

Glasgow School of Art Programme Specification

Programme Title: BDes (Hons) Sound for the Moving Image

Please note that this programme specification is correct on the date of publication but may be subject to amendment prior to the start of the 2021-22 Academic Year.

1. Programme Details:

Programme Title	BDes (Hons) Sound for the Moving Image
HECOS Code	100890/100222/100717/100862
School	Simulation and Visualisation
Programme Leader	Ronan Breslin
Minimum Duration of Study	24
Maximum Duration of Study	36
Mode of Study	Full-Time
Award to be Conferred	BDes (Hons)
Exit Awards	Stage 3 – exceptional exit award, ordinary degree Stage 4 – BDes (Hons)
SCQF Level:	10
Credits:	480

Academic Session	2021-22
Date of Approval	PACAAG July 2020 (updated UPC September 2020)

2. Awarding Institution	University of Glasgow
3. Teaching Institutions	The Glasgow School of Art
3.1 Campus	Glasgow
4. Lead School/Board of Studies	Simulation and Visualisation
5. Other Schools/Board of Studies	N/A
6. Programme Accredited By (PSRBs)	Accreditation to be sought from Creative Skillset (after 1st cohort graduates)

7. Entry Qualifications	
7.1 Highers	N/A
7.2 A Levels	N/A
7.3 Other	Direct entry to Stage 3 from FE via articulation OR with appropriate HND or equivalent qualification and portfolio An appropriate college qualification would be a minimum pass in a HND programme with a significant sound and/or music production element. Direct applicants will have to provide evidence of skills in sound production via a portfolio or similar. Entry via equivalent professional experience will also require a portfolio as well as at least one reference from a practicing audio-visual professional.
7.4 English Language Requirements	All students will have to provide evidence of English language proficiency when applying. International Students Students who require a Tier 4 visa to study in the UK must meet one of the following requirements in order to gain entry:

	<ul style="list-style-type: none"> • IELTS for UKVI Academic with an overall score of 6.0 with a minimum of 5.5 in all components; • complete an acceptable Pre-sessional English Language Programme taught from within the UK with an outcome that equates to the IELTS scores as stated above. <p>Students who have a degree from an English speaking country, or are a national of an English speaking country as listed in the UKVI Guidance, may use this as proof of English language ability.</p>
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8. Programme Scope:

This programme creates a learning environment for students to develop their creative and craft skills in sound for the moving image. Building on the successful MDes Sound for the Moving Image, an undergraduate programme in Sound for the Moving Image recognises the growing interest in this topic, and the increased recognition of the importance of sound and moving image as part of the Scottish creative, cultural and commercial landscapes.

The programme will also tap into the worldwide increase in media production for an increasingly diverse and divergent audience through multiple digital distribution platforms. Students will develop detailed theoretical, practical and technical knowledge in sound production for visual media.

The programme will promote the production of aesthetically challenging work that explores the limits of sound manipulation and evaluates perceptions of sound design and production for the moving image. The programme will stimulate students in the development of original content within the field of sound production and post-production for the moving image. The programme will also provide a grounding in the professional practice of sound production for visual environments, such as film, animation, television, online, interactive media and games, theatre and art installations.

It is expected that graduates will find employment as audio professionals and practitioners in key creative industries, building on the success of the MDes programme – the graduates of which have progressed to a range of careers in audio-visual arts, game development and film and television.

The programme recruits directly into Stage 3 with articulation from HND programmes or from mature students with relevant experience, according to the recruitment policies of The Glasgow School of Art.

9. Programme Structure:

As this is an articulated course students will enter at Stage 3. Prior to this, students will need to have successfully completed a HND at a partner FE institution, or apply directly with equivalent experience and portfolio. Students take 120 credits of classes in each stage.

In the Stage 3, 100 credits are defined in the program, and the final 20 credits are from sound focused critical studies courses, led by course tutors at the School of Simulation and Visualisation.

In Stage 4, students can choose whether to complete a dissertation or extended critical journal (40 credits) or instead complete a shorter critical journal, essay or curatorial rationale (20 credits). The final stage studio course is respectively set at either 60 credits or 80 credits.

Year 1	Credits	SCQF Level
Taking place at FE institution		7
Year 2		
Taking place at FE institution		8
Year 3		
USMIST301 Sound for Moving Image Studio 3	80	9
USMIAVT302 Audio Visual Technology	20	9
USMICRIT303 Critical Studies in Sound for the Moving Image	10	9
USMI304 Critical Theory and Immersive Contexts	10	9
Total	120	
Year 4 (Dissertation)		
USMI4D Sound for Moving Image Studio 4 (Dissertation)	60	10
UDHT4D DH&T 4: Dissertation or UDHT4ECJ DH&T 4: Extended Critical Journal or UDHT4ECR DH&T 4: Extended Curatorial Rationale	40	10
USMISIA4 Spatial and Interactive Audio	20	10
Total	120	
Year 4 (Essay)		
USMI4E Sound for Moving Image Studio 4 (Essay)	80	10
UDHT4EE DH&T 4: Extended Essay or UDHT4CJ DH&T 4: Critical Journal or UDHT4CR DH&T 4: Curatorial Rationale	20	10
USMISIA4 Spatial and Interactive Audio	20	10
Total	120	

9.1 Programme Structure – Exchange In/Exchange Out/Study Abroad

N/A

10. What are the requirements for progressing from each stage?

Students who successfully complete and pass all credits from the previous stage of study will be allowed to progress to the next stage.

11. Programme Aims:

The aims of the programme are:

- To provide a comprehensive education and broad basis for a career in sound design, music production and sound engineering for moving image contexts including film, broadcasting, electronic games and sonic arts.
- To develop graduates with critical, analytical, critical and problem-based learning skills that allow them to propose, design and develop technical solutions within sound design, audio postproduction and music production contexts.
- To provide practical technical and artistic knowledge of professional standards, terminology and production methods in sound design and music composition associated with narrative structures and concepts for the audio visual industries.
- To develop graduates with appropriate skills to undertake autonomous and team based professional practice, including communication, interpersonal and general transferable skills, articulated via real-world practical projects within the field of sound design and post-production for the moving image.

11.1 Year 1 Aims:

N/A

11.2 Year 2 Aims:

N/A

11.3 Year 3 Aims:

With direct entry to Stage 3 from further education, key aims of are to consolidate knowledge and understanding, and introduce students to ways of critical thinking and writing that may not have been the focus of development in their prior studies.

The overall aims of stage 3 are:

- To consolidate and develop existing knowledge of and skill in audio technology and production within a moving image context.
- To introduce fundamental topics within the critical theory of sound for moving image and film studies.
- To enable students to engage with the workflows applicable to sound recording, editing, mixing and synchronisation and participate in the pre-production, production and postproduction life-cycle of audio-visual content for a range of platforms, including film and broadcast, interactive applications and site specific Audio Visual (AV) work.

11.4 Year 4 Aims:

The aims of stage 4 are:

- To allow students to complete a substantial self-directed body of work, relevant to sound for the moving image.
- To gain a critical understanding of the theory and aesthetics of sound for the moving image,
- To develop advanced knowledge, skills and technical understanding of the practice of sound design and music production for the moving image.
- To further develop knowledge and understanding of critical theory in sound for moving image and film studies
- To develop expertise in the technologies and methodologies underpinning spatial audio in a visual environment.
- To acquire, through practice, advanced knowledge and understanding of practical skills, tools and contemporary workflows in audio-visual production for working to industry standards.

12. Intended Learning Outcomes of Programme:

After full participation in and successful completion of the programme, students will be able to:

Demonstrate attainment of the learning outcomes indicated below (12.3 & 12.4)

12.1 Intended Learning Outcomes of Year 1

N/A

12.2 Intended Learning Outcomes of Year 2

N/A

12.3 Intended Learning Outcomes of Year 3

By the end of Stage 3, students will be able to:

Knowledge and Understanding

- Demonstrate an understanding of how standard audio-visual procedures, processes and systems are designed and implemented based on technical audio theory and techniques
- Demonstrate knowledge and understanding of function, form and aesthetics of audio within a visual environment
- Describe and plan the implementation of professional audio-visual systems using formal design tools such as schematic diagrams
- Demonstrate an understanding of the design and principles of interactive AV experiences and environments

Practice: Applied Knowledge, Skills and Understanding

Apply a range of specialised skills in the development of stereophonic sound, related to a moving image sequence, using contemporary hardware and software tools.

- Interpret set briefs for AV production and post-production outcomes in the context of contemporary professional practice
- Generate and evaluate stereophonic AV mixes based on current industry requirements
- Use informed problem-solving skills to analyse and remedy defects within audio-visual systems and material

Generic Cognitive Skills

- Identify and analyse routine professional problems and issues relating to AV systems and media
- Draw on a range of sources and resources to make judgements
- Interpret and apply professional technical standards within audio-visual production

Communication, ICT and Numeracy Skills

- Use ICT to present technical AV data and information in a structured and accessible manner
- Formally and informally present a selection of AV outputs and projects
- Present technical information to various audiences in a structured and accessible manner

Autonomy, Accountability and Working with Others

- Demonstrate some autonomy and the ability to plan for unpredictable intermediate outcomes in the realisation of an individual project
- Work with others to evaluate a group-work brief, agree a delegation of roles within the group and co-operatively present the group project outcomes to an informed audience

12.4 Intended Learning Outcomes of Year 4

By the end of this stage students will be able to:

Knowledge and Understanding

- Demonstrate a critical understanding of the design and implementation of audio procedures, processes and systems

- Demonstrate knowledge and critical understanding of function, form and aesthetics of audio within a visual environment and an understanding of how audio and image interact

Practice: Applied Knowledge & Understanding

- Demonstrate through practice specialist and up-to-date knowledge embedded in the main theories, concepts and principles of multi-channel sound for the moving image
- Develop and implement original work in multi-channel sound for the moving image (with a visual element) incorporating relevant sound production tools, techniques and industry standards.
- Deploy advanced problem-solving skills to analyse, correct and mitigate against defects within multi-channel and stereophonic audio-visual systems and material.

Generic Cognitive Skills

- Critically identify, define, conceptualise and analyse complex/professional problems and issues
- Critically review and consolidate knowledge, skills, practices and thinking in AV production and processes.

Communication, ICT and Numeracy Skills

- Use ICT to present complex AV data in a structured and accessible manner to peers, other specialists and a general audience
- Formally present a selection of moving image sequences

Autonomy, Accountability and Working with Others

- Exercise autonomy, initiative and the ability to plan (and if necessary, mitigate) for unpredictable outcomes and events in the realisation of an individual project
- Practice in ways that show awareness of own and others' roles and responsibilities

13. Learning and Teaching Approaches:

Students will be expected to take increasing responsibility for the management of their learning over the duration of the programme, with emphasis will be placed on developing and achieving self-reliance in Stages 3 & 4.

Courses and projects will be undertaken by directed and self-directed study, and will involve lectures, studio-time, tutorials, workshops, practical sessions, guest lectures, and independent research.

Self-directed Learning and Research

As students' progress through the degree, increasing emphasis in the programme is placed on self-directed study, from project design and development, to gaining theoretical knowledge through traditional research methods and developing production workflows that maximise productivity. This is further developed by the focus on a particular specialism during the honours project, which emphasises autonomy, reflection upon personal learning and self-directed project work within collaborative environment.

Lectures

Lectures and seminars are used to disseminate theoretical, contextual and historical knowledge and address specific issues underpinning practical work. Lectures also have the broad aim of

generating further debate in seminars, tutorials or further enquiry in self-directed learning or research.

Studio, Tutorials, Workshops, and Practical sessions

Studio, workshops and practicals provide students with hands-on experience of professional practice. These sessions usually follow or relate to lectures, and take place in computer-equipped studios as practical classes. Lecturers/Demonstrators will be on-hand during the sessions to help students and answer their questions. Tutorials vary between individual student-tutor tutorials, group tutorials and workshops. These provide opportunities for scaffolded problem solving and discussion, and for broader discussion of the programme themes and topics.

Guest Speakers

Input from visiting lecturers and guest speakers will enable Sound for the Moving Image students access to, and understanding of, relevant contemporary practice, research and commercial contexts.

14. Assessment Methods:

Formative and summative assessment strategies are employed through the programme. Formative and summative assessment feedback operates to guide students in improving their work, including interpersonal skills, formal presentation abilities, professional practice and academic writing and research.

Engagement with formative assessment is a mandatory requirement.

For both Stages of the programme, students will normally be assessed on the presentation of practical work set and/or elective, written work and verbal presentations. Each course will be examined against its specific Learning Outcomes as outlined in the curriculum section of the course document.

Summative assessments will comprise of project work, individual and group-based, and a range of written work. This written work will comprise of reflective documents, log-books and role analyses/evaluations and written class tests.

In Stage 3 students will work primarily to provided briefs, while in Stage 4 in studio students will also create a range of work according to self-directed student led goals. Studio 4 will include an extended piece of independent work to form the core of the student's portfolio of work.

15. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:

QAA Subject Benchmark Statements – Communication, Media, Film and Cultural Studies:
<http://www.qaa.ac.uk/en/Publications/Documents/Subject-benchmark-statement-Communicationmedia-film-and-cultural-studies.pdf>

Creative Skillset Accreditation:

http://creativeskillset.org/who_we_help/training_educators/tick_course_accreditation

16. Additional Relevant Information:

The programme will make use of existing specialist studio facilities at the DDS (two dubbing studios, and ambisonic sound lab), and develop additional recording facilities over time.

Programme Leader:	Dr. Jessica Argo
Programme Title:	BDes Sound for Moving Image
School:	School of Simulation and Visualisation.

1. Summary of amendments to Programme Specification for 2021/22 as a result of COVID-19 and list of Academic activities affected:

Throughout academic year 2020/21 Covid-19 necessitated significant amounts of learning and teaching be conducted entirely remotely, with significantly limited access to teaching studios, specialist facilities and fieldwork, including periods of Government mandated closure of campus. As a digitally focussed school which had already embraced online learning technologies, the pivot to online and remote learning within The School of Simulation and Visualisation was successful, albeit still challenging.

For 2021/22, there has been very significant progress with vaccination in the UK and in reducing the spread of Covid-19. We accordingly anticipate that the coming year will see the return of a range of academic activities that were curtailed in 2020/21.

However, Covid-19 is still with us, and as such it remains necessary to keep in place contingencies for learning and teaching. These contingencies necessarily reflect a worst case scenario, where campus based activities again have to cease.

If there are campus closures again in the future, across the programme, there will be a shift to blended learning and teaching to ensure the safety of students and tutors. In the BDes Sound in Moving Image, this would change the way the course is *delivered*, rather than change programme or course aims or learning outcomes. Even if the campus does not fully close, it might be necessary to use more blended learning to limit campus based teaching to ensure more social distancing in the taught activities.

As part of this shift, there may also be changes to contact hours, as students can engage in asynchronous preparation tasks (such as video lectures and online discussion boards), before joining the group in virtual group synchronous activities. Throughout AY 2020-2021, staff have developed and learned best practices for engaging with students online. The Programme team regularly shared successful methods and worked together to enhance the accessibility of the programme for students with neurodiversity and lockdown-related obstacles to learning. We will continue to grow our skills in online engagement in the coming year. Specific *contingency plans and possible amendments* that need noted as a result of Covid-19 are outlined below.

Additional Field trips and Outdoor Learning. Students could be introduced to recording technologies on Sound Walks and video capture sessions, outdoors if government restrictions allow. If required, documentation of these events and/or alternative activities will be accessible for those unable to participate in person (such as those unable to travel to Glasgow in person). Where guidance prevents the whole class meeting, sound-walking or similar activities may be carried out in small groups or individually, and shared and discussed later in online sessions.

USMIAVT302 Audio Visual Technology. In Year 3, the USMIAVT302 Audio Visual Technology assessments deadline may be extended by 5 weeks if required to support blended learning (taking place in Week 3, Semester 2). The project work will remain a group task, and the students' presentation can be delivered online – either live, or pre-recorded. This amendment was enacted in AY 2020-2021 – we saw that this was highly beneficial for the students, and it did not have a negative knock-on impact for their workload.

USMISIA4 Spatial and Interactive Audio. In Year 4, the USMISIA4 Spatial and Interactive Audio assessment deadline may be extended by 5 weeks if required to support blended learning. Students have the choice to work across numerous interfaces - VR HMDs are not a requirement. Students will still be introduced to these technologies, through video demonstrations, and students will practice in the studio when it is safe to do so. This amendment was also enacted in AY 2020-2021. Students succeeded in constructing complex binaural audio experiences with/or without a visual element. Due to the prolonged closure of campus from in Winter, the brief was opened up allowing students to produce either a sound-only work, or a work with a fixed frame video and spatial audio, or work with a 360 static image and spatial audio. These additional contingencies may continue into AY 2021-2022 as students were empowered to produce substantial spatial and interactive audio work – at a time when some were not able to book out specialist 360 cameras and ambisonic microphones, and no students were able to use the high-spec computers in SimVis during the campus closure.

Software and Advanced Technology:

The programme team are ensuring that students can be taught how to employ professional technical standards, and execute industry appropriate workflows. Even during blended or online teaching, the course will introduce, discuss and demonstrate the use of the specialist sound, image and interactive technologies. When required this activity will be delivered online. In AY 2020-2021, usage policies and booking systems were developed to enable access to the stereo and surround dubbing studios throughout the year, subject to government guidance. Dubbing studios can be booked on the GSA Technical Services Department booking system Connect2. In the event of full campus closure, dubbing studios will not be accessible. For this reason (and to ensure those students with vulnerable health or caring responsibilities who cannot access SimVis will not be penalised), a Year 4 assessment has been modified and an at-home workaround is taught (specifically for the 5.1 surround sound workflow). The at-home workaround does not require ProTools Ultimate Software nor a 5.1 speaker array, allowing students to demonstrate the assessment criteria in ProTools LE.

Learning outcomes regarding “contemporary hardware... industry requirements... audio-visual systems” from **USMIST301 Sound for Moving Image Studio 3** can be met through readings, video demonstrations and discussion (without in person practical exercises at the initial point of teaching, and delayed practical implementation when student can access the studio safely) if necessary. This is also the case for the learning outcomes from **USMI4E Sound for Moving Image Studio 4: Essay**, regarding “multi-channel sound...industry standards... multi-channel and stereophonic audio-visual systems”.

In the Programme Specification, one of the Stage 3 aims is “..to enable students to... [produce] *site specific Audio Visual (AV) work.*” Students will engage with these workflows, even if there is limited access to physical venues. Students will be prepared for executing this practice in the future, and can be assessed on their installation designs, plans and film and audio work for the planned installation. In AY 2020-2021, students excelled in this regard – especially those in self-directed projects in Year 4. Many also embraced opportunities to produce work made to be exhibited online, whilst also drawing up hypothetical site-specific installations in adherence to institutional protocols (health and safety, risk assessment, legal issues).

The USMI4E Year 4 Studio Course Specifications Indicative Content includes: “Advanced post production (including *Lumberjack/Avid AMA*)... *Digital Cinema Packaging*... *Source Connect*.” These specialist software packages are not readily available at home - students may be introduced to these tools, or suitable alternatives, online if necessary. Students can implement these techniques practically, when it is safe for them to access dubbing studios, but relevant projects can be evaluated through an alternative assessment (written or practical).

Final Note. The contingency plans have been detailed to take into account the Scottish Government Roadmap and expected progress over the coming year. In the event that changing restrictions on lockdown and social distancing result in any activity being impractical, further local amendments to adjust timing of activities may be adopted, to maximise student access to specialist equipment and facilities. Practice based ILOs dependent on specialist facilities that are inaccessible will be amended to allow testing students on knowledge and conceptual development or suitable alternative practices as a last resort – though it is anticipated that such substitutions should not be necessary.

In addition to the programme specification the **COVID-19 Response Student Guide** outlines the overarching principles the GSA has established to ensure that in the current COVID-19 context, learning remains the priority and is adapted in the light of changes to the public health demands resulting from the pandemic. [You can read the guide here.](#)

2. Details and outcomes of consultation with students regarding the changes detailed in question 1:

These contingencies are adapted from those for AY 2020-21, which were themselves subject to consultation. In AY 2020-2021, students provided positive feedback on many aspects of learning and teaching and have relayed their appreciation for the lecture videos, and efficient use of the Virtual Learning Environment (Canvas) and interactive classroom tools such as Padlet.

Contingency pro-forma were distributed to all class reps for consideration and discussion, with verbal feedback from lead UG rep at Board of Studies. The lead UG representative has also prepared the following comment:

“Students have been very pleased with increased communication and transparency across the department and are grateful for both the efforts from the staff and their willingness to accommodate our requests and needs as best they can. Considering current attitudes of students, the contingency plan seems adequate as long as the department continues their ongoing work in promoting open formats for students to express their views. The changes across the 2020/21 academic year show an innate understanding of the students’ needs, and ample measures taken in facilitating said needs in unforeseen circumstances.”

3. Details of consultation with External Examiners and PSRBs regarding the changes detailed in question 1:

This document was sent to the external for comment. The external examiner noted the challenges of online delivery for programmes such as this one, and noted that the amount of resource, including staff, to deliver the programme could be radically misunderstood.

The external approved the plans noting that:

“The document looks very thorough, and you note in detail the potential difficulties and how to tackle them if they arise.”

4. Details of how the changes detailed in question 1 meet the requirements of the Public Sector Equality Duty and how any potential for negative impact for students from protected characteristic groups has been or will be mitigated.

The principle change across all courses are changes to the contact hours and method of delivery to support *blended learning delivery* as a result of Covid-19 and the need for social distancing. A significant number of in-person contact hours are being replaced with a mixture of online asynchronous (e.g. readings, activities, videos, forum based discussions) or synchronous (virtual classroom, zoom, tutorial) activities.

In relation to individuals with protected characteristics, there may be some with specific learning or anxiety related issues who may find this reduced personal contact challenging. This will be mitigated with online synchronous and asynchronous tutorial activities. Video materials will be captioned wherever possible – initially using automatic captioning, with manual editing and corrections applied at a later date. In addition, live sessions are recorded and even have a live transcript.

We also note that in relation to individuals with learning related challenges, these changes may bring some benefits, e.g.:

- Online, flexible learning may also reduce challenges for students with mobility related issues, mental health difficulties or additional commitments such as caring responsibilities.
- Automatic captioning/manual captioning
- Weekly class briefings and individual tutor meetings have help provide reassurance and support good communication and opportunity for students to raise concerns.
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We note that the most significant challenges are not in relation to protected characteristics, but to access to home IT resources and study spaces. We will continue to work with GSA to provide as much support on this as possible. Students will require a suitable home computing environment to complete this programme online.

An institutional EIA has been completed.

Name of Convenor of Board of Studies:	Prof Paul Chapman
Date of Board of Studies Approval:	06/05/2021
Name of Convenor of PACAAG:	Vicky Gunn
Date of PACAAG Approval:	01.06.21

Following approval by Board of Studies and PACAAG, the pro forma will be published with the Programme Specification as an addendum.