

As a public sector organisation, GSA has a legal duty under the Equality Act 2010 to assess the impact all of its academic programmes may have on protected groups (as defined by the Act).

The purpose of this assessment is to use relevant evidence and critical thinking to identify any impact (positive, negative or neutral) the programme that is being assessed may have on the students and staff members it applies to.

The EqIA is a tool which helps mainstream equality into everything GSA does. It requires us to consider how we can mitigate or eliminate negative impact and, in turn, advance positive outcomes. Therefore, it must be undertaken during the development / review of the programme and not after it has been finalised. Ideally, EqIAs should be a team effort of relevant parties to ensure a variety of perspectives have been consulted. All finalised EqIAs must be signed off by a senior lead, the Education Committee, and either the Head of Student Support and Development or GSA's Equality Officer. Support from the Equality Officer is available at any stage of completion.

Further guidance on how to complete an EqIA can be found on GSA's website and the Equality and Diversity section on the staff intranet. If you have any additional questions, please contact equality@gsa.ac.uk.

Name of Equality Impact Assessment (E.g. Title of Programme)	Undergraduate Programme, School of Innovation and Technology BDes Sound for Moving Image
New or reviewed	This EqIA is new, for an existing Programme with an existing EIA
Owner/Review Lead and role	Dr. Jessica Argo, Programme Leader BDes Sound for Moving Image
School	School of Innovation and Technology
Date of assessment	11/01/2024

1. Programme Outline and Characteristics	
Programme Outline (please provide a brief outline of the programme)	<p>The BDes Sound for Moving Image Programme is a direct-entry 2+2 offering, designed for students from an HND in Sound Production or similar (or professional experience) to directly enter Year 3 at GSA.</p> <p>The programme has a connected teaching studio ethos; where teaching staff demystify complex technological workflows from sound recording, video capture and editing, to interactive interfaces, game audio, and sound for industry (such as voice for broadcast and music for moving image). Students use these technologies to share their unique worldview with an audience, as they devise original concepts, research their own chosen subject matter (often investigating key issues like climate, neurodiversity, identity) and work ethically to enhance equality, diversity and inclusion within the sound and moving image creative industries.</p> <p>There is a blend between practical studio tuition and critical studies courses to support academic writing and research.</p>
Modes of Study	Full Time, campus-based delivery.

2. Evidence used when undertaking this assessment
<p>Resources informing the Common Academic Framework</p> <p>There are several resources that feed into this EqIA, such as: GSA Equalities data 2021/2022, PMAR Equality data 2021/2022.</p> <p>There have also been specialised Common Academic Framework curriculum development workshops with diverse colleagues across the school, drawing upon the Programme Leader’s EDI cross-school workshops to decolonise the curriculum and inclusively recruit staff and students (outlined below). The Common Academic Framework workshops referenced The Higher Education Academy Scotland’s guidance on Embedding equality and diversity in the curriculum: a model for learning and teaching practitioners (as well as the Advance HE publications on Microaggressions and Tackling Racism on Campus, the 2019 Creative Industries Policy and Evidence Centre report on Skills, talent and diversity in the creative industries).</p> <p>The following activities are also crucial to the programme’s development.</p> <p>Activities informing the Common Academic Framework</p> <p>1. Recruitment from HOME: Further Education/MD20/MD40/Care</p> <p>The BDes Sound for Moving Image programme is specially designed to widen participation, encouraging articulation from further education colleges and MD20/MD40 and Care experienced students (including an Associate Student Scheme with Forth Valley College comprised of several workshops at their campus, as well as programme introduction workshops at many other colleges in Scotland).</p> <p>While this 2+2 structure is highly supportive and welcoming of students from Further Education Colleges in their transition to Higher Education – it makes the course less appealing for RUK and Overseas students who may favour a more traditional trajectory to Higher Education (e.g. School Leavers entering Year 1 of HE), hence there has generally been low numbers of RUK, Overseas and minoritized ethnicities from geographically diverse regions.</p> <p>2. Recruitment from Internationalisation</p> <p>The first year of our Study Abroad offering has proved beneficial as in AY 2023-2024 we have a strong visiting student incoming from France. There have been students from Greece, Spain, and Poland joining the class so far, two from England, and one from the USA. Internationalisation is key for sustaining the programme and encouraging greater diversity.</p> <p>Upon consultation with GSA Internationalisation partners and colleagues it is clear that the BDes Sound for Moving Image Programme will be much more inviting for international students and school leavers from the rest of the UK</p>

when we can offer a four-year programme – the new School of Innovation and Technology are strategizing on how this could become a reality. Whilst internationalisation may encourage a greater diversity of minoritized ethnicities from overseas, this would not necessarily contribute to increased diversity in the home student population, so efforts to ensure recruitment at home is as inclusive as possible must continue.

3. External Examiners and Gender Inclusion Workshops

Our gender diversity over the years has been stronger than many similar subject degrees (e.g. Audio Technology, sound, engineering) with at least 20% of the students being women, and at times a 50/50 split. We have also welcomed and supported trans and non-binary students in several cohorts, with concrete welcoming measures (such as PL's pronoun introduction and gender-neutral bathrooms) and regular consultants, training and integrated professional and creative workshops (e.g. PopGirlz's quest for gender inclusion in the music industry, and Danielle Brathwaite Shirley's introduction to a Black Trans Archiving process through web gaming platform, Twine). We prioritise gender inclusion, in all of our recruitment activities and within the course itself

4. SimVis Equality, Diversity & Inclusion workshops

The Programme Leader for the BDes Sound for the Moving Image was also Equality Diversity and Inclusion Lead for what was the School of Simulation and Visualisation (one of the two schools which later formed the School of Innovation and Technology) and has been a part of the Equalities Committee (attending where time has allowed). Prior to the formation of the Equalities Committee, the PL initiated EDI workshops (in 2019 and 2021) for staff and students bringing experts from across the school together and building resource pages to action key areas such as continuing decolonising curriculum, and pro-actively ensuring our recruitment materials emphasise support for marginalised communities. In these workshops the PL demystified the Equality Outcomes for the GSA. Staff from the GSA Library, GSASA, Marketing and Recruitment, International Foundation Programme, Architecture, Fine Art and Sustainability contributed presentations and answered our questions.

We took these colleagues' advice of making the following elements overt in our marketing materials:

- spotlighting the students' voice (in recorded testimonials, text, and live presence when possible)
- presenting the course as a space where the students' creative rationale is supported – we teach the students the technological workflows required to produce audio-visual work at an industry standard level, but we are deeply fascinated in the students creative concepts and give them space to grow.
- Sharing that we also encourage students' active questioning of dominant Eurocentric ideology in theory and in cinema, music and the art world, and are committed to decolonising the curriculum, anti-racism, and LGBTQIA+ inclusion.
- Communicating support information for students with disabilities, or those often facing barriers to higher education (economical or sociological) – namely learning support, personal tutor schemes, student wellbeing services.

We embedded these principles in bespoke SimVis course websites and course showreels videos in 2022 and since made a student-voice-led bespoke film on-site at the students' 2023 degree show. These films are sent directly to community colleges internationally, with some expression of interest returned.

In 2021, the programme also delivered decolonising reading lists Staff Development workshops for the GSA Library with the now ADL of SIT. Since then, staff continually learn from HR e-learning modules and interactive masterclasses from Scottish Trans Alliance, Unconscious Bias, and Anti-Racism for example.

When devising the Common Academic Framework in 2023, we referred to these resources, and reviewed the updates from Equalities Committee.

5. Embedding equality diversity and inclusion within the curriculum

Working with GSA Library and Learning Technology, we ensured that students were empowered to navigate through diverse forms of knowledge in Critical Studies courses (and studio). Staff from what was SimVis, Innovation and Library collaborated in Diversifying Resource Lists workshops, part of the GSA Library Staff Development series, which enabled librarians to share the best practice of participatory reading lists (co-created and reviewed by students). The students also learn to produce ethical documentaries accessing archive materials to bring lesser-known practitioners from history into the spotlight (a documentary Project begins with an in-library workshop with both the PL and librarians).

Demographic and Equality HESA data from 2021-2022 (as summarised in Programme PMARs)

As of 2022, the overall trends have been: a steady 20/80 split (f/m) gender balance until 2021-2022 where it became 52/48 (f/m); one OS student since 2018; three RUK students since 2018.

Year 3 of AY 2021-2022 had more diversity than Year 4 of AY 2021-2022 in terms of gender, ethnicity and religion; the gender balance is comparable to the rest of the SimVis School UG population, but there is a higher number of lower quintile students on BDes Sound. Although there is some diversity in sexual orientation in BDes Sound, the numbers of heterosexual students is higher here than the UG SimVis average. The obvious contrast in profile when comparing BDes Sound for Moving Image to the rest GSA is the lack of RUK and OS students, compared to the GSA average of 23.6% RUK, 8.6% EU (not UK) and 13.8% OS. (Since then, the Year 3 entrant cohort of AY 2022-2023 and AY 2023-2024 both had one RUK student though). Whilst there was zero RUK and OS in AY 2021-2022, historically there has been 1 OS, and 4 RUK since the launch of the course in 2018.

Overview of current academic staffing

The staff contributing to the BDes Sound for Moving Image programme are from white ethnic groups, from across Scotland, Ireland and England, with a 50:50 split in gender diversity in the permanent staff (one full time contributor is a man, the full time Programme Leader is a woman, one fractional 0.4 FTE is a man, one fractional 0.4 FTE is a woman, an improvement since the previous EQIA) and there is a good gender diversity in the visiting lecturers and teaching assistants (a range of men, women and non-binary contributors). All staff are highly cognisant of LGBTQIA+ inclusion as a priority. The gender and cultural diversity of the visiting guest lecturers is also prioritised.

Comparison of current programme and proposed programme

As of January 2024, the UG programmes are undergoing major programme changes – where we implement key curriculum transformation to align with the GSA’s new Common Academic Framework (ensuring excellence in creative education, preparing the graduates for the world as it will be, ensuring inclusive intercultural teaching materials and practices, fostering EDI, climate, social justice and digital literacy, and increasing access and reducing barriers; and supporting graduate attributes (creative learners, thinkers, practitioners, collaborators, communicators, and finally creative citizens).

3. a) Major changes introduced to the programme since the most recent EqIA (where applicable) – please provide an overview and make reference to how those changes have affected EDI issues (either positively or negatively)

- if the changes are substantive to the programme structure, please insert (or attach) two diagrams which illustrate:

- i) the programme structure before amendment
- and
- ii) the programme structure after amendments

Since the most recent EqIA, and since the CAF project, programme changes include:

- Key structural changes include breaking up the Studio courses that used to be year-long (with a summative assessment at the end of the year, made up of sequential projects reviewed for formative feedback after each completion), into separate semester long courses, with appropriate progression in level of complexity – with the wellbeing of students and staff in mind.
- The Keylinks reading lists already had a focus on diversity and decolonising curriculum, but there are new bespoke reading lists for each new course arising from CAF, which will enhance accessibility.
- The Intended Learning Outcomes for each of these new courses has been reviewed to show meaningful alignment with the CAF principles, gradually encouraging self-direction and autonomy in these direct entry students, whilst also facilitating interdisciplinarity across the new school (from sound, interaction and innovation practices).

Since the most recent EQIA and from before CAF there were other programme changes:

- The introduction of an in-house dissertation project with supervisors from the BDes Sound for Moving Image and BSc Immersive Systems Design to provide more subject specialist support for our direct entry students in their domain (more appropriate than Design History and Theory provision)
- To enhance the diversity of the programme, incoming Study Abroad Studio Courses were introduced.

3. b) Please outline how you have advanced/are advancing the principles of Equality, Diversity and Inclusion and how you have addressed any EDI-related issues within the following:

<p>Student Recruitment</p>	<p>The programme information and promotional materials emphasise that students will learn complex technological workflows in sound, film and interactive software as a tool to express their own unique perspectives, through researching key political, socio-cultural movements and music/film/artworks from recent history.</p> <p>There is a focus on ethics, sustainability and social justice in the sound and moving image industries. In admissions interviews, the applicants are encouraged to share their experiences and aspirations for this type of creative practice and critical studies, and they are made aware of student support departments to build their confidence that they could thrive on the programme.</p> <p>The promotional videos shared through college visits and made available online are accessible with captions, spoken and audio-visual formats – the videos reveal ways that graduates from diverse backgrounds found the course accessible and inspiring. They show a diversity of gender and cultural backgrounds.</p>
<p>Programme Academic Induction</p>	<p>The programme academic induction fundamentally welcomes students to the art school – our pedagogical principles, and the way our courses support studio practice alongside rigorous academic research.</p> <p>Students are also crucially signposted to student support departments to aid their mental health, welfare and accommodation, and they are made aware the Learning Support team is available to all (especially helpful for students with learning disabilities).</p> <p>During the induction (and later accessible on Canvas) the students are given key logistical tools, such as navigation around their virtual learning environment, timetables, and demystification of assessment and feedback (although this is guided throughout the year in Weekly Briefings for all students).</p> <p>Students are encouraged to participate in the Student Voice (Class Rep) scheme to feedback and shape their learning experience. Further support mechanisms like personal tutor scheme, quiet spaces, discretionary funds and free menstrual healthcare products on campus are signposted.</p> <p>Overall, the students are welcomed through a range of verbal, text-based and visual content in a presentation, and inspired to participate in this likeminded creative community and learn together and encouraged to express and build their identity throughout their time at GSA. Then they are guided through a week of community building activities (in-person, virtual, individual, group, asynchronous and synchronous).</p> <p>They are strongly advised to take the Inclusive Communities e-learning modules on topics such as anti-racism and preventing gender-based violence, to be responsible members of the GSA.</p> <p>Beyond the GSA, students are shown freely accessible/LGBTQIA+ and culturally inclusive Glasgow venues, such as Glasgow Womens Library, art museums, and DIY music venues, as well as the opportunities afforded to them by the GSASA to build their own community.</p>
<p>Curriculum (contents, diversification and decolonisation)</p>	<p>Recognising that the staff is predominantly white, we are continually pro-actively inclusive in our recruitment materials when jobs are advertised to encourage a greater diversity in the staff. For now, we ensure to teach</p>

	<p>about EDI and program diverse guest speakers from disciplines relevant to this domain.</p> <p>The curriculum has anti-racism and de-colonisation embedded both in critical studies and studio projects, where students are encouraged to investigate how the (institutional, geographical, colonialist, or political) context of an author of a widely distributed theory or practice might have contributed to them developing a particular perspective, with a spotlighting of narratives from marginalised communities (LGBTQIA+, sensory impaired, and ethnic minorities). This can be seen in classes on the ethics of documentary where a film is shared from the perspective of a theologian who loses his sight, critiques on colonialism and cultural stereotyping in mainstream Hollywood cinema; to the colonial settler biases of early acoustic ecology practices in Canada. While students become aware of cultural exclusion in the past, they discover constructive methods to amplify marginalised voices in theory, cinema, and sonic practices in the present.</p> <p>The staff’s own research of diverse knowledges feeds into the curriculum, such as the PL’s composition for orchestra and artists film arising from a residency with First Nations Australian musicians, which then featured alongside students’ work selected for sustainability prizes within GSA and the UCA in Kyrgyzstan, in The Living Land Film Festival.</p> <p>The reading lists for critical studies classes are co-created with students as they write short reviews of their chosen source from the selection of readings for each lecture – they learn from each other and help fill information gaps.</p> <p>Every week, students contribute a cultural influence in the community playlist of the week across Years 3 and 4, allowing the PL to learn about new forms of music and art that could be brought into the curriculum. Whilst there are some projects that are completed in a pair or a group (which can be challenging for students with neurodiversity, a learning disability or English as a second language, there are timetabled moments of independent study, so that students can process what can be intense work at a pace that suits them.</p>
<p>Learning and Teaching Approaches (activities and practices)</p>	<p>Students have shared that there is a reassuring structure in the timetable (akin to FE) and although the project briefs do often specify a particular method, or practical outcome, the subject matter of a project is usually very open, so the student can build a portfolio that explores their interests. This is especially important in easing a transition from Further Education or time out of study into Higher Education.</p> <p>Whilst the majority of teaching sessions take place on-campus in person, if there is a day with only a 30-minute weekly briefing session this is conducted as a ZOOM session, to avoid excessive travel costs.</p> <p>Online Learning tools such as Padlet and Miro mean that students can contribute to the class through dragging and dropping audio/audiovisual media, or writing free text comments and completing scaffolded tasks to prepare them to participate in an interactive class in person. These are also very helpful for peer review feedback sessions.</p> <p>Canvas, and pre-recorded video lectures with subtitles allow a flipped learning model when appropriate (such as Critical Studies, where theories can be quite dense and pausing/rewinding lectures can be beneficial for</p>

	<p>information retention). These technologies also mean we are prepared if there is ever a recurrence of a pandemic-enforced remote working policy again. Text based and captioned material (and/or slides) available in advance of lectures supports neurodivergent and English as a second language students, as they can be familiar with the subject before a class discussion.</p> <p>Formative assessment and feedback allow students to improve their work before the final grading point and prevents them leaving the work until the last minute. It can enable a sense of pride in their work as they share it with peers and staff. Formative Assessment, Peer Review and the Personal Tutor Scheme mean that students are proactively supported throughout their studies.</p> <p>These measures ensure students are confident to explore challenging themes such as anti-racism, accessibility, and de-colonising in class discussion groups.</p>
<p>Assessment and Feedback Methods</p>	<p>In the NSS 2023, students shared responses of around 90-100% satisfaction on assessment and feedback, with one area for improvement in the timeliness of receiving feedback (63% satisfaction). It should be noted that students are given live feedback in many instances throughout the course, but indeed the CAF programme structure will allow greater timeliness and efficiency in providing written feedback to students.</p> <p>Students are provided project briefs with assessment criteria that align with the Intended Learning Outcomes of that course. Students are provided feedback in the form of strengths and areas for improvement, and the weighting of each deliverable is made clear on the project brief and marksheet. These feedback sheets are uploaded and released on their Canvas Assignment page released via Speedgrader, and the students are given Canvas and verbal notifications when the feedback is released.</p> <p>Students are given formative assessment points before their projects are summatively graded.</p> <p>In the instance of a long-form course (spanning two semesters) each project is given a feedback marksheet at a formative submission stage.</p> <p>For a course that is contained within one-semester, formative feedback is given in a Peer Review session, facilitated by one or more teaching (/teaching assistant) staff. The peer review session is documented by uploading the work in progress and student and staff constructive recommended references, comments or troubleshooting suggestions live to a Padlet page. Students are made aware of accessibility features such as the option of pre-recording a presentation to be played back to the class or presenting from their seat rather than standing in front of the cohort, or indeed just spectating if too anxious to present.</p>
<p>Learning Resources</p>	<p>Canvas is the key virtual learning environment where the timetables, assignment pages, session pages, course modules with preparatory tasks (collected on a specific padlet page for each class), lecture slides, specially selected scans of book chapters and/or peer review academic journal articles/scientific studies/practitioner masterclasses/radio broadcasts/feature films for streaming/video demonstrations from staff and teaching assistants and a continually evolving bank of pre-recorded</p>

	<p>lecture videos are uploaded for students to review in advance of classes, to encourage confident participations in group discussions.</p> <p>As much as is possible, our Keylinks reading lists include accessible digitisations of carefully chosen book chapters, so that students can access these either from the Hub campus or from home (as several students on this programme have long, costly commutes from remote towns across Scotland). Where possible, Critical Studies or selected relevant studio classes can take place in the GSA Library (once a week in Semester One), so students can access readings that are unable to be scanned, and easily browse the resources available there to enhance their assignments. Students are shown the accessibility tools available there (such as coloured overlays, focus reading windows, quiet spaces and a sensory room) to enhance their learning.</p> <p>The use of pre-recorded lecture videos, bespoke padlet pages and the reading list options for each week of the programme are noted by Learning Technology staff as being quite prolific when evaluated comparison to other programmes at the GSA. There are continual efforts to ensure the authors and practitioners referred to in classes aims toward a decolonising of what could be western-centric curriculum and spotlighting of diverse knowledges.</p> <p>Students are introduced to note-taking/transcript tools such as Otter.ai and Sonocent, as well as the Immersive Reader feature on Canvas</p>
<p>Support for Students (e.g. implementing the Student Pastoral Tutor Scheme; signposting to Student Support services, etc)</p>	<p>The Personal Tutor Scheme has been implemented across GSA in response to the varying levels of contact time across the vastly different disciplines – although BDes Sound for Moving Image does have regular taught contact time in small groups and class sizes between 8-25 students, each student benefits from having a designated Personal Tutor, who proactively checks in with them at key milestones in the academic year. Students can meet their Personal Tutor to be signposted to professional support services (such as counselling, welfare, learning support...), but can also help with career guidance and fostering a sense of belonging in the GSA.</p> <p>Reasonable Adjustment Reports (what were previously called Individual Requirements Forms) are written up by Learning Support when a student has a learning disability, physical disability or mental health concerns. RARs have been enhanced to ensure these students can have slightly longer extensions than students without an RAR if needs be. These Reasonable Adjustment are read and implemented by all teaching staff (and teaching assistants) who have contact with the student. The result is that teaching sessions are considerate and inclusive (a practice that benefits all students).</p> <p>Students are invited to report absences in advance, which is understood when due to a religious holiday - if it is due to continual circumstances (e.g. frequent caring responsibilities or recurrent healthcare appointments) the student is proactively supported to catch up.</p> <p>Extensions and Good Cause (and even Leave of Absence if required) are GSA's safety nets for students to ensure they are given the space and time to recover from adverse unforeseen circumstances so they can submit assignments in full health or return to the cohort when fully able. The new Support to Study Policy and Procedure also equips staff and vulnerable students to fairly assess when studying might exacerbate risk factors for a</p>

	<p>student in extremely challenging circumstances (as a distinction from the punitive student misconduct policies).</p> <p>Whilst we hope students feel confident to consult their Personal Tutor and/or Professional Student Support services in person, Report and Support is a platform where students can lodge concerns or accounts of unacceptable behaviour (from staff or students) and they can choose to remain anonymous or to add their name if they wish to follow a complaint procedure.</p> <p>The SSCC (Student Staff Consultative Committee) and Education Committee meetings schedule regular student support and optimise the programme – allowing students to place matters arising onto the agenda for discussion, relating to the community atmosphere of the studio environment, learning and teaching practices, the programme structure and policies.</p>
<p>Staff Development</p>	<p>Staff Development has included GSA led activities, as well as external research activities, exhibition and competition opportunities that celebrate staff and student collaboration.</p> <p>Examples of the former (GSA led activities) include:</p> <ul style="list-style-type: none"> - Intranet resources on EDI - HR organised training workshops on Trans Awareness, Unconscious Bias, Neurodiversity at Work, Complaints Handling, among others; there are a growing bank of mandatory e-learning modules on EDI, e.g. the Prevent strategy (preventing radicalisation), safeguarding. - Staff other than the PL are being trained to conduct the FE college recruitment visits - the PL has been guest lecturer in Product Design, Interior Design, Pre-Sessional English – to understand best practices for EDI for diverse international cohorts. - Staff from the school presented research in the GSA Learning and Teaching Conference on Creative Curriculum: Supporting Creative Practice and Practitioners for the 21st Century - PL forums have had focused guest lectures featuring themes such as anti-racism in education. <p>For examples of the latter (external research and exhibition opportunities), the PL was invited to a Creative Music Intensive with the Australian Art Orchestra in the Tasmanian Highlands, where she learned diverse knowledges from First Nations musicians, manifesting in an original film and composed score for orchestra (funded by Creative Scotland and the Australian Government to be shared in Glasgow’s Center for Contemporary Arts). This practice has been inspirational for students, included in relevant courses on the programme. The resulting work was also selected for a competition in The Living Land Film Festival at University of Central Asia in Kyrgyzstan, along with BDes Sound 2023 graduate work with a sustainability, climate and ecology focus. To celebrate this international development, one of these students and the PL along with Glasgow Improvisers Orchestra then collaborated on a film and outreach event for the GSA Christmas Card).</p>
<p>Any other relevant areas</p>	

4. How have you ensured the programme being assessed is advancing positive impact on the protected characteristics? – please address each protected characteristic individually

Age

	<p>Whilst a good grade in an HND Sound Production or similar from a Scottish Further Education College is the ideal qualification for entry, the programme works closely with the Progression Manager to ensure each application with a more untraditional route to entry is fairly assessed (reviewing professional experiences or appropriate prior education qualifications from those outwith the Scottish FE system).</p> <p>There have been numerous mature students who have thrived in this programme – if they have joined from an alternative educational route or previous career, then they are carefully supported by staff and teaching assistants to feel confident amongst the state-of-the-art technologies new to them. They are often very confident to share their lived experience in critical studies classes covering historical topics.</p> <p>Whilst it would be inappropriate to welcome school leavers without an equivalent to further education qualifications, we are open to inviting these applicants to interview if they have at least a couple of years of apprenticeship or professional experience in the field of sound or sound and moving image.</p>
Disability	<p>The preparatory learning materials on Canvas virtual learning environment are published well in advance of teaching sessions – in various formats (if text based there are accessibility tools embedded into the GSA library online materials platforms and within Canvas). Reasonable Adjustments are catered for, and all learning activities, resources, assessments, and video/text-based media are using in Plain English, and in screen-reader accessible formats, with captions for spoken word.</p> <p>Students are encouraged to collect live transcripts, make audio recordings when appropriate in taught sessions, in addition to the materials available on Canvas for their revision and understanding.</p> <p>The learning environment is made accessible for both physical and digital accessibility. For example, when booking lecture rooms on GSA Main Campus, care is taken to choose rooms that are accessible via a lift – and for class trips, students are informed of walking routes in advance, and for those with limited mobility we shorten and adjust the pace of a walk.</p>
Gender reassignment (covers Trans identities)	<p>When introducing the course and in her email signature, the PL shares her pronouns, and in an ice-breaker session students are welcomed to share theirs if they like (in either written or verbal form, as they use a Padlet in addition to the discussion). Where a pronoun is shared, this is used consistently by staff and students.</p> <p>Gender neutral bathrooms are now widely available across The Hub campus and the GSA Reid and Library Building.</p> <p>Staff have participated in Trans Awareness training workshops from Scottish Trans Alliance, which strengthened understanding of ways to pro-actively support and welcome students and colleagues from the entire trans umbrella (including non-binary people for example).</p> <p>Logistically, students are shown the procedures in which they can formally change their name in the GSA learning environment if desired (on Canvas, emails, enrolment, and graduation scrolls) from Induction Day (or earlier if staff are contacted in advance). This means that all staff will have the correct attendance list and ensure dignity throughout the learning experience.</p>

	<p>Sensitivity must be ensured regarding correspondence including a trans students' chosen name – as paper correspondence at a home address may have upsetting consequences if their relatives are not yet aware of their identity.</p> <p>Trans practitioners in sound for moving image are often spotlighted in contextual lectures, and encouraged to lecture on the course, such as Black Trans Archivist Danielle Brathwaite Shirley's 2021 Graduate Showcase event.</p> <p>The programme has supported trans students when they choose their experience as subject matter for a self-directed project.</p>
Marriage and Civil Partnership (only applicable to staff)	<p>. Staff value and celebrate a diversity of experience when presenting social themes related to the curriculum and student projects. All staff and applicants for job postings are supported to thrive in their careers and are not discriminated against based on their marital status.</p>
Pregnancy and Maternity	<p>There are specific policies from GSA on Leave of Absence, Student Pregnancy and Maternity policy that facilitates students to be absent when they become a parent – Good Cause has also been used by fathers of children to ensure they have an equal contribution.</p>
Race	<p>Particularly in the Critical Studies courses, every time period investigated has a critique of endemic racist and/or colonialist attitudes from musicians, artists, filmmakers, and acoustic ecologists across the 20th century, from overtly racist stereotyping in film and animation, to insidious “white saviour” ideologies that might pervade superhero franchises for example. There are also constructive approaches taught to encourage anti-racism in creative practice and role models of radical activism; topics such as the 1968 and 2020 protests are discussed, as well as the way they were represented in television and online news media, as well as the role that interactive technologies and social media can have in spreading hate. Many students have chosen to write essays and made self-directed studio work exploring these themes. Decolonisation of the curriculum is a priority and, as well as proactively inclusive recruitment strategies.</p>
Religion or Belief	<p>Awareness of the GSA's Respect and Dignity at Work policy ensures students can be sensitive when taking part in discussions involving religion or belief (as represented in sound for moving image). Several students have made self-directed practical work exploring their Buddhist faith, which students who are not religious have found fascinating and respected in peer reviews.</p> <p>In both the Hub and the GSA Library there are Quiet Spaces which can be used for a Prayer Room, but a dedicated Reflection Room is in development with Estates, to give a specific dedication to religious observations and prayer.</p>
Sex	<p>The programme frequently acknowledges and confronts historical lack of gender diversity in the film and sound industries, highlighting constructive strategies and working groups who are working to reduce this (Women in Sound, Women on Sound, PopGirlz for example) which ensures students of all genders are encouraged to participate fully in their chosen industries, and make positive change from within.</p> <p>Students should feel safe to explore these issues in their self-directed essay, dissertation or practical studio work.</p> <p>Men's mental health is also an important issue addressed in the curriculum, especially understanding that marginalisation can be intersectional (across gender, physical disability, language, economic deprivation etc), with each</p>

	<p>individual encountering varying levels of discrimination across a Wheel of Power (https://www.thisishowyoucan.com/post/wheel_of_power_and_privilege)</p> <p>Student Support and Inclusive Communities e-learning modules are available to prevent Gender Based Violence and support mental health.</p>
Sexual orientation	<p>LGBTQIA+ students are made to feel included and represented in this Programme (regardless of whether they have chosen to let others be aware of their orientation or not), as LGBTQIA+ practitioners and themes in relevant inspirational film/musical materials are frequently spotlit (e.g. Wendy Carlos, Pauline Oliveros, John Cage...). Therefore, we amplify underrepresented voice in the contents of the curriculum. Again, the GSA's respect and dignity at work policy is key to ensuring students feel safe to be themselves and learn about the work of practitioners from alternative sexualities.</p> <p>Multidimensional representation of LGBTQIA+ experiences has been an aspiration of several self-directed essay and dissertation projects, with astute critiques of cultural stereotyping of lesbian characters in mainstream comedy for example.</p>
Any other groups (e.g. Care Experienced; Carers; Military Veterans; Low Socioeconomic Status (SES); Asylum Seekers; British Sign Language Users, etc)	<p>This programme is specifically designed to support students who have gone through Further Education (untraditional routes to higher education) and frequently supports those from MD20, MD40 or Care experienced backgrounds or those with caring responsibilities, through sensitive timetabling to allow for the cheapest off-peak travel for those who must remain with their family due to economic (or care) reasons.</p> <p>For those with Care experience, there are support mechanisms in place such as student accommodation that can run over the summer, priority funding and dedicated Student Support meetings.</p>

5. Have you identified any negative impact on the protected groups? How have you mitigated it? – please address each protected characteristic individually, providing details of any undertaken actions	
Age	No issues apparent.
Disability	<p>In this programme, students will be listening to, recording and editing original sounds using loudspeaker and headphone technologies, and also monitoring, filming and editing original video and/or building interactive audiovisual platforms such as games or generative systems. Whilst a heavily visually impaired student or a student with a severe hearing impairment is of course welcome and could thrive on the course with appropriate Learning Support Assistance, the nature of this audio/audio-visual work could be challenging with a sensory impairment.</p> <p>Similarly, staff should be mindful of neurodivergent students with sensory sensitivity or those with PTSD who could be overwhelmed by exposure to unexpected sounds, therefore students should be prepared for any auditory stimuli they are exposed to (using trigger warning for example)</p>
Gender reassignment (covers Trans identities)	No issues apparent
Marriage and Civil Partnership (only applicable to staff)	No issues apparent
Pregnancy and Maternity	No issues apparent

Race	No issues apparent
Religion or Belief	No issues apparent
Sex	No issues apparent
Sexual orientation	No issues apparent
Any other groups (e.g. Care Experienced; Carers; Military Veterans; Low Socioeconomic Status (SES); Asylum Seekers; British Sign Language Users, etc)	<p>Whilst no negative impacts are anticipated for students based upon any of their protected characteristics, we recognise that as a result of the programmes design and the learning, teaching and assessment methods employed there may be unknown and unanticipated barriers to participation and success. As such the programme will undertake a review of this EqIA annually within the PMAR process.</p> <p>The full-time and collaborative nature of the programme may indirectly discriminate against those with caring responsibilities. To mitigate any negative impact in students under this group, we encourage the use Good Cause, leave of absence and put in place flexible adjustments when possible.</p>

6. How does the outcome of this assessment and the actions undertaken support GSA's [2021 - 2025 Equality Outcomes](#)

The GSA equality outcomes 2021-25 are listed below, and notes on how this assessment and actions support those outcomes is provided.

EQUALITY OUTCOME 1: *Actively foster and support an organisational culture in which dignity and respect for self and others is understood and practiced, where confidence is encouraged and promoted, and where ignorance, prejudice and bias is challenged.*

Mandatory HR e-learning modules around EDI, anti-racism and related fields have a very high completion rate from this programme, as well as participation in live workshops on Unconscious Bias, Trans Awareness, and neurodiversity. Bespoke plans with the Head of Student Support are drawn up to understand how best to support complex needs of students with challenging circumstances and behaviours, due to their life experiences and volatile mental health conditions.

Policies such as with Support to Study, Report and Support, and the Dignity and Respect in Work and Study and the Inclusive Communities student e-modules are paramount to fostering a supportive and inclusive studio environment, in addition to critical studies ethical issues discussed within the curriculum.

The GSA Code of Conduct is highlighted in inductions, and students informed of the importance in following the code of conduct in their interactions with staff and other students.

EQUALITY OUTCOME 2: *Continue to evaluate our physical and digital environment, aiming to optimise accessibility and inclusivity by acknowledging and providing for the needs of our students, staff and stakeholders.*

The physical environment for the studios is generally accessible, with level access to building and elevators to all floors. The upper level (2) door is a security door, but can be opened as required, or activities moved to the lower studio floor (level 1). The studios have Evacuation Chairs, and staff have been trained in its use.

Staff make extensive use of digital learning technologies, and adaptive software is available from IT and can be installed in studio computers as required/on request (with some adaptive software built in by default). Further digital adaptations are available on request (e.g. larger monitors/screens). The programme video materials comply with requirements on captioning.

EQUALITY OUTCOME 3: *Actively build and support a staff population which is more reflective of the Scottish population and encourage a diverse student body.*

Steps towards both elements of this outcome have been noted above, such as the EDI workshop consulting with the Recruitment and Marketing staff at GSA to make our recruitment pages pro-actively inclusive. Permanent staff turnover is low, but in 2024 there is now a 50:50 gender balance between women and men (more gender diversity in the permanent staff would be welcome, if an opportunity arose for an applicant in the trans umbrella). Teaching/studio assistants and guest lecturers provide a further opportunity to bring more diverse talents into the programme delivery. Despite the lack of gender diversity in the field of sound, music and film in the FE sphere to recruit from, there has been a year with a 50:50 gender balance, and many cohorts have had 20% women which is higher than the national average on equivalent courses (5%).

EQUALITY OUTCOME 4: *Improve lifelong outcomes for students by identifying and supporting those groups facing persistent inequality throughout and beyond their student learning journey into positive destinations.*

The programme recruitment team works in tandem with GSA wider outreach and articulation teams towards allowing a range of students to undertake study for whom this would have otherwise been difficult. Programme staff will engage with GSA in providing support as required to identified groups.

EQUALITY OUTCOME 5: *Develop a comprehensive and robust equality and diversity data set which enables us to identify gaps, inform action, assess progress and measure impact for each Equality Outcome.*

As an academic department, we do not directly collect diversity data on our students, relying on GSA/HESA for this data. Recent PMAR has made more extensive use of the collected data sets for a closer reading and consideration of the data. The programme's most recent PMAR exercise provides an accurate reflection of where the programme is currently at with regards to data available to programme and recruitment teams.

7. How does the outcome of this assessment and the actions undertaken support the three main duties GSA has under the Equality Act 2010 [Equality Act 2010](#) to:

- **eliminate discrimination, harassment and victimisation;**
- **advance equality of opportunity;**
- **foster good relations between people who share a relevant protected characteristic and those who do not?**

Fostering good relations between people who share a relevant protected characteristic and those who do not:

The BDes Sound for Moving Image programme is fundamentally designed to demystify complex sound recording and video capture technologies and their editing and exhibition platforms, by providing project briefs that gradually build in complexity of deliverables and levels of self-directedness (in a way that supports the transition from FE to HE). From the beginning of the programme, students are encouraged to choose their own subject matter for the academic writing in critical studies and dissertation projects, as well as their practical projects. For students to feel confident to express themselves and make meaningful work on the issues they care about (e.g. gender, climate, sustainability, neurodiversity, mental health) there needs to be a safe, inclusive studio environment. To engage students to co-create their learning experience, there is a connected teaching, using learning technologies such as Padlet to structure interactive workshops with intuitive prepared inputs from students. This means students can contribute to discussions in a manner that is considered, sensitive and not impulsive or defensive.

To eliminate discrimination harassment and victimisation, upon induction and throughout the programme students should follow the Code of Conduct, Dignity and Respect at Work and Study Policy, and complete their Inclusive Communities E-learning modules to responsibly build their community. Of course, this is facilitated by staff, who meticulously implement Reasonable Adjustments, enact a Personal Tutor Scheme and review student participation and behaviours amongst the team. Ethics in practice and reflection, critical thinking, creative exploration, and sharing and learning of diverse knowledges and cultures is inherent throughout the programme.

Equality of Opportunity is embedded by means of:

- Rigorous Associate Student Scheme programmes and proactive Further Education College and Overseas Community College visits, to introduce our programmes to applicants in their familiar environment.

- Accessible learning resources and timetabling sessions in appropriate buildings across the GSA campus (e.g. physical and online resources, podcasts, videos, text-based material ranging from practitioner forum or blogposts, to books or academic journal articles)
- Timetabled periods for self-directed study to accommodate students with neurodiversity
- Assessment forms including visual and text-based information, and the diversity of feedback and assessment formats, accounting for staff and students’ cognitive diversity.
- A range of promotion and recruitment materials to reach diverse audiences, including accessible video interviews with recent graduates from diverse backgrounds as they present their work at Degree Show.
- Appropriate use of technology and hybrid learning methods to accommodate students with English as a second language, neurodiverse students, or students in temporary situations where they can’t access physical learning spaces.

8. Action plan for positive impact on protected groups – please provide details on any outstanding actions for advancing EDI within your programme, which resulted from the above analysis

- please name an action owner and a timescale for completion
- please keep any completed actions from older versions of the EqIA and provide updates on any actions that have not yet been completed

Action	Equality Impact / Protected Group	Person Responsible	Time frame	Updates/ Completion
Refine and implement strategy to diversify the geographical origin and race of applicants to the programme.	Race	Programme Leader	This is an existing matter across the sector and in continuous discussion with GSA’s Recruitment office. Best practice will continue (as outlined above) and pro-active staff development on anti-racism and bias will proliferate.	TBD. (Internationalisation more likely if programme gains a Year 1 and 2, rather than direct entry – this is a distant possibility)
Continue to support students to explore themes (related to identity and protected characteristics) important to them as subject matter for their critical studies, dissertation or practical project work	Religion/sexual orientation/race/gender/	Programme Leader/Tutors	Whilst students have often made work on these topics (supported by the curriculum content) the Common Academic Framework allows for decolonial, ethical investigations of sound and moving image practices to be foregrounded within more course intended learning outcomes.	September 2024

Next review date – please consider any outstanding actions outlined above;	October 2024
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<ul style="list-style-type: none"> - the whole EqIA form would need to be revised at Periodic Reviews, when there is a major change introduced to the programme, or at intervals of no more than three years (whichever comes first) - nevertheless, EqIAs must also be considered as part of the Programme Monitoring Annual Review (PMAR) process to ensure they are still relevant and the action plan is updated yearly 	
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Signed off by Owner/Review Lead (Dr. Jessica Argo, Programme Leader)	11/01/24
Signed off by Senior Lead (Gordon Hush, Head of School)	11/01/2024 (approved by Conveners action)
Signed off by Equality Lead Julie Grant; Head of Student Support and Development	29/03/2024
Signed off by Education Committee Rachel Dickson, Deputy Director Academic	10/04/2024