**University of Glasgow**

# Academic Standards Committee – Friday 27 January 2017

# Programme Approval (Additional Information): BDes (Hons) Sound for the Moving Image at The Glasgow School of Art

**THE GLASGOW SCHOOL OF ART**

**UNDERGRADUATE AND POSTGRADUATE COMMITTEE**

**PROGRAMME APPROVAL: 11 MAY 2016**

**Consideration of BDes (Hons) Sound for the Moving Image**

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| Approval Panel: | Professor Ken Neil (Convenor), Ms Janet Allison, Mr John Ayers, Ms Jo Crotch, Ms Jill Hammond, Mr Alan Hooper, Dr Vanessa Johnson, Professor Irene McAra-McWilliam, Mr Mick McGraw, Professor Elizabeth Moignard, Ms Shona Paul, Dr Alistair Payne, Professor Chris Platt, Mr Lewis Prosser, Dr Maddy Sclater, Dr Sarah Smith, Ms Alison Stevenson. |
| Attending: | Dr Darryl Charles (University of Ulster), Dr Philippa Lovatt (University of Stirling), Mr Taylor Buntain (Student Representative), Ms Vee Toyi (Policy and Governance). |
| Programme Team: | Dr Steve Love, Dr Daniel Livingstone, Mr Ronan Breslin. |
| Secretary: | Ms Lisa Davidson, Policy and Governance |

**Consideration**

1.1 The Convenor welcomed the Approval Panel and Programme Team and outlined the schedule for the UPC Programme Approval meeting. The Convenor confirmed that any conditions set by the Approval Panel must be addressed by **9 September 2016** in order to ensure subsequent consideration by Academic Council.

1.2 Further, the Convenor confirmed that, following consideration by the Approval Panel, any amendments deemed necessary to the approval documentation must be addressed in full, highlighted as appropriate and submitted to Academic Registry by **9 September 2016**.

1.3 The Programme Leader, DDS Programmes provided the context for the proposed BDes (Hons) Sound for the Moving Image, highlighting that, building on the success of the postgraduate MDes Sound for the Moving Image, the aim was to create an undergraduate programme which would enable students to develop their creative and technical skills in sound for the moving image.

1.4 Students would develop skills in sound production for visual media in addition to exploring the theoretical underpinning of audio-visual synergy. The programme would promote the production of aesthetically challenging work that explored the limits of sound manipulation and would evaluate personal and audience perceptions of sound design and production for the moving image. The programme would stimulate the development and realisation of cogent, original content within the field of sound production and post-production for the moving image. It would also provide a grounding in the professional practice of sound production for visual environments, including film, animation, television, web 2.0, interactive media, electronic games, theatre and art installations. If validated, it was the Digital Design Studio's intention to launch the programme in September 2017.

[**Secretary's Note**: Subsequent to the meeting, the Acting Director of the Digital Design Studio agreed with the Director of GSA that the first intake for the BDes (Hons) Sound for the Moving Image would be September 2018.]

1.5 The Programme Leader, DDS Programmes highlighted that the programme was based on a 2+2 model which would allow applicants direct entry to Year 3 from Further Education. The Digital Design Studio intended to develop formal articulation agreements with several colleges in Scotland and, subject to validation, anticipated launching the programme in September 2017.

1.6 The Approval Panel received feedback from Mr Taylor Buntain, a student on the MDes Sound for the Moving Image, who reported that feedback on the proposal from colleagues on the postgraduate programme had been overwhelmingly positive, with some commenting that this offer was in line with what they had sought, but not realised, in their undergraduate degree. Mr Buntain expressed his view that the programme was well tailored for students entering from Further Education, and that the course descriptors appeared appropriate.

1.7 The Approval Panel received feedback from the External Subject Specialist, Dr Philippa Lovatt, who expressed her view that the content of the programme was exciting and had good potential. Dr Lovatt highlighted the positive balance in the programme between the creative practice and the practical or technical aspects. The Approval Panel acknowledged that Dr Lovatt had provided significant written feedback at Board of Studies consideration, which included questions and reflection on the resourcing of the programme, the entry requirements and how students transitioning from Further Education to Higher Education would be supported, in particular with the critical, theoretical or contextual content.

1.8 The Approval Panel had a lengthy discussion regarding the resourcing of the proposed programme which encompassed technical support, accommodation, and staffing issues.

1.9 In terms of where students on the programme would be accommodated, which was yet to be confirmed, the Programme Team considered that it was important for undergraduate students to be based on the Garnethill site. The Programme Team understood that there was potential for the programme to be accommodated in the newly acquired Stow College building, in which recording studios already existed. The Head of the School of Fine Art highlighted that the possible re-location of the Digital Design Studio was scheduled for Phase 2 of the development (2018 onwards) and that Phase 1A (2017) and Phase 1B (2018) currently focused only on the School of Fine Art's requirements for the site.

1.10 The Convenor agreed that the issue with regard to the accommodation of the programme was complex. While it was, to an extent, outwith the Programme Team's control, any recommendation to validate the proposal would be contingent on the allocation of appropriate accommodation for the programme. GSA was considering its estate using three distinct, but inter-connected devices: the Back to the Mack Committee convened by the Head of the School of Design with a remit to consider the how the building should be re-configured to accommodate all Year 1 undergraduate students; the Space Committee; and the Stow Estate Working Group. The Approval Panel agreed that the Digital Design Studio should ensure that they provide appropriate input to discussions in these committees to ensure that the accommodation requirements of the new programme were taken into account.

1.11 The Head of Technical Support confirmed that, with regard to the installation of specialist studio spaces, agreement on the resourcing and responsibility for this was still to be finalised. This continued to be challenging to address in the abstract given the continuing uncertainty regarding the prospective accommodation. The Approval Panel recognised that final agreement on the resourcing for this was contingent on the

allocated accommodation, but considered that it should be a condition of the validation of the programme that this issue was addressed, and reflected in the Financial Rationale as appropriate. It was understood that any significant change to the Financial Rationale would require approval by the Director or Deputy Director of Finance and Resources.

1.12 The Head of Technical Support highlighted that students entering at undergraduate level would require a significant amount of technical support, given that they would not, understandably, have the skills or necessary experience to work as independently as students on the postgraduate programme. The Head of Technical Support was of the view that the Programme Team should reflect on this and factor in additional support where appropriate. Discussions between IT, the Digital Design Studio and Technical Support regarding who would most appropriately provide this support should continue.

1.13 In terms of the staffing resource, some members of the Approval Panel were of the view that the Programme Team should revisit the projected staff FTE, recommending that consideration be given to the allocation of further resource to be front-loaded to support the early years of the delivery of the programme.

1.14 The Approval Panel had a detailed discussion regarding the proposed critical theory content of the programme, which would be provided in the first instance by existing Forum for Critical Inquiry courses and content. The Programme Leader, DDS Programmes reported that discussions with the Head of Design History and Theory (formerly the Joint Acting Head of Forum for Critical Inquiry) had been initiated, but no agreement had been reached regarding the development of new content.

1.15 The Approval Panel recognised that, with the recent division of Forum for Critical Inquiry and its embedding in the Schools of Fine Art and Design, a degree of uncertainty with regard to how the curriculum for these courses would develop in the short to medium term was to be expected. However, the consensus was that this represented an exciting opportunity to develop distinct, bespoke critical theory content to complement the new programme. The Approval Panel was of the view that this could either be undertaken within the Digital Design Studio, or in conjunction with Design History and Theory within the School of Design.

1.16 The Acting Director of the Digital Design Studio confirmed that the content of the current Forum for Critical Inquiry course specifications [Paper PAM11May16/1.14.1-1.14.7] was adequate in terms of fit with the programme. The Head of Art, Context and Theory (formerly Joint Acting Head of the Forum for Critical Inquiry) clarified that in terms of the Year 3 courses, the course specifications were currently delivered as a series of electives, which varied from session to session, dependent on a number of issues including staff research interests or visiting lecturer availability. The Head of Art, Context and Theory was of the view that one or two new elective options could be developed in the course of 2016/17 to be available to students on the BDes (Hons) Sound for the Moving Image programme from 2017/18.

1.17 In relation to the above discussion, the Approval Panel recognised that many students entering Year 3 of the programme, predominantly articulating from FE, would require additional support with regard to developing their critical analysis and academic writing skills. The Approval Panel agreed, therefore, that this should be taken into account in the development of the initial electives and any future bespoke critical theory courses.

1.18 The Programme Team were keen to ensure that students on the BDes (Hons) Sound for the Moving Image had opportunities to work across GSA and were of the view that access to shared Design History and Theory courses and the cross-GSA project would facilitate this. Panel members commented that there would be interest from the School of Design in accessing the Audio Visual Technology and Introduction to Interactive Audio Courses. However, it was highlighted that the current programme architecture of Year 3 (which comprised a credit split of 60/30/10/10/10) would not accommodate this

type of inter-programme compatibility. Following further discussion, the Programme Team confirmed that they would harmonise the programme structure and adjust the credit weighting of the courses as appropriate to facilitate this.

1.19 The Head of Student Recruitment queried why the Year 3 courses were not available to visiting students. The Programme Leader, DDS Programmes confirmed that, while the intention in the future was to develop international partnership agreements, the focus would be on successfully embedding the programme. Following further discussion, the Programme Team agreed to make all Year 3 courses available to visiting students.

1.20 As referenced in the earlier discussions regarding the critical theory content of the programme, the Approval Panel agreed that it was important for the Programme Team to consider how they integrated support in the programme as the cohort would likely be comprised of students transitioning from FE. The Programme Leader, DDS Programmes reflected that the development team had had detailed discussions regarding how students could be equipped, in a short timeframe, with the skills required for autonomous learning and prepared to work within a studio culture and that there had been agreement that this should be embedded in the programme. The Approval Panel considered that the programme documentation should reflect in greater detail the academic support that would integrated in the programme.

1.21 The Head of Policy and Governance (Deputy Registrar) highlighted the University regulation which stipulated that students must undertake a minimum of 50% of the credits at the institution to be eligible for the award of the degree. Therefore, there could not be an exit point at the end of Year 3 unless there were exceptional circumstances, which would be considered on a case-by-case basis. The Approval Panel agreed that this should be clarified in the Programme Information Document and the Programme Specification.

1.22 The Approval Panel agreed that the entry requirements, in terms of what would constitute an *appropriate HND or equivalent qualification*, should be clarified in the programme approval documentation and the programme specification amended as appropriate.

1.23 Given that there was little information regarding the current status of potential articulation agreements within the programme approval documentation and in view of the projected September 2017 launch, the Approval Panel was keen to explore progress made to date with the Programme Team.

1.24 The Programme Leader, DDS Programmes was of the view that formal discussions with potential partners were unable to progress until the programme had been validated. However, on an informal basis, the Programme Team had been developing links with staff in Clyde College, Forth Valley College and Ayrshire College, all of whom delivered HND Sound Production courses.

1.25 The Approval Panel noted that the Programme Team had sought additional External Specialist Feedback from Mr Colin McGeoch, the Curriculum Manager of Forth Valley College. The Lecturer in Sound reported that Mr McGeoch was undertaking work for the Scottish Qualifications Agency regarding the scoping of Sound Production courses, and considered that there would be potential for GSA to make recommendations and shape the content of the course descriptors. The Approval Panel agreed that this appeared to be an opportunity worth exploring and recommended that the Programme Team developed the relationship further.

1.26 The Programme Leader, DDS Programmes, reported that discussions with the Head of Professional and Continuing Education and the Progression Manager were advanced and that they were exploring how best the Digital Design Studio could support students articulating from college. This included consideration of an Associate

Student Scheme and, potentially, a summer bridging programme. The Head of Professional and Continuing Education confirmed that, in the event the programme was validated, the Progression Manager would continue to provide support as the Programme Team progressed towards formalising these articulations. The Programme Team would provide the Convenor with a report on progress regarding the development of formal articulation agreements in September 2016.

1.27 Given GSA's intention to move to a Semester system from 2017/18, the Approval Panel discussed what impact this would have on the structure of the new programmes. The Approval Panel agreed that the Programme Team should review the documentation in light of this discussion, and make adjustments where appropriate.

**Approval Panel Decision**

2.1 Following the above discussion, the Approval Panel **agreed** to recommend to Academic Council that the BDes (Hons) Sound for the Moving Image be approved subject to the satisfaction of the conditions set out in 3.1 – 3.14 below.

2.2 Subsequent to the satisfaction of the conditions noted below, Dr Lovatt agreed to review any amended documentation and associated material submitted by the Digital Design Studio.

2.3 In addition, the Approval Panel **agreed** that the Programme Team should also consider the recommendations set out 4.1 - 4.3 below and report on progress within one year of the Programme Approval Meeting (May 2017).

**Conditions**

*Condition 1*

3.1 The Approval Panel agreed that any recommendation to Academic Council regarding the validation of the programme would be subject to confirmation that students on the programme would be suitably accommodated from September 2017.

3.2 Therefore, in line with 1.10 the Senior Management of the Digital Design Studio should ensure that they maintain appropriate representation on the relevant committees, including the Stow Estate Working Group, seeking to address the current estates matters within GSA. The Senior Management should also maintain close communication with the Head of Estates regarding the allocation of appropriate accommodation for the new programme.

[Action: **Acting Director, Digital Design Studio**]

3.3 Subsequent to the allocation of the accommodation, programme approval documentation should be reviewed, and as appropriate, amended, to reflect that this issue has been addressed.

[Action: **Programme Leader, DDS Programmes**]

*Condition 2*

3.4 With regard to the installation of the specialist studio spaces, following the allocation of accommodation, the Programme Team should engage with the Head of Technical Support in order to finalise agreement on where resourcing and responsibility for undertaking the installation of the studios most appropriately sits. In the event that the discussions result in a significant change to the Financial Rationale, this should be undertaken and approval for the change sought from the Director or Deputy Director of Finance and Resources.

[Action: **Programme Leader, DDS Programmes**]

*Condition 3*

3.5 The Programme Team should reflect on the level of technical support undergraduate students may require and factor in additional support where appropriate. Discussions between the Digital Design Studio, IT and Technical Support regarding which areas should most appropriately provide this support should conclude and confirmation regarding who would provide this set out in the programme approval documentation as appropriate.

[Action: **Programme Leader, DDS Programmes**]

*Condition 4*

3.6 Further to 1.14-1.17 above, the Programme Team should consult with the Head of Design History and Theory and provide input where appropriate with regard to the development of new elective content for the Year 3 Design History and Theory courses which could be offered to students on the BDes (Hons) Sound for the Moving Image programme. The development of this elective content should take into account the potential additional support requirements of students entering the programme from a Further Education background.

[Action: **Programme Leader, DDS Programmes**]

*Condition 5*

3.7 In line with discussions set out in 1.18, the Programme Team should harmonise the programme structure, adjust the credit weighting of the courses and update the programme and course specifications as appropriate.

[Action: **Programme Leader, DDS Programmes**]

3.8 Related to the above and in light of recent developments, the programme approval documentation should be reviewed and, where appropriate, remove reference to *Studio +*.

[Action: **Programme Leader, DDS Programmes**]

*Condition 6*

3.9 In line with discussions set out in 1.19, the Programme Team should update the Year 3 course specifications as appropriate to reflect that these were available to visiting students.

[Action: **Programme Leader, DDS Programmes**]

*Condition 7*

3.10 In line with discussions set out in 1.20, the Programme Team should revisit the programme approval documentation to clarify and further elucidate how academic support for students transitioning from Further Education would be embedded in the programme.

[Action: **Programme Leader, DDS Programmes**]

*Condition 8*

3.11 In line with 1.21, the Programme Information Document and the Programme Specification should be amended to clarify that there is no exit point or award at the end of Year 3.

[Action: **Programme Leader, DDS Programmes**]

*Condition 9*

3.12 The Programme Team should clarify the entry requirements, in terms of what would constitute an appropriate HND or equivalent qualification, in the programme approval documentation and amended the programme specification as appropriate.

[Action: **Programme Leader, DDS Programmes**]

*Condition 10*

3.13 The Programme Team should submit a report to the Convenor regarding the progress regarding the development of formal articulation agreements in September 2016.

[Action: **Programme Leader, DDS Programmes**]

*Condition 11*

3.14 The Programme Team should review the documentation in light of GSA's intention to move to a Semester system from 2017/18 and make adjustments where appropriate.

[Action: **Programme Leader, DDS Programmes**]

## Recommendations

*Recommendation 1*

4.1 The Programme Team should develop distinct, bespoke critical theory content to complement the BDes (Hons) Sound for the Moving Image. This could either be undertaken within the Digital Design Studio or in conjunction with Design History and Theory within the School of Design and should take into account the potential additional support requirements of students entering the programme from a Further Education background.

[Action: **Programme Leader, DDS Programmes**]

*Recommendation 2*

4.2 The Programme Team should undertake an Equality Impact Assessment of the programme within twelve months of the UPC Programme Approval Meeting (Term 3 2016/17). This assessment should be developed with input from the Head of Student Support and Development.

[Action: **Programme Leader, DDS Programmes**]

*Recommendation 3*

4.3 Subsequent to the launch of the School of Visualisation and Simulation, the Programme Team should ensure that the programme specification and associated course specifications are updated accordingly and that reference to the *Digital Design Studio* is removed.

[Action: **Programme Leader, DDS Programmes**]

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## Satisfaction of Conditions

I confirm that the conditions listed above have been addressed in full.

**Dr Daniel Livingstone:** ...Daniel Livingstone..............          **Date:** …9/9/2016……

**Professor Ken Neil:**                          **............**          **Date:**
…20/06/2016………

Please e-mail a copy of this document (typing a signature will suffice) to the Panel Convenor (k.neil@gsa.ac.uk) and Policy and Governance (l.davidson@gsa.ac.uk), by **9 September 2016** to ensure subsequent consideration by Academic Council.

### *Explanation of Terminology (as approved by Academic Council)*

*Conditions:*     *All conditions must be satisfied before the programme can be validated.*

*Recommendations:*     *The Programme Team is asked to report after one year, unless otherwise specified, on the progress made in addressing these.*

**Feedback from ASC:**

| Programme Approval: BDes Sound for the Moving Image | <u>Approved</u>. **No conditions attached. (Programme can be advertised).**<br><br>**However, ASC would like more information on the following:**<br><br>• **How the transition from FE to Year 3 would be managed and what additional support for students would be in place**<br>• **The accreditation process and the extent to which this could be pursued before the programme had commenced.** |
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## How the transition from FE to Year 3 would be managed and what additional support for students would be in place

### Articulation and Direct Entry

As a 2+2 degree, with all students entering from FE, supporting the successful transition from FE to HE is of paramount importance. As all students will enter from FE, we will not have to address issues of inducting FE students into an existing undergraduate cohort. With FE students enrolling from different colleges and, potentially, from different HN programmes, we would expect some variation in prior learning. Over the coming two years we will progress a small number of articulation agreements with Scottish FE providers, and students will be able to articulate from colleges with such institutional agreements, or apply directly with any suitable HN qualification – with submission of portfolio and an interview as part of the application process.  It is anticipated that the first of these articulation agreements will be completed and in place by July 2017. Two further agreements are to be sought the following year.

Articulation agreements provide additional opportunities to manage and support the transition from FE to HE. Work specific to the School of Simulation and Visualisation will build on that already in place to support articulating and advanced entry students, including the Associate Student Scheme currently underway with Glasgow Clyde College who progress in Design and Fine Art programmes.

As part of the agreed Articulation Policy and accompanying proposal proforma, specific questions related to support and induction will be addressed as an integral part of the approval process.

This process includes:

- A curriculum mapping process which reviews the taught content provided at a partner institution, and the related student learning outcomes
- Analysis of the curriculum mapping and any desired learning outcomes which are not completely mapped and how this will be addressed
- Details of additional support required by students at the partner institution
- Details of bridging and/or induction activities to support articulating students entering GSA

While precise details are dependent on the conclusion of Articulation Agreements with FE providers, articulating students from HN programmes with 2+2 agreements in place will benefit from visits to the GSA to meet staff and see facilities here prior to the start of their year 3 studies. There will also be scheduled visits from GSA staff to FE providers. These

reciprocal visits will allow students to address any concerns and familiarise themselves with the studio based approach at GSA.

In addition to the transition week noted below, if required specific programmes of Learning Support and Development workshops can be provided or additional opportunities developed to further support a deeper engagement with the culture and practices of GSA.

**Induction for FE Students**

All FE students starting with advanced entry at GSA are invited to a one-week summer school prior to the start of the UG teaching – this includes both direct entry and articulating students. Again, this provides an opportunity for an extended induction to the GSA, and in mixing with direct entry students on other programmes should provide a less intimidating induction to the GSA. Activities during this week will be coordinated by the Progression Manager and will have generic and subject specific content. Programme specific content will be provided by staff from the School of Simulation and Visualisation.

The following week would mark the formal start of teaching. Additional induction activities to help students settle into their programme and the studio would be scheduled this week, and the first Stage 3 studio brief and project would itself serve as an extended induction activity for students.

**Support for Essay Writing**

One particular area where FE students will typically have less experience than continuing GSA students is in written critical work, especially in cultural criticism and related areas. As well as less experience with written work generally, students will likely be lacking in experience with many of the terms and references that GSA students would be expected to be familiar with at Stage 3.

Accordingly, the first critical studies course taken by the students (Semester 1 of Stage 3) will be a bespoke elective which will serve as a Stage 3 introduction to critical studies. In having FE students together in one elective, this also creates a single place where we can concentrate early support for students engaging with written work in critical studies.

**Personal Tutors & Ongoing Support**

The GSA is currently updating its personal tutor support systems and processes. Personal tutors, as well as programme leaders and tutors, will have an additional support role in helping students adapt to work and study at GSA.

Ongoing support will also be available from the teaching staff on the programme, who will be aware that all students are advanced entry from FE, and may accordingly benefit from additional guidance and support during the transition year.

Feedback processes will follow those currently employed within the GSA and School of Simulation and Visualisation and provide formal and informal means for students to comment on the level of support. These include 'Stop-Start-Continue' feedback to tutors midway through courses – where students can comment directly on their tuition – as well as the end of course surveys and Staff-Student Consultative Committees for more formalised feedback on provision.

## The accreditation process and the extent to which this could be pursued before the programme had commenced.

The programme paperwork makes reference to external accreditation from Creative Skillset. This is one of two accrediting bodies in this area (the other being JAMES, which accredits

programmes that are wholly technical in nature – as opposed to programmes which cover design and are eligible for Skillset).

For Skillset Accreditation, preliminary discussions and guidance regarding accreditation can be held earlier – but application for accreditation is not possible until *after* the first cohort of students has graduated. This condition is because they require the institution to have evidence about leaver destinations prior to providing accreditation. From the Creative Skillset Accreditation guidelines on eligibility, programmes must meet a set of industry defined criteria to determine the industry relevance of the programme and must:

- "Be already in operation and have produced one cohort of graduates, with evidence available to demonstrate that a good proportion of them have gained employment in the Creative Industries."
- "Be industry practice-centred with strong input and relevance to the Creative Industries."

Skillset is focussed on ensuring that courses meet the following criteria (creativeskillset.org):

- "the courses remain relevant to the needs of the industry;"
- "the students develop the skills and knowledge the industry requires;"
- "and employers can rely on graduates of accredited courses to perform at the standard they expect."

The process of accreditation is fairly straightforward. Institutions submit first an expression of interest, the complete the appropriate application. An accreditation team will then visit the institution, meet with students and staff and tour facilities present.

The Programme Leader will establish an early dialogue with Skillset to ensure that the projects in Studio together with taught content meet the Creative Skillset criteria. We have already engaged in an initial contact with Skillset to ensure that we are aware of accreditation criteria and are able to ensure that these are met through the taught and studio components of the degree.

**Dr Daniel Livingstone**
**Head of Postgraduate Programmes, School of Simulation and Visualisation**
**10 January 2017**