How to Apply
ART & DESIGN 2020
**IMPORTANT DATES**

**Mid-September 2019**  
UCAS Apply opens

**2 December 2019**  
EUCLID Portfolio opens

**15 January 2020**  
UCAS guaranteed consideration deadline*

**28 January 2020**  
Portfolio deadline

* UK/EU applicants need to apply by this date to be considered. Applicants from outside the UK/EU may be considered after this date, subject to availability.

_Do not leave your application and portfolio to the last minute._

_Late portfolio submissions will not be accepted._
APPLICATION PROCESS

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

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

1 UCAS application
Deadline Wednesday 15 January 2020

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.

2 Portfolio
Deadline noon
Tuesday 28 January 2020

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 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 portfolio system and upload your work.
STANDARD 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 standard 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

ABBB by the end of S5*. If you haven’t achieved this by the end of S5 we may consider your application based on a strong performance in S6. A minimum of BBB must be achieved in one year of S4–S6.

* ABBB by the end of S6 for widening access applicants, see ‘Widening access’ on page 5.

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

Other subjects may be considered, contact the Admissions Office for advice.

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 completing a Foundation Diploma will normally be expected to have met the entry requirements for first year entry as well (Highers, A Levels, IB, etc.).

In some of our less competitive programmes it may be possible to consider applicants presenting ABC (or equivalent) at A Level. These grades must have been achieved in a single first sitting.
Applicants completing a relevant HND will have met first year entry requirements with a B in their HNC graded unit.

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

Widening access

We believe everyone deserves an equal opportunity to study at Edinburgh, but we know that not everyone gets the same chance to show their academic potential at school or college. That’s why, when you apply to study here, we consider lots of different factors alongside your exam results, and we provide support along the way to help you make a strong application.

For more detail, and to find out about our applicant support programmes such as Access to Creative Education in Scotland (ACES) visit:

www.ed.ac.uk/studying/undergraduate/access-edinburgh

Other qualifications

Other qualifications may also be suitable for entry.

Please contact the Admissions Office for further information.

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
57 George Square
University of Edinburgh
Edinburgh
EH8 9JU

Tel: +44 (0)131 650 3565
Email: CAHSS.UGAdmissions@ed.ac.uk
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 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 portfolio assessment. All successful applicants will be invited to attend an Offer Holder 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 School of History of Art 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.
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 their formal education.

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, HNC/Ds and Foundation Diplomas 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?

We will contact you with our decision by the end of March. If you are made an offer, you will be invited to attend an Offer Holder Day.

Offer Holder Days

If you are made an offer, you will subsequently be invited to attend an Offer Holder Day.

Offer Holder 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.
## DEGREE PROGRAMMES

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PORTFOLIO GUIDANCE

Introduction

As part of your application, you are required to submit a portfolio as evidence of your artistic ability and potential. You should begin to plan your 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 applications to other Art and Design programmes we require:

– up to 10 images of your development/sketchbook work (minimum of 5 images)

– up to 10 images of your resolved work (minimum of 5 images)

– up to 5 images which demonstrate your influences (minimum of 2 images)

You are encouraged to include some brief supporting/explanatory text (maximum 100 characters) in the space provided alongside each image. 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.
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:

– **Visual Research and Enquiry** shows the level of your engagement in intelligent, structured visual enquiry and how well you communicate this.

– **Idea Development** shows your ability to appropriately explore and develop ideas, and your level of skills in the use of materials or techniques.

– **Selection and 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, and applicants are strongly encouraged to make use of this opportunity. You should avoid including titles or descriptions of the work and instead explain the ideas behind the work, the challenge undertaken or any other significant factors. It may also be useful to explain why you have included the image in its particular category (development work, resolved work or influences). 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.

Imogen Richards, Painting BA (Hons), 2019
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.

Brandon Logan, Fine Art MA, 2019
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.

Isabella Avery, Animation BA (Hons), 2019
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. If your film is not in English it should include English subtitles.

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 or 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)
Julian Vogel, Film & Television BA (Hons), 2019

Alex Sixuan Fan, Fashion BA (Hons), 2019
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.

Victoria Underwood, Graphic Design BA (Hons), 2019
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.

Zhan Shi, Jewellery & Silversmithing MFA, 2019
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.

Rowan Leckie-Howell, Performance Costume BA (Hons), 2019

Guillaume Gauvrit, Product Design BA (Hons), 2019
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.


– 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.

Claudine Stiles, Textiles BA (Hons), 2019