



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

www.eca.ed.ac.uk

How to Apply

ART & DESIGN 2018



This leaflet provides some information on the application process to Art and Design programmes in Edinburgh College of Art at the University of Edinburgh.

BA (Hons) Art <i>(1st year entry only)</i>	W100
BA (Hons) Intermedia Art	W900
BA (Hons) Painting	W120
BA (Hons) Photography	W640
BA (Hons) Sculpture	W130
MA (Hons) Fine Art <i>(5-year degree, 1st year entry only)</i>	W150
BA (Hons) Animation	W615
BA (Hons) Fashion	W230
BA (Hons) Film and Television	P390
BA (Hons) Graphic Design	W210
BA (Hons) Illustration	W220
BA (Hons) Interior Design	W250
BA (Hons) Jewellery and Silversmithing	W721
BA (Hons) Performance Costume	W451
BA (Hons) Product Design	W240
BA (Hons) Textiles	J420

APPLICATION PROCESS

There are two important stages in the application process to Art and Design programmes at the University of Edinburgh: the UCAS application, and the mini-portfolio.

1

UCAS

2

UCAS application

Deadline Monday 15 January 2018

Applications to Art and Design programmes are made via UCAS:

www.ucas.com

You will be asked to complete an application form and provide personal information, a record of your grades and achievements to date and a personal statement about what you want to study and why.

Your application form will also contain a reference from your teacher or tutor, giving further information about your suitability for the choices you have made and predicting your future exam grades.

ECA Sculpture Court



Mini-portfolio

Deadline noon

Tuesday 30 January 2018

As part of your application to a programme in Art or Design at the University of Edinburgh, you will be asked to submit a digital mini-portfolio to provide evidence of your artistic aptitude and potential.

When you submit an application to UCAS, the University of Edinburgh will provide you with login details for the University's web portal, MyEd. You will use the EUCLID channel within MyEd to access the mini-portfolio system and upload your work.

A decision will be made on your application following mini-portfolio assessment. You will not be asked to submit any further work or attend an interview.

MINIMUM ENTRY REQUIREMENTS

Given the nature of our degree programmes, we are looking for a strong academic profile alongside your portfolio submission.

If you do not meet the minimum entry requirements as detailed below, we are unlikely to make you an offer.

For entry requirements to MA (Hons) Fine Art, see:

www.ed.ac.uk/undergraduate/degrees

FIRST YEAR ENTRY

SQA Highers

A B B B by the end of S5
or A B B B/A A B B from S4 - S6,
with a minimum of B B B achieved
in one year of S4 - S6

National 5: English at grade C

GCE A Levels

A B B

GCSE: English at grade C

BTEC/UAL Level 3 Extended Diploma in Art and Design

D M M (BTEC) or M (UAL)

GCSE: English at grade C

International Baccalaureate

Award of Diploma with 34 points overall
and grades 655 in Higher Level subjects

Standard Level: English at grade 5

HNC

Overall pass with B or above
in the graded unit

National 5: English at grade C

HNC subjects

3D Computer / 3D Design / Animation /
Art and Design / Contemporary Art
Practice / Creative Industries /
Fashion / Jewellery / Photography /
Textiles / Visual Communication

Second year entry

Entry to the second year is available.
Successful completion of a Foundation
Diploma (at Merit grade), a relevant HND
or equivalent is required. Applicants will
normally be expected to have undertaken
these qualifications in addition to having
met the minimum entry requirements for
first year entry (Highers, A Levels, IB etc).

In some of our less competitive
programmes it may be possible to
consider applicants presenting ABC
(or equivalent) or above at A Level.

These grades must have been achieved in
a single first sitting.

If you qualify for second year entry, you
will not be considered for first year entry.

Other qualifications

Other qualifications may also be suitable
for entry. Please contact the Admissions
Office for further information. Contact
details can be found at the end
of this leaflet.

INTERVIEWS

We do not interview applicants to
programmes in Art and Design.
Our programmes are some of the
most competitive in the UK and
we have designed our admissions
process to enable applicants to show
us their potential via a system which
is accessible and fair to all.

Our mini-portfolio system was one
of the first to be introduced in the UK
and allows applicants to spend time
selecting their best and most interesting
work for us to assess. We do not believe
it necessary to undertake a second
assessment of work, and so offers
are made following mini-portfolio
assessment. All successful applicants
will be invited to attend a Post-Offer
Visit Day.

All applicants will have the opportunity
to visit our facilities and meet programme
staff and current students before making
final decisions – we want to be sure that
your decision to come and study with us
is the right one for you.

MA (HONS) FINE ART (UCAS CODE W150)

The MA (Hons) Fine Art is a five-year
degree programme combining academic
study with practice-based studio work.

The theoretical and historical elements
of the degree are principally taught in
the History of Art Department while
the visual research and studio-practice
elements are taught in the School of
Art, both within Edinburgh College of
Art. It is unique in its five-year duration
and 50/50 balance of theoretical and
practice-based study.

While studying within the School of Art,
you will work in purpose-built studios in
a friendly and challenging environment,
supported by a team of committed staff.
The other half of your studies will be
spent studying the intensive Art History
component of the programme. Second
year entry is not available to the MA
(Hons) Fine Art.

Degree Show 2016



ADULT RETURNER OR MATURE APPLICANTS

An adult returner is a student who has had a continuous gap of at least three years at some point in his/her formal education, and who has not already gained a degree.

Adult returners will be applying to the University from a range of backgrounds, with a variety of different qualifications and having had very different life experiences prior to their application. The University values the contribution that such students make to the diversity of the student community.

There is one stipulation we make for all adult returner applicants – they must have undertaken recent and relevant accredited study within three years prior to entry to their chosen degree programme.

We accept a range of academic qualifications, including access programmes and open studies and encourage potential students to contact the Admissions Office for further advice. Contact details can be found at the end of this leaflet.

Some adult learners may have already achieved an undergraduate degree. While this does not prevent you from applying to the University, you should be aware that where competition is high, preference will be given to students who have not had a previous opportunity to study at degree level. You may wish to discuss this with the Admissions Office prior to making an application.

WHAT HAPPENS NEXT?

Once we have assessed your mini-portfolio(s), we will contact you with our decision by the end of March. If you are made an offer, you will be invited to attend a Post-Offer Visit day.

Post-Offer Visit days

If you are made an offer, you will subsequently be invited to attend a Post-Offer Visit day. Post-Offer Visit days typically take place in March and April and are opportunities for successful applicants to learn more about their subject areas and life as a student at Edinburgh College of Art and the University of Edinburgh. You will meet with academic staff and current students from your programme, tour the studios and other facilities and attend general information sessions. You will also get the chance to visit other University facilities such as the main library and sports centre.

IMPORTANT DATES

Mid-September	UCAS Apply opens
Early December	EUCLID Mini-Portfolio opens
15 January	UCAS deadline for Home/EU applicants
30 January	Mini-portfolio deadline
30 June	Final deadline for UCAS applications from applicants from outside the EU

Do not leave your application and mini-portfolio to the last minute.

Late mini-portfolio submissions will not be accepted.

CONTACT

If you have any questions regarding admission to Art and Design programmes (non-standard qualifications, year of entry etc.), please contact:

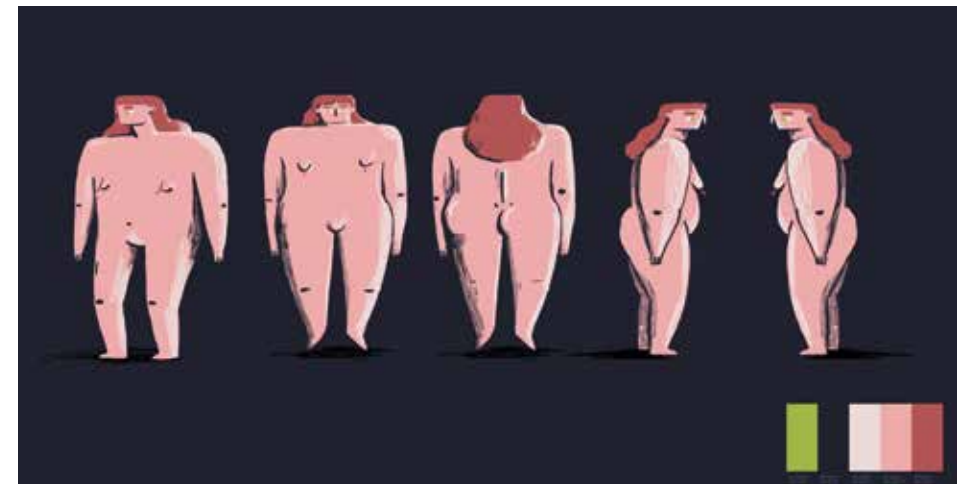
College of Arts, Humanities and Social Sciences

Undergraduate Admissions Office
55 - 60 George Square
University of Edinburgh
EH8 9JU

Tel: +44 (0)131 650 3565

Email: CAHSS.UGAdmissions@ed.ac.uk

Vera Babida, BA (Hons) Animation, 2016



Saskia Cameron, BA (Hons) Illustration, 2016



Katie Strachan, BA (Hons) Sculpture, 2017



MINI-PORTFOLIO: A GUIDE

Introduction

As part of your application, you are required to submit a mini-portfolio as evidence of your artistic ability and potential. You should begin to plan your mini-portfolio as soon as you decide to apply.

Assessors are not necessarily expecting a showcase of final work, but rather an indication of work in progress showing how you approach an idea or subject and develop the work from initial thought, through experimentation and enquiry, to resolved work.

In this guide, you will find details of what we are looking for and how your work will be assessed. You will also find some general tips on how to plan and present your work and what makes a strong portfolio in different subject areas.

Requirements

For applications to Film & Television you should upload one digital video file (or a URL link to it), up to five minutes in length and accompanied by a short passage of text. In addition you will be asked to give written answers to three questions.

For all other applications, we expect to see images of your development/sketchbook work, your resolved work, and images which demonstrate your influences. You may wish to include supporting/explanatory text.

The images demonstrating your influences may be images of work or objects which have inspired or influenced your work e.g. people working in the same medium or for the same audience, now or in the past; people interested in the same subject or theme, now or in the past; natural or man-made phenomena, objects, places or events which have inspired or provoked a response.

Paul Crone, BA (Hons) Film & TV, 2016



Assessment

Portfolios are assessed by a team of academic staff who are particularly interested in how you research and develop ideas in a visual way and how you engage with your chosen discipline. This is broken down into four main areas of assessment, briefly summarised as follows:

- **Enquiry and Visual Research** shows the level of your engagement in intelligent, structured visual enquiry and how well you communicate this
- **Idea Development and Material/ Technical Exploration** shows your ability to appropriately explore and develop ideas, and your level of skills in the use of materials or techniques
- **Critical Judgement, Selection & Resolution** shows how well you judge which ideas have the most appropriate potential and your ability to bring them to a level of completion appropriate to your intended outcome
- **Contextual Awareness** shows the extent of your knowledge of the subject you have applied for and how your work relates to it

How the content of a portfolio provides evidence for the above categories will vary enormously depending on the person and the subject being applied to, and no two portfolios will be the same.

Planning and Presentation

Assessors are interested in how you have decided to put your portfolio together. This means that your portfolio should be carefully planned and well presented.

Assessors will be judging your ability to edit your work so be selective and strategic in your choice of material. Aim to show a clear narrative or sense of the themes in your work, as well as the connections between the pieces.

If you have lots of high quality work, include it. It can show that you have talent in breadth and are hardworking and committed. If you haven't, select your best: these key gems can show us that you know what you are good at, and how to show it. Resist the temptation to pad out your portfolio with mediocre work.

Each image can be accompanied by a small amount of text – you can use this to explain the ideas behind the work, the challenge undertaken or any other significant factors.

Consideration should also be given to the graphical layout of the portfolio. Remember that assessors will be looking at your work on a screen so the digital image you present to them is what they assess. Poor quality photographs and bad scans of your work will not create a good impression. Take the time and care to make your work look as good as possible.

Art (Including Art, Fine Art, Intermedia Art, Painting, Photography and Sculpture)

A strong portfolio submission will show evidence of independent work beyond school/college projects. Assessors are looking for work which shows original thinking as well as depth, personality and visual understanding. Look out into the world, slow down and examine your surroundings honestly and inquiringly.

Ideas are more important than technical ability and assessors want to see work with conceptual underpinning, not just a random selection of images – be selective and strategic in your choice of work. Above all, assessors are looking to see a reflection of your true interests and a real commitment to the ambition to study Art.

Animation

A strong portfolio is likely to display the following:

- Confident use of a variety of drawing media and techniques.
- Originality in content, style and execution.
- Observational drawing – evidence of ability to draw the things that you can see, not just the things that you imagine. Life drawing can be one of the best indicators of this ability.

- Evidence of sequencing or pattern in folio (e.g. drawings/prints of objects changing state, drawings/prints of repeating pattern etc.)
- Evidence of narrative or storytelling such as written evidence, storyboarding, comic strips, scripts etc.
- Self-initiated projects beyond school/college work.
- Practical animation experiments – we want to see your attempts at animation, regardless of quality, as evidence of your experience of the level of effort required to create animation.
- An awareness of animators, as well as animated films.

In addition, applicants to 2nd year should display:

- Evidence of practical animation beyond character design, layout and storyboarding – a completed film is the best indicator.
- Familiarity with at least some of the following software: 3D modelling & animation packages e.g. Maya, 3D Studio Max; 2D painting or photo manipulation packages e.g. Photoshop, Painter; compositing software e.g. Premiere, After Effects.

Fashion

A strong portfolio is likely to display the following:

- Excellent drawing skills (e.g. creative fashion illustrations, life drawing, drawing clothes on people, still life) in a range of media with evidence of a personal illustration style.
- An awareness of contemporary art, design and fashion.
- Strong research skills from primary and secondary sources.
- A good understanding of the development process through to final piece.
- Consideration of professional presentation and styling of finished work.

In addition, applicants to 2nd year should be displaying:

- Evidence of experimental 3D creative pattern-cutting.
- Sewing skills and ability at garment manufacture.

Film & TV

The portfolio is made up of written answers to three questions (below) and a short film. The film should consist of a dramatic, documentary or experimental work. The film should be no more than five minutes long and ideally be a complete work, or else a strong excerpt that shows your ability to express a story or concept through audio-visual material.

We are looking for a clear understanding of what it means to employ film/video as a mean of artistic expression and as such portfolios consisting of showreels, music videos, travel reports or storyboards are unlikely to meet our criteria.

- What kind of research and preparation did you carry out to produce this film? (*Maximum 250 words*)
- Give a short description of the two main roles that interest you in a film production. What do you consider to be the main responsibilities and activities of these departments? Why are you interested in performing these roles? (*Maximum 250 words*)
- If you were given the assignment to make a short 3-minute film with the theme 'Cultural Diversity', how would you carry out the research, plan the budget and realise the production of this short film? Present a concise and clear plan. (*Maximum 500 words*)

Graphic Design

A strong portfolio is likely to display the following:

- Evidence of concepts and problem-solving.
- Experimentation with materials and how ideas develop into resolved pieces.
- Typographic skills.
- 2D and 3D skills.
- A broad range of projects undertaken with a variety of outputs not just one idea, technique or theme.

- Above all, while drawing and digital skills are desirable, assessors are looking to see ideas. Ideas should be evident at the centre of any work presented.

In addition, applicants to 2nd year should display:

- Evidence of more lateral thinking.
- Experimentation and risk taking.
- Graphic application, i.e. use skills with typography and a larger volume of text, leading to compositions.
- Ideally some work on a client or more commercial brief.

Illustration

A strong portfolio is likely to display the following:

- Evidence of a confident and expressive visual language.
- A clear narrative or evidence of themes.
- Imagination, inventiveness, vitality, flair.
- Visual perception.
- Intelligent, original communication of ideas and stories.

Interior Design

A strong portfolio is likely to display the following:

- An aptitude for hand sketching (in situ as opposed to from a photograph), in any medium, of a variety of interior environments showing an understanding of 3D spaces and perspective.
- Evidence of ability to engage with the unfamiliar, such as projects that show an understanding of materials and evidence of experimentation.
- Interior-based projects beyond those focused on a domestic interior.
- Projects that show evidence of an understanding/ engagement with people, either in who the projects are for or what they hope to achieve in relation to atmosphere and environment created.
- The development of your work showing how initial inspiration/ research has resulted in your final solution, and the journey taken in-between.
- A thoughtful approach to the content and graphical layout of the portfolio itself.
- Basic understanding of computer programmes such as SketchUp, Photoshop and AutoCAD is desirable but not essential.
- An awareness of key players in modern architecture, and engagement in the wider design world in general.

Jewellery and Silversmithing

A strong portfolio is likely to display the following:

- Drawing in its widest sense, including – but not restricted to: collage, test pieces and experiments with materials, visual source material, photography, painting and digital design.
- A selection of observational drawings of personally selected subject matter (architecture, objects, people, nature etc.)
- Three-dimensional models in a range of materials clearly presented in an accessible way.
- Resolved work that shows a combination of creativity, hand skills, care and attention and an interest in materials and their properties.
- An awareness of contemporary makers and designers in jewellery and silversmithing as well as a wider interest in art and design and inter-related disciplines.
- Evidence of individuality, curiosity, patience and professional practice.



14 Felicity Lynden, BA (Hons) Jewellery & Silversmithing, 2016

Performance Costume

A strong portfolio is likely to display the following:

- Strong drawing ability and image-making ability.
- Engagement with textiles.
- Experience of costume design for character, often evidenced through school project or personal project.
- Manual skill in making, e.g. millinery, costume, models, puppets etc.
- Evidence of creative thinking through design development, experimentation with materials, interesting and varied research.
- Unexpected and creative conjunctions of materials and ideas or references, and their synthesis.
- Practical implementation of costume design, e.g. involvement with costuming performance, perhaps a school play or amateur theatre group.
- Engagement with contemporary design, awareness of contemporary trends, designers, film, drama, exhibitions.

Product Design

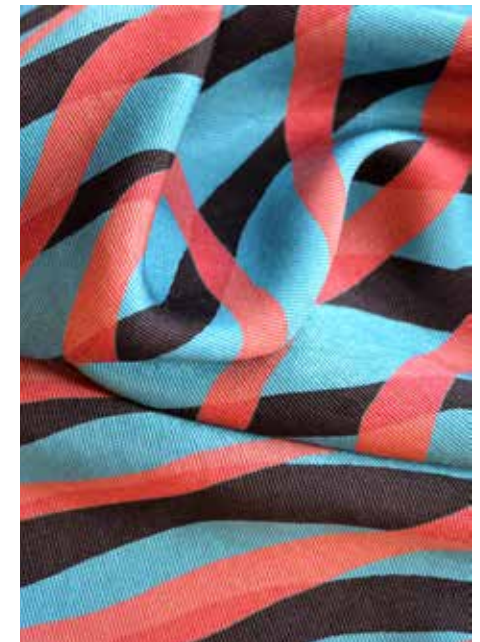
A strong portfolio is likely to display the following:

- Evidence of explorations through media that demonstrate strong drawing and image-making skills.
- Evidence of making. Some level of prototyping, modelling through diverse media, with evidence of experimentation.
- Design process. Demonstration of iterative thinking and designing including sketchbooks. Individual creativity in response to mundane briefs. Demonstration of personal interests.
- Research sensibility. Indication that applicants look beyond their own imagination for inspiration – images of people in their work, of things in the world, photographic studies, sketches, stories, cinema and wider culture.

Textiles

A strong portfolio is likely to display the following:

- Well-developed, relevant and original work.
- Evidence of personal enquiry and direction.
- Some consistency of thought or theme.
- Commitment to the study of textiles.
- Some personal and/or independent work.
- Strong drawing skills.



Roberta Fox, BA (Hons) Textiles, 2017



CONTACT

For further information
please contact:

College of Arts,
Humanities
and Social Sciences
Undergraduate
Admissions Office
55 - 60 George Square
University of Edinburgh
EH8 9JU

T: +44 (0)131 650 3565
E: CAHSS.UGAdmissions@ed.ac.uk



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

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Above: Degree Show 2015

Cover image: Oliver Hilliker, Animation BA (Hons), 2017