progression.

Assessment models

The assessment of each qualification is based on a portfolio of evidence.

The A level is assessed through a combination of internal assessment and external moderation across portfolio evidence and two externally set units. Units are marked against assessment objectives, following structured marking schemes, and then marks across the AOs are combined to give a raw score translated into a uniform mark score.

The AQA examiner thought that the Arts Award (Gold) model relies more on personal, professional judgement when making assessments. Assessed work needs to be reviewed to gauge the degree that that personal professional judgement is accurate. However, the Trinity representative asserted that Arts Award (Gold) advisers are required to give notable examples in their own words as to how they think the candidate has met the assessment criteria as laid out in the adviser toolkit.

The Arts Award (Gold) adviser plays a key role in supporting students through the award, supplementing published guidance, whereas the A level provides extensive unit descriptions and is supported by a great deal of published material including complex templates to



support the students through producing work for assessment, including examples of visual material and corresponding grading assessment mark sheets are provided.

Both qualifications assess students' ability to apply knowledge, synthesise new information and evaluate their work. The need to recall information is less clear as there are no written examination papers. However, both qualifications build on existing skills and new research. The Arts Award (Gold) requires students to balance a number of points simultaneously, possibly using specialist vocabulary, and show the relative importance of each. Whilst they both demand reflection and practical experience, the Arts Award (Gold) also requires real application with the professional sector.

In the Arts Award (Gold), greater emphasis is placed on planning and organising a presentation of work to a public audience; the subsequent integration of others to participate in feedback, evaluation and communication of this information; the ability to take responsibility for own art form development; to deal with unfamiliar and unexpected problems. In addition, students are expected to form and communicate a view on an arts issue and in carrying out the leadership project they need to be aware of health and safety, legislation licence and insurance requirements.

The A level examiner reflected that the assessment requirements are more explicit for the A level and that opportunities for knowledge, understanding, skills and evaluation are not specifically called for in the assessment and marking criteria for the Arts Award (Gold). However, both the Trinity and HE representative stated that the level of independent planning, organisation, delivery and evaluation required in unit 2 of the Arts Award (Gold) provide greater utility for progression to HE than the A level.

4.6 Comparison of candidate evidence

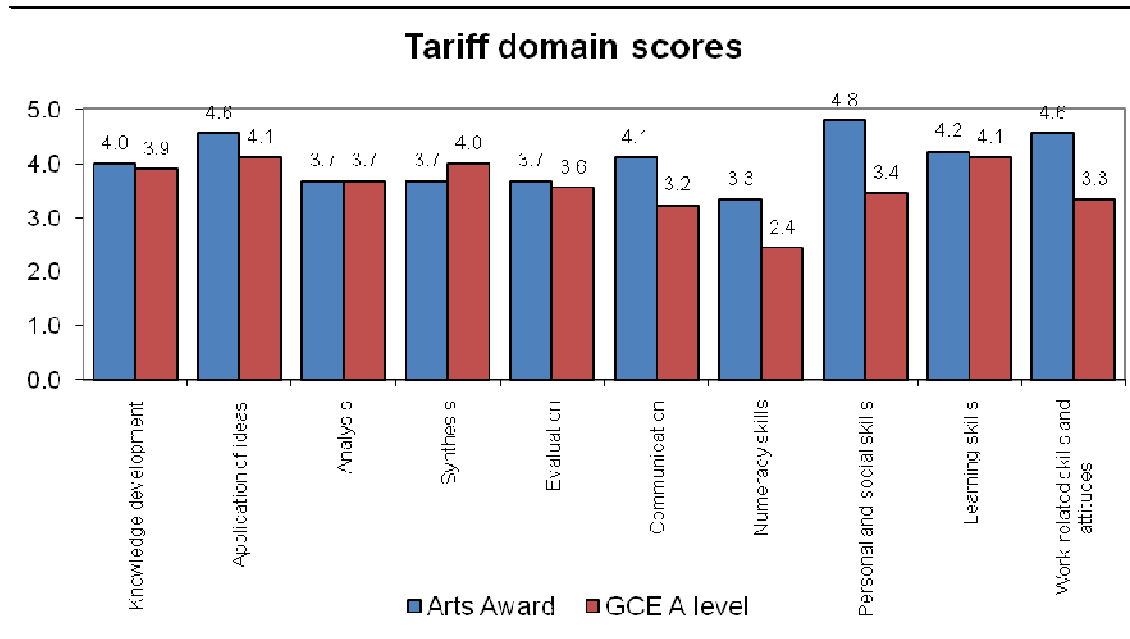
No candidate evidence was available prior to the panel meeting.



4.7 Comparison of Tariff domains

Mean scores across all reviewers for Tariff domains are shown in Figure 1.

Figure 1: Mean scores for Tariff domains



Tariff domain scores for the Arts Award (Gold) are higher than those allocated to the A level in seven out of the ten categories, with the biggest differences in scores for personal and social skills, work-related skills, communication and application of ideas. This corroborates the views reported above. Out of the ten domains, the A level only scores higher in synthesis.

The overall mean domain score for the Arts Award (Gold) is 3.04 compared with 2.68 for the A level. This suggests that the Arts Award (Gold) provides greater opportunities to develop skills required for higher level study.

4.8 Aligning grades

The Arts Award (Gold) is a non-graded qualification which candidates can pass or fail. The A level is graded with detailed grade descriptions at A/B and E/U boundaries, with an associated mark scheme.

When it came to aligning an Arts Award (Gold) pass against A level grades, the reviewers assessed comparability differently.

The HE representative stated that descriptors such as ‘demonstrate a range of creative responses’, ‘communicate complex ideas with some skill’ and ‘design imaginative plans which can deal with unfamiliar or unexpected problems’ suggest a level of achievement that



is above the minimum grade (E) in the A level Applied Arts and Design, although below the requirements for an A grade.

The Trinity representative felt that, whilst some attainment of specific units is comparable to the work presented by an A grade A level student, the A level student would cover more content.

The A level examiner did not provide an alignment for the pass grade of the Arts Award (Gold) against the A level, due to lack of appropriate evidence at this stage in the process. He commented that the quality and quantity of work involved in the building of a portfolio consisting of unitised evidence is consistently reflected in A level grades, with example of evidence available on the AQA website. He stated that exemplar material representing a pass at the Arts Award (Gold) is not currently available which, together with the lack of evidence of what might be expected in terms of total notional learning hours makes an alignment for the pass grade of the Gold award against the A level award difficult without further evidence.

4.9 Initial recommendations for awarding UCAS Tariff points

Strengths and weaknesses

The reviewers considered the relative strengths of each qualification as preparation for HE study.

The HE representative recognised that the assessment models of the two were different, but both used appropriate assessment criteria and outcomes across all units of the qualification. The Arts Award (Gold) also provided extensive opportunities to work with others in the workplace through the Unit 2 Arts Leadership project and gave more opportunities to obtain feedback and evaluate the outcomes and to improve communication skills. She noted that the domain scores for the Arts Award (Gold) were consistently higher than the A level which implied that the Arts Award (Gold) provided greater utility for progression to HE. She further stated that the Arts Award (Gold) pass grade descriptors suggested that the pass would be higher than an E grade, although without candidate evidence this was difficult to verify.

The A level examiner stated that the A level was designed to develop autonomous skills through an emphasis on teaching in the AS units, with increasingly self-directed learning in A2. He felt that in Arts Award (Gold) there was an emphasis on students' ability to develop their own learning through independent study from the outset.

The Trinity representative noted that the comparison shows how the Arts Award (Gold) qualification could be compared to any vocational arts related A level and not just to art and design, but also to music, drama, photography, dance, creative writing, media studies, and film studies. She felt that the core knowledge, understanding, and work related skills underpinning the Arts Award (Gold) were shared with A levels, but in some cases (especially



around leadership, independent research and reflection) the Arts Award (Gold) developed a greater depth of understanding of the influencing factors related to the art form sector. She implied that, by allowing for real experiences of the arts sector and encouraging students to look beyond what was on offer in their centre, the Arts Award (Gold) supported young people to make things happen for themselves and be the driver rather than the responder.

Allocation of Tariff points

Based on their assessments of strengths and weaknesses, as well as considerations of size, assessment demand, domain scores and grade alignment, the reviewers made recommendations for allocation of Tariff scores.

Whilst the Tariff domain scores for the Arts Award (Gold) were consistently higher than those for the A level, the differences in size had a major impact on the reviewers' recommendations for the allocation of Tariff points, as shown in Table 13.

Table 13: Recommended allocations of Tariff points

Reviewer	Comparative sizes			Grade alignment		Tariff recommendation
	Arts Award (Gold)	A level	%	Grade	Tariff	
HE representative	90	360	25	C	80	20
A level examiner	65	360	c.20	?		8 – 12
Trinity representative	145	360	c.40	A	120	80

As Table 13 shows, reviewers have made different assessments of the size of the Arts Award (Gold) in terms of learning hours. This needs to be clarified and agreed by the Expert Panel in order to make progress in recommending Tariff points.

Although the A level examiner did not align a pass to an A level grade, his recommended allocation of Tariff points would be very similar to that proposed by the HE representative if they had agreed on comparative sizes. The Trinity representative, on the other hand, has proposed a much higher allocation of Tariff points based on an overall assertion that the qualification relates to an A level grade A.

The HE representative's recommended alignment was based on looking at the value of the unique content and the difference between the descriptors between A/B and E/U boundaries compared to the assessment outcomes of the Arts Award (Gold).

Neither of the reviewers from awarding organisations considered comparative content, skills development and assessment methodologies in recommending an allocation of Tariff points. This needs to be considered in the Expert Panel discussions, especially following an appraisal of candidate evidence.



SECTION 5: UCAS DECISION MAKING PROCESS

5.1 HE auditor's report

Initial considerations prior to Expert Panel meeting

This qualification is an interesting mixture of aspects of Extended Project type awards (of which a number have already been incorporated into the UCAS Tariff) and the development of skills along the lines of those associated with Key, Core or Essential Skills, and those found in such qualifications as the ASDAN Certificate in Personal Effectiveness. The choice of the AQA A level in Applied Art and Design against which to benchmark the award is thus problematic.

The Arts Award (Gold) presents one of the perennial problems posed to the Tariff: an undifferentiated qualification where the lowest level of achievement only can be recognised. Inevitably, this will affect the number of points that can be allocated to the award and in practice reduce, in perception at least, its potential value when compared with graded qualifications. The guided learning hours (GLH) for the Arts Award (Gold) are recorded as being 90 hours, suggesting that we are looking at a qualification which is around three quarters of the size of the Extended Project. The development of skills is set within a context of engagement with the arts and, by its nature, in addition develops knowledge of a chosen aspect of the arts.

Apart from the indicative GLH, the award documentation does not make explicit the extent of the report to be completed as part of the project undertaken. The Expert Panel may therefore wish to probe more deeply into this aspect of the award.

In my estimation, the award should score well across a number of the Tariff domains. When determining an appropriate allocation of Tariff points, if comparisons are made with the Extended Project, it will be important to remember that the GLH for the Extended Project are 120, and the starting point for discussion of Tariff points was therefore not 60 (for grade A) but a lesser value. For the Arts Award (Gold) we are therefore probably looking in terms of an initial consideration of three quarters of 40 (the latter being the starting point for the Extended Project, ie two thirds of 60), amounting to 30 points. If the Expert Panel members confirm that the award has utility for progression to higher education, then its deliberations should focus first on an adjustment (downwards) from 30 because the comparison is being made with grade A in the Extended Project and an assessment of the value of this award for supporting progression to HE can only be based upon the criteria required to pass, not possible performance over and above this, and subsequently a further adjustment depending upon the amount of confirmed utility (which could be upwards or downwards depending upon the outcome of the domain scoring process). The fact that the values for the Extended Project were enhanced may have some relevance to the discussion; however, this will be difficult given that although this should have been the benchmark award, panel



members will have considered a qualification which has little, if anything, in common with the Arts Award (Gold).

Observations on draft Expert Panel report and initial findings immediately prior to Expert Group meeting

Reading the Expert Panel draft report has confirmed my initial view is that the Arts Award (Gold) is best construed as a species of Extended Project. It is clearly a rewarding and demanding qualification for those who excel. However, as I pointed out in my initial report above, we have to allocate Tariff points to a bare pass in this ungraded qualification. The problem is aligning this bare pass with the A to E grading system of the A level. The HE representative thinks that it is somewhere between an A grade and an E grade – perhaps a C? However, the other two representatives, particularly the A level examiner felt unable to come up with an alignment. The following is therefore merely a suggestion for starting a process of judgement.

My reading of the evidence is that a pass candidate in the Arts Award (Gold) would certainly be achieving at grade E in the Extended Project. This suggests 20 Tariff points. However, in terms of guided learning hours, the Arts Award (Gold) is about one half of the size of the Extended Project (though, of course, such comparisons always need to be made carefully). This would suggest that at a minimum we should be allocating 10-15 Tariff points to this qualification on the basis of available evidence. However, the domain scores for the Arts Award (Gold) are slightly higher than for the A level. This may suggest that an uplift may be appropriate. These issues will need to be resolved in the meeting.

5.2 Detailed account of the Expert Panel discussions

A representative from Trinity College London considered the Applied A level to be a good comparator despite the fact that the A Level focuses on visual arts, whereas the Trinity Award can incorporate a range of arts disciplines including performing arts, visual arts, literature, media and web design.

The Panel was informed by the awarding body that, following centre feedback, it had been recognised that the initial submission to Ofqual had underestimated how many hours were needed to complete the Award. At the time of the meeting, the awarding body was in the process of submitting a QCF specification with revised hours of 90 GLH plus 55 Notional Learning Hours (NLH) = 145 hours (15 credits). The original specification stated 65 GLH – as referred to in this report.

The Panel debated the most appropriate indicator to use for the qualification size and agreed that only GLH should be included as NLH is not taken into account in the comparative size of the A level. As such, it was agreed that the current (NQF) version of the Gold Award be considered as 65 GLH, with the QCF revision being 90 GLH. By comparison, A levels require 360 GLH.



The HE auditor informed the Panel that Tariff points for non-graded qualifications must be allocated at a minimum pass level, and be aligned to a comparable A level grade. Candidate evidence was not available to the reviewers prior to the Panel meeting, which meant they found it extremely difficult to align the level of a pass in the Arts Award (Gold) against an appropriate A Level grade. At this point in the meeting, the Panel reviewed five examples of portfolios – four borderline passes and one strong pass. It was noted that examiners consider Arts Award (Gold)s portfolios in association with a DVD of the public showing of work. Unfortunately, these DVDs were not available for viewing at the Panel meeting.

Following consideration of candidate evidence, the A level examiner remarked that the process of building a coherent portfolio is central to achievement for Applied Art and Design A level candidates whilst Arts Award (Gold) portfolios tended to be unstructured, and did not focus on communicating their work to the examiner. He stated that A level assessment criteria is structured, whilst the Arts Award (Gold)'s assessment is based more on professional judgement. However, one HE representative commented that within an arts foundation course, the fluid development of portfolio building is encouraged as it provided greater opportunity to develop independent learning skills and personal interpretation.

The Panel noted that Trinity Arts Award (Gold) portfolios achieving a bare pass provided little evidence of evaluation, with work being mainly descriptive with labelling of references to other work but no deeper analysis. This would suggest alignment with the A level E/U grade boundary.

It was recognised that it was difficult to make direct comparisons between the two qualifications as they were conceptualised differently. Unlike the A level which focuses on product, the Trinity Arts Award (Gold) is more process driven with a strong emphasis on project management and leadership skills.

The Trinity representative explained that the process for Unit 1 required candidates to choose an issue of concern, research the topic and review the range of opinions on the issue. Examples of recent issues chosen by candidates include funding available for young artists and diversity in youth theatre. HE representatives commented that this approach is similar to a design brief in an Applied A level, or an Extended Project.

The awarding body representative also summarised the process required in organising an event, by which candidates are expected to think of every aspect involved in putting on an event, including organising others and leading people. This activity is undertaken during the non-guided learning hours and recognised by HE representatives as having strong utility for progression to higher education.



HE representatives were impressed by the Arts Award (Gold)'s requirement for independent learning, with minimal tutorial support, in contrast to the more prescribed A level curriculum. This led to the suggestion from the HE representatives that the Arts Award (Gold) could be considered as a type of Extended Project.

It was suggested by some of the HE representatives that the range of skills developed through the Arts Award (Gold), along with the opportunities for independent learning, suggested that a pass aligned higher than an A level grade E. The Panel recognised that Arts Award (Gold) candidates would not be performing at the level expected in A level grading criteria for grade A, but would sit somewhere between A level grades A and E. Panel members considered an Arts Award (Gold) pass to map to performance expected at A level grade C.

The Panel discussed whether the weighting of the comparative assessment criteria (page 24) affects the utility for progression to HE. It was recognised that Art Awards assessment criteria (AC) 1 and A level assessment objective (AO) 1 were comparable, as were AC4 and AO3. Arts Award (Gold) AC2 and AC3 together (55%) are roughly comparable in size and scope to A level AO2. The HE representatives felt that planning and review (AC3) provided extra utility of progression to HE and considered the Arts Award (Gold) to place higher weighting on assessment that provides progression to HE than the Applied A level.

The Panel noted that the three Tariff domain scores in which the Arts Award (Gold) scored higher were three areas which provide strong progression to HE: personal and social skills, communication and work related learning. Across all ten skills, the Arts Award (Gold) scored well in comparison to the Applied A level, suggesting that both qualifications help prepare students for HE.

The HE auditor stated that if the original qualification size of 65 GLH was aligned with a grade C at A level, this would result in an allocation of 14 Tariff points for the Arts Award (Gold) ($65/360 \text{ GLH} \times 80 \text{ Tariff points (A level grade C)} = 14$). However, if the Panel considered the Arts Award (Gold) to be more similar to an Extended Project than A level, then a similar calculation would result in a Tariff allocation of 21 points.

Given the impending increase of qualification size (pending Ofqual confirmation) to 90 GLH it was noted that, using the same calculation, the Tariff allocation would be between 20 and 30 Tariff points depending upon which qualification it was aligned against.

The Expert Panel decided that the arts project leadership element of the Arts Award (Gold) made it more closely aligned to an Extended Project than an A level. A baseline recommended allocation of 30 Tariff points was therefore agreed by the Panel.



This baseline recommendation was then challenged through further discussion with the Panel deciding that the Arts Award (Gold) deserved an uplift from the 30 Tariff points for the following reasons:

- Independent learning is central to passing the Arts Award (Gold), with candidates unable to pass the award if they are helped by an advisor. The Award scored similarly to the A level in the learning skills domain in section 4.7 of the report. Indeed, the A level examiner explained that the Arts Award (Gold) provides more opportunity for students to identify areas of personalised learning. This is in contrast with A level students, who are taught prescriptively and supported and guided in the independent learning module of Unit 9
- Whilst A levels have compensatory marking schemes, whereby poor performance in one unit can be compensated by high achievement in another, there is a greater degree of criticality in Arts Award (Gold) achievement. Candidates must pass a minimum of seven out of nine elements of the two unit award, and can only drop one point from either unit
- The Extended Project is mainly research based and does not involve proactively organising an event in the public domain.

The HE representatives on the Panel agreed (by majority of 4:1) to propose an uplift of 5 Tariff points based on these additional factors.

Therefore, the Expert Panel's recommendation is to allocate 35 Tariff points to the Trinity College Level 3 Award in the Arts (Gold Award), subject to Ofqual agreement of the revised 90 GLH specification.

5.3 Summary of Tariff Advisory and Reference Group discussions

Members of the Tariff Advisory Group and Tariff Reference Groups agreed with the Expert Panel's assertion that it provided utility for progression to HE and endorsed the recommendations proposed in Section 5.2.

5.4 UCAS Board decision

The recommendations were approved by the UCAS Board in June 2010.



APPENDIX 1: BIOGRAPHIES OF THE EXPERT GROUP MEMBERS

Name: **Terry Genin**

Current Position: Educational consultant

Qualifications: B.A.Hons.2/1, Fine Art (Commendation Comp Studies, History of Art)
Post graduate certificate in Education (Art Teachers Certificate.)
PhD, Institute of Education, Department of Art and Design.
Fellow of the Institute of Educational Assessors

Brief Biography

Terry Genin is a freelance arts education consultant, his main area of interest is 14 - 19 where he works as a senior moderator acting as principal examiner for QNVQ Foundation and Intermediate, GCSE as assistant principal moderator (South East) and principal moderator at A Level (applied) he has also written graphic papers for GCE .He also moderates in the further and adult sector. His first paper on computers and Art education was given at the world conference on computers and education in 1985 at Norfolk Virginia. Since receiving his doctorate on 'the perception of visual images' in 1986 he has followed developments in the uses of ICT in art education contributing to the debate more recently as a member of the art and design directions in Information and Communications Technology (addICT) board of council. He has led related workshops for PGCE students, NQTs and teachers continuing with professional development. He has carried out research for QCA.



Name: **Jane Humphrey**

Current Position: College Admissions Manager

Organisation: Central Saint Martins
(University of the Arts London)

Qualifications: PGCert in Learning and Teaching CLTAD
(Centre for Learning and teaching Art and design)
Royal Academy Schools Post Graduate Certificate
DipAD Fine Art (First Class Hons)

Brief Biography

Teaching Posts Held

2006 – present **College Admissions Manager** Central Saint Martins

2002 – 2006 **Fine Art Curriculum Leader** Foundation Studies, Central Saint Martins

1999 – 2002 **Acting Visual Communication Curriculum Leader** Foundation Studies,
Central Saint Martins

1991 – 1999 **Group Tutor** Foundation Studies Central Saint Martins

1988 – 1989 **Group Tutor** Foundation Studies, St Martins School of Art

1978 - 1985 **Visiting Tutor** BA Fine Art & BA Illustration, Kingston Polytechnic

1974 - 1988 **Group Tutor** Foundation Studies, London College of Printing
Visiting Tutor BA Graphic Design, London College of Printing

1973 - 1974 **Visiting Tutor** Foundation Studies, Canterbury College of Art

In addition to a teaching career Jane has worked extensively as a fine art practitioner and a freelance graphic designer and screen printer. More recently she has worked as an external moderator for Level 3 and 4 Foundation in Art and Design and last year became a member of the Tariff Advisory Group.



APPENDIX 2: THE EVIDENCE CONSIDERED

Arts Award (Gold)

- Adviser's toolkit
- Unit 1 worksheets
- Unit 2 timeline template, project plan and report

AQA GCE A level Applied Art and Design

- Specification
- Sample assignments
- Preliminary material for Units 3 and 9
- Exemplar portfolio work
- Teachers' notes



APPENDIX 3: TARIFF DOMAINS

1. Knowledge development		
Retrieve, recognise and recall relevant knowledge from long-term memory; construct meaning from oral, written and graphic messages through interpreting, exemplifying, classifying, summarising, inferring, comparing and explaining.		
	Domain strand	Explication and exemplification
.1	Recall, summarise and explain facts, terminology, principles and concepts.	Higher scores for qualifications that require all four. Key words on papers will be 'state', 'outline', 'name', 'explain' complete gaps in sentences. The word 'explain' is used in a number of questions. The score and range of concepts that an explanation is required for determines the score. Includes bibliographic reference where appropriate.
.2	Select, organise and present relevant information clearly and logically, using specialist vocabulary where appropriate.	For example, candidates are being asked to answer questions (orally or in writing) that require exemplification with appropriate terms.
.3	Describe and interpret phenomena and effects using appropriate concepts .	'Describe' is likely to appear in the question. Phrases such as 'Use the information to...'
2. Application of ideas, knowledge and theory		
Carrying out or using a procedure through executing or implementing.		
	Domain strand	Explication and exemplification
.1	Select and apply appropriate knowledge, understanding and skills to solve familiar problems.	'Select', 'Complete the table ...', 'How should a procedure be altered ...' and 'Explain how' could be used here. Reading a value of a graph is a favourite here in a science context.
.2	Select and apply appropriate knowledge, understanding and skills to solve unfamiliar problems.	'Select' – the difference here is in the familiarity of the context.
.3	Develop and execute plans and apply to realise a project .	Interpret 'project' widely.
3. Analysis		
Breaking material into constituent parts, determining how the parts relate to one another and to an overall structure or purpose through differentiating, organising and attributing.		
	Domain strand	Explication and exemplification
.1	Analyse simple problems and issues understanding relationships between cause and effect.	Problems are more likely to take the form of numerical calculations or other mathematical operations; issues more akin to global warming, cause of the French revolution.
.2	Analyse complex problems and issues and wider context of problems and projects.	?
.3	Review different options/plans using appropriate analytical tools, risk analysis and costings to produce justifiable recommendations.	Candidates might be asked to compare and contrast, make comparisons, think of other ways of doing something or achieving an outcome.
4. Synthesis		
Putting elements together to form a coherent and functional whole; reorganising elements into a new pattern or structure through generating, planning or producing.		
	Domain strand	Explication and exemplification
.1	Draw together knowledge, principles and concepts to produce ideas, insights and artefacts .	Idea =; insight indicates a higher order skill. This strand could also be evidenced by making something which requires the synthesis of ideas as in art and design.
.2	Generate simple arguments clearly and logically drawing on knowledge, principles and concepts from different areas of a subject.	Mathematical proofs can be seen as arguments. This is unlikely to be signalled by a simple word in a question.



.3	Generate complex arguments clearly and logically drawing on knowledge, principles and concepts from different areas of a subject	Look for reference to more than one concept and a requirement to construct an argument to answer the question.
5. Evaluation Making judgements based on criteria and standards through checking and critiquing.		
	Domain strand	Explication and exemplification
.1	Assess the validity of a range of information and arguments.	The extent of the range will determine the score. For example, using one or two pieces of information would score low, but having to make sense from five or six would generate a higher score.
.2	Judge and appraise arguments and evidence to reach informed judgement.	'To what extent do you agree with ...' 'Discuss...'
.3	Use the results of analysis to formulate and defend independent opinions and judgements or make predictions.	The more the candidate is required to make predictions the higher the score. 'Express your view' questions where asked to adopt an ethical position.
6. Communication Developing and demonstrating speaking, reading, listening and writing skills.		
	Domain strand	Explication and exemplification
.1	Produce written work using a form and style of writing appropriate to purpose and complex subject matter.	Candidates choose own form of response and structure of output.
.2	Produce essays or other forms of extended writing with correct spelling, grammar and punctuation.	Explicit requirement for extended writing, for example, essay, Extended Project, report. Level of complexity will determine score.
.3	Select and use appropriate forms of oral communication to convey information. Read or listen critically and comprehend longer arguments or examples of applications.	Specific requirement for oral presentation. Score will indicate amount or lack of specific direction, and scope/requirement for choice of medium. Case studies; listen to others with respect; learning outcomes may emphasise compliance and willingness to respond.
7. Numeracy skills Developing and using numerical and mathematical skills.		
	Domain strand	Explication and exemplification
.1	Choose and use appropriate techniques to address simple numerical problems.	This would be rather simple one or two step procedures requiring the application of arithmetic, for example, calculating an average. Recall and use appropriately financial ratios.
.2	Choose and use appropriate techniques to address complex numerical problems.	Here learners would be required to demonstrate the use of basic arithmetic to solve multi-step problems, for example calculating a chi-square statistic. Recall, use and assess impact of financial ratios.
.3	Choose and use appropriate mathematical techniques.	This would cover estimation, proportional reasoning, algebraic manipulation, and interpretation of graphs.
8. Personal and social skills Evidencing skills that have relevance for managing time, tasks and personal effectiveness in a range of contexts .		
	Domain strand	Explication and exemplification
.1	Plan, undertake and review work with others making an appropriate contribution and involving other participants.	Planning, applying and seeking feedback in a variety of contexts. Specific requirement for a plan and self-reflection. Understanding of different roles; effective groups and teams; agree suitable working relationships and responsibilities; seek effective ways to: <ul style="list-style-type: none"> - keep yourself and others motivated. - anticipate the needs of others for information and support. - protect your own rights and those of others. - avoid actions that offend, harass or discriminate against others.



		<ul style="list-style-type: none"> - resolve conflict. - contribute and get accurate information on progress towards achieving the agreed objectives, including the extent to which work is meeting deadlines and quality requirements.
.2	Carry out tasks to meet responsibilities, including agreeing personal targets and plans and how these will be met over an extended period of time, using support from appropriate people.	Quality, quantity and timeliness of the work, review progress and establish evidence of achievement.
.3	Identify personal strengths and weaknesses and make recommendations for improvement.	Be alert to any changes that need to be made to working arrangements, timescales and methods, and agree these with others.

9. Learning skills

Evidencing skills and attitudes that demonstrate their potential for learning in higher education.

	Domain strand	Explication and exemplification
.1	Demonstrate independence, self-direction and persistence in learning for example, looking for answers to questions rather than being spoon-fed.	Learners are required to take responsibility for their learning using plans, seeking feedback and support from relevant sources to meet targets. Open-ended questions (short answer questions would attract 0; data response a low score; project work could attract high score); requirement for analysis and evaluation in addition to recall; unfamiliar contexts; complex material; requirement for independent learning.
.2	Demonstrate intellectual risk-taking .	e.g. opportunities for presentation of arguments using an approach which is more associated with a different context or level of learning
.3	Research, obtain, select and cite appropriate information from a range of sources.	Are learners required to use appropriate bibliographic skills? This could cover the use of experimental results in addition to text based sources.

10. Work-related skills and attitudes

Evidencing .

	Domain strand	Explication and exemplification
.1	Developing vocational knowledge and skills to nationally recognised standards	Qualification relates to sector of work; knowledge may be developed in context but outside workplace.
.2	Developing knowledge and experience of work	Generic and specific to particular sector; engaging in work experience (score will depend on scope and extent); demonstrating knowledge of practices and culture.
.3	Developing relevant work-related attitudes	Listening to others with respect; participating in group discussions with awareness of appropriate behaviour; sensitive towards individual and cultural differences; evidencing commitment to task and to people.



UCAS Tariff Expert Group Report

Scores are given on a scale from 0 to 5 based on the following evidence descriptors:

0	There is no opportunity to develop the abilities and qualities described in the strand.
1	The qualification provides practically no opportunity for a candidate to develop and evidence the abilities and qualities described in the strand, for example, a single assessment item requiring a candidate to demonstrate the skill.
2	The qualification provides little opportunity for a candidate to develop and evidence the abilities and qualities associated with the strand in question, with only two or three assessment items requiring candidates to demonstrate the quality or ability.
3	The qualification provides reasonable opportunity for a candidate to develop and evidence the abilities and qualities associated with the strand in question, for example, opportunities about half the material in a qualification with about half the assessment items requiring candidates to demonstrate the ability or quality.
4	The qualification provides a number of different opportunities for a candidate to develop and evidence the abilities and qualities associated with the strand in question.
5	The qualification provides frequent and significant opportunities for a candidate to develop and evidence the abilities and qualities associated with the strand in question, for example opportunities across the whole of the specification and in practically all assessment items.



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GLOSSARY OF TERMS

AC	Assessment criteria
AO	Assessment objectives
AQA	Assessment and Qualifications Alliance
Arts Award (Gold)	Level 3 Award in the Arts (Gold Award)
AS	Advanced Subsidiary
FE	Further education
GCE	General Certificate of Education (A level)
GLH	Guided learning hours
HE	Higher education
NLH	Notional learning hours
NQF	National Qualifications Framework
QCF	Qualifications and Credit Framework
UMS	Uniform mark score

