



## Application Advice Sheet

### When does it happen?

#### Key Deadlines:

- Completed applications must be with UCAS by 31st Jan 2024
- Digital portfolios for entry to **all years** should be submitted on **19th Feb 2024**.
- If we are confident about your folio and application we will make an offer. If there is additional information we think will help us make that decision we will ask you to interview
- All offer holders will be invited to an *applicant event* to spend a bit of time experiencing the School atmosphere and meeting the staff.
- *Applicant events* and *interviews* will be held from early March 2024 onwards.
- All applicants will be made aware of the result of the process prior to the deadline in early May 2024.
- You must respond to any offer by the UCAS date in early June or you will be withdrawn from the process.

## Application Advice Sheet

Regardless of whether you apply to a **specific Course** or a more **General Route** a crucial part of your application to Gray's is the portfolio. This document will tell you how to submit it and what to include in it.

Application to **all** years and courses will be by submission of a digital portfolio of 25 slides for us to view. Details of how to do this are in the "Organising and sharing digital folios" section.

After viewing and grading of digital folios we will invite you to either; a *virtual conversion event* or a short online *interview* if we feel it would be helpful to further contextualise your application.

### What should be in my portfolio?

Your folio should show us your interests and abilities. It should show your excitement and commitment to Art and Design, and your appropriateness for the course you are applying to. Above all it can show us your **potential** in these areas.

**Whatever course you apply to** the team studying your folio will be looking for certain behaviours.

It's not necessarily **what** you do but more **how** you do it that is going to help secure you a place at Gray's.

We are aware that the last couple of years have been extremely hard and getting access to facilities in any normal way, practically impossible. So that is why we decided to change our folio review scheme to reward *attitudes* and *behaviours* rather than focus solely on skills and techniques.

Studying at Gray's will allow you to pick up tons of skills. So, what we want to do now is understand your potential as an individual and appreciate how it will allow you to flourish in the supportive environment, that is Gray's.

We are really interested in you as an individual and your potential as a future student. We want you to see this as an opportunity to tell us about yourself.

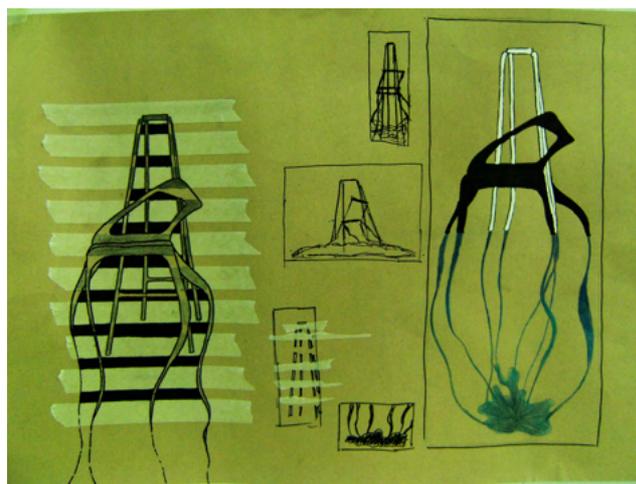
We know that a *curious dreamer* who is a *visual problem-solver* and a *self-reflective communicator* will be a great addition to Gray's community and make the most of the opportunities that will be available to them here.

Being someone who is able to be both *imaginative* and *practical* is a good mix if you want to thrive in the Creative Industries. So, those are the 3 key attributes we want you to exhibit in your application:

- *The curious dreamer*
- *The visual problem-solver*
- *The reflective communicator*

The next section of this document will give you some simple definitions to help you frame those 3 key mindsets.

It will give you examples and questions to ask yourself so that you may help identify certain *mindsets* and *approaches* to adopt, in whatever you produce for your folio.



**These three image show a lot of the behaviours behind the three key mindsets.**

See if you can pick words from the following lists and work out how they are exhibited in these sheets...

# How do you show you are a Curious Dreamer?

The Curious Dreamer exists where your curiosity and your inspiration meet.

**Show us this through:** Evidence of how **you** look at the world and what drives your ideas.

## INSPIRATION – behaviours to show

**Open & Receptive** – are ideas coming from all sorts of directions?

**Driven** – do you have to find an answer?

**Independent thinker** – does looking at other work create your own ideas?

**Divergent thinker** – do “weird” solutions sometime pop into your head?

**Discerning** – can you feel the appropriate direction when you come across it?

**Informed** – are you trying to find out about events (Artists & Designers) connected to your ideas?



We want to see how you are inspired by subjects or themes and the questions you ask of them. It should show us the **breadth** of your inquiry and the **depth** of your investigation.

This could be shown through any combination of drawings, photographs, video and collected documents.

Sketchbooks are a great way to show your engagement. They can allow you

to document experiences you have had; perhaps you are motivated or inspired by the work of specific Artists and Designers. We always like to see and read about your personal interests in Art & Design and the broader cultural world in your application.

This will be different for each course or route you apply to. You should try to place your inspiration in the context of the subject you are applying to.

## CURIOSITY – behaviours to show

**Inquisitive** – are you exploring *beyond* the surface of information?

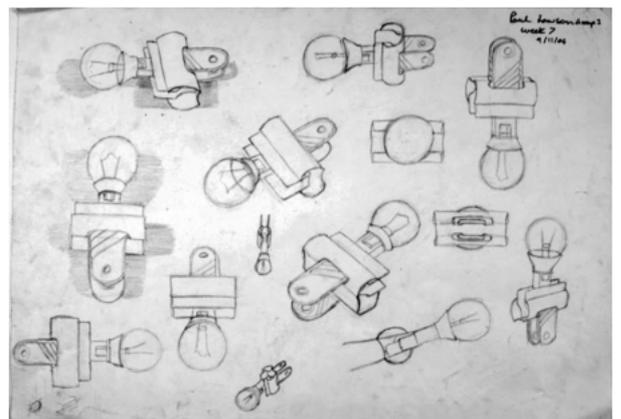
**Engaged** – do you *commit* to a *rigorous* exploration of information?

**Proactive questioner** – do you relish the hunt?

**Makes connections** – can you see how info from different sources creates new ideas?

**Passionate** – does your *energetic* investigation take you over?

**Insightful** – does the light-bulb moment happen often?



## How do you show you are a Visual Problem-Solver?

*The Visual Problem-Solver thinks out loud and make their ideas real.*

**Show us this by:** Showing **your** exploration of processes & materials to test your outcomes.

### VISUAL THINKING – behaviours to show

**Tolerance of ambiguity** – are you cool with something representing more than one thing, simultaneously?

**Fluency of ideas** – do your ideas flow from one another, when appearing on the page?

**Flexibility** – can you push to the edge and then a bit further?

**Playful** – is testing and experimenting a freeing and rewarding experience?

**Responsive & Flexible** – are you willing to change direction, as things happen?

**Imaginative** – can you generate new and varied ideas and options?



We want to see how you challenge and test your ideas through a **range** of media and material experiments, explorations, models or CAD where appropriate.

Don't be scared to approach media you haven't used – see this as a positive mindset.

Play, test, experiment = the fun stuff

### MAKING & TESTING – behaviours to show

**Bold & adventurous** – are you willing to risk “having a go”, not knowing what the outcome might be?

**Perseveres** – can you work past failures and find new options? I get knocked down, but I get up again!

**Innovative** – are you willing to test and experiment in order to seek fresh original ideas?

**Meticulous & careful** – do you slow down and pay attention to detail in the right part of the process?

**Sensitivity** – are you testing media/material to find the appropriate options for your ideas?

**Resourceful** – Can you make the most out of what is available?



This is about playing with your ideas through different material and responding to the results. Testing to see how you can progress to a more appropriate or accomplished final idea. It is these behaviours that will be evidence through your final outcomes and resolved pieces.

“Making” can be done in both 2 and 3 dimensional making processes. Remember to document ongoing work if exploring ideas in 3 dimensions or on a large scale.

**and finally...**

# How do you show you are a Reflective Communicator?

The reflective communicator is exhibited through your written and spoken interactions

**Show us this by:** How **you** evaluate and explain your thinking

## INTERACTIONS – behaviours to show

**Confident** – are you able to articulate your ideas and engage with others?

**Positivity** – do you try to find a way forward?

**Enthusiasm** – can you get people to join in when you're discussing your ideas?

**Opinions** – do you have a strong idea you want to voice?

**Thoughtful Elaboration** – can you find different and innovative ways to explain your ideas?

**Clarity** – can you simplify your ideas to get them across, in a focused way?

Try to annotate sketchbooks and work sheets with ideas you are exploring and the options you are trying out.

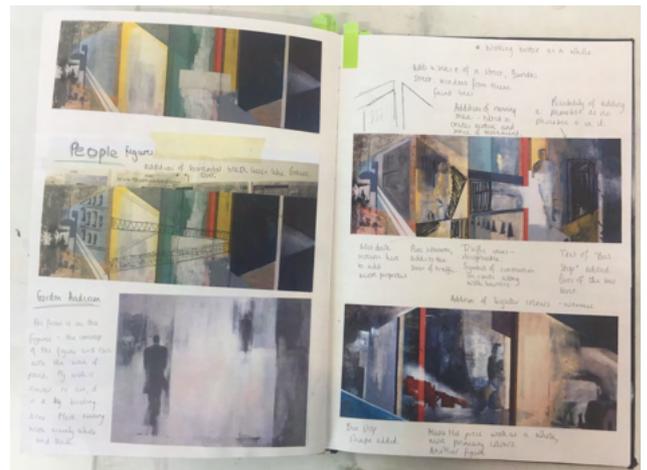
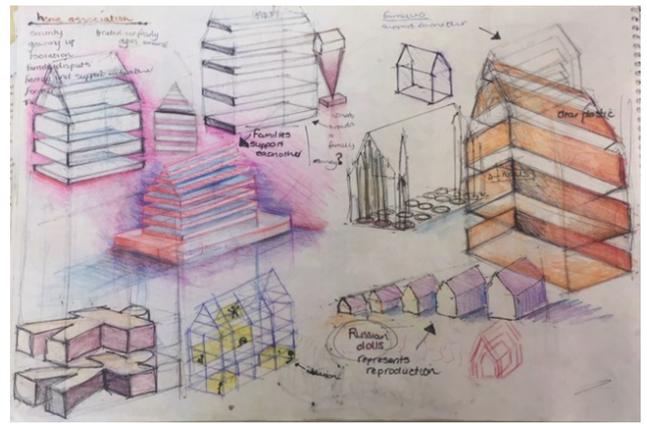
There is an opportunity with each slide in flickr to elaborate on its visual qualities. Don't just describe what we can already see. Give us some more information about the *why* behind it.

Is it something you are passionate or angry about? Where did the inspiration start what did you find out or learn as you made it?

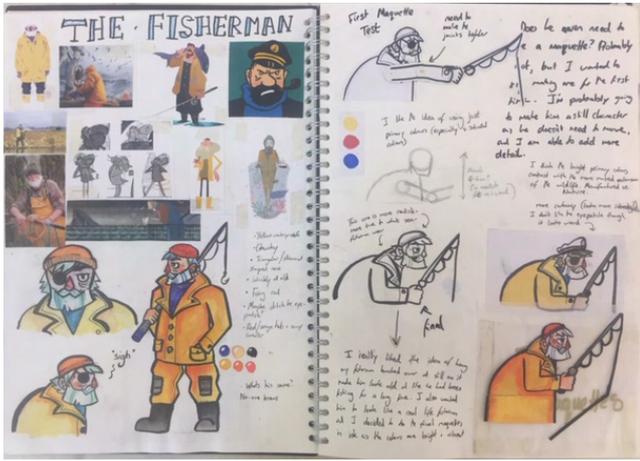
Don't worry if you're not able to answer "yes" to **all** of these questions (yet).

Remember they are *mindsets* and you can use them to help guide and steer your behaviours when engaged in the creative endeavours that will produce your folio.

## Sketchbook pages - ART



# Sketchbook pages - DESIGN



**So, to answer the question; "what should be in my folio?"**

As long as the work you submit exhibits the 3 mindsets it will be relevant to your application. So there is no set style or type of work that must be included. Go on surprise us ...

## The Process...

### Organising and sharing a Digital folio

Your submission can be up to a maximum of 25 digital slides, which need to be uploaded via a **flickr** account. This platform will allow you to upload images of up to 150MB. Please organise them in the following way:

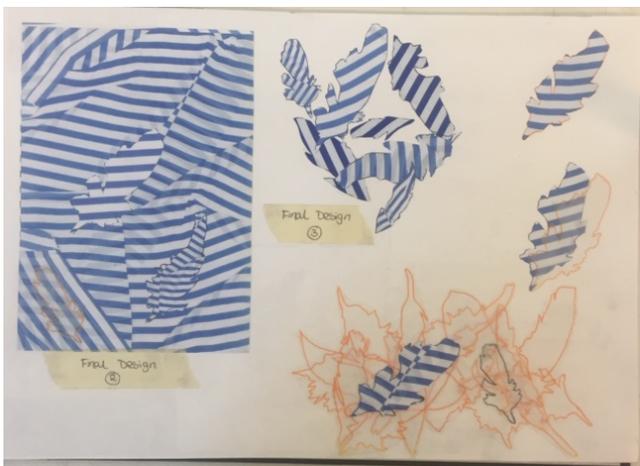
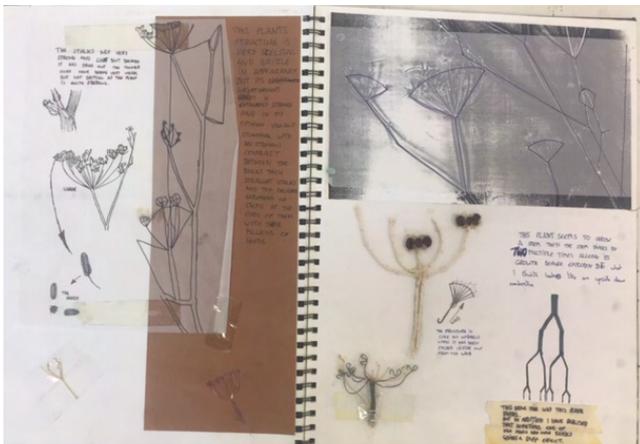
- Title each image, provide dimensions and a useful description that elaborates on the visuals.
- You may wish to identify groups of images that should be seen in the context of each other, referring to a specific project, theme etc.

Once you have made your folio you will ask you to follow the process to share it with a designated email account at Gray's School of Art (make sure that you read the flickr privacy settings carefully before you start).

- Organise your 25 slides and title this as "Folio / Gray's / Course title / stage of entry / your name" Therefore the title of your submission could read: "Folio / Gray's / Painting / year 1 / Joe Blogs"

You then need to share your folio with this Gray's email:

[GraysDigitalFolio@rgu.ac.uk](mailto:GraysDigitalFolio@rgu.ac.uk)



*flickr* will ask you to 'enter a message'. Your message should include the following details:

- 1) Your full **name**.
- 2) Your **email address** for us to confirm receipt of your flickr portfolio.
- 3) The **course** you are applying for and **the stage** of entry.
- 4) Your **Student Reference ID**.
- 5) You must state in writing that the work that you have uploaded is **all your own work**.

PLEASE NOTE IT IS IMPORTANT THAT YOU MAKE SURE THAT YOU PROVIDE ALL THE INFORMATION REQUIRED

After completing these, press 'send'. Upon receipt we will confirm within 2-3 working days. If we do not, please make sure that you contact [s.leonard@rgu.ac.uk](mailto:s.leonard@rgu.ac.uk)

**t: +44 (0) 1224 263648** it may be because you have not provided us with your chosen email address, or an incorrect address.

### Guidance on presentation

- You can combine ideas within the 25 slides. E.g. one uploaded slide to *flickr* may comprise a number of related sheets/images/sketchbooks.
- For 3D objects a slide could include multiple details of the item or different points of view of that item.
- Make sure all your images are oriented in the same direction, in focus, high quality and well lit.

With a digital folio there is no physical limit to your work, so be ambitious. What is important is that you document your work carefully, appropriately and clearly.

It is also useful if you can try and present your work within the context of the course that you are applying to. If you get this right it will allow our staff to judge the quality of your application in relation to that course.

### "what to avoid?"

- **Don't draw from photos unless essential** e.g. (Dodos or other exotic creatures). There are times you must work from photos but keep it to a minimum and work directly from source when possible.
- **Don't copy directly from others work, characters etc.** Try to show us **your** interpretations or original thinking whenever possible. Influences are very important but at this stage you should be able to show us what **you** are bringing to the table.

### General Stuff

Organizing your work may help you:

- To group work together in themes or projects.
- To arrange the work in chronological order which will highlight progress in the work.

Work can be of any scale. There is often an idea we are looking for everything to be over a certain size. This is not the case (a wee gem can shine as bright as a huge charcoal piece) but as with all things variety helps us see the extent of the applicant's interests.

All submissions are looked at within the context of your educational environment. At the end of the day it is not the un-definable "perfect" folio that we are looking for but a teachable student with **creative potential**.

There are examples of entry-level projects from previous applicant's folios available to view online at:

[http://issuu.com/graysartschool/docs/grays\\_tfolio\\_web](http://issuu.com/graysartschool/docs/grays_tfolio_web)

**Best of luck with your application and we look forward to looking through your digital folio.**

# Entry levels - a simple guide

## What level should I apply to and what qualifications do I need?

### Entry to Year 1

**Applicants to any route would be expected to have three Highers at B, B, C. These should include English or one with a significant analytical, written element.**

- practical work shows a willingness to engage in enquiry and exploration of ideas.
- reveals ability to connect associated contextual themes to developing ideas
- demonstrates ability to communicate ideas visually through the use of fundamental skills and processes.
- work shows an understanding of idea development processes driven by media selection.
- responsive and engaged communicator, open to discussing their ideas.

*Fundamental visual skills / Enquiry and Exploration / Connections with Context*

### Entry to Year 2

**Applicants would be expected to have successfully completed an HNC (or equivalent) within the appropriate discipline.**

- practical work shows critical enquiry making connections with contextual references and ideas.
- demonstrates awareness of a range of cultural and critical themes in relation to art & design practice.
- ability to communicate and present ideas in readiness to take on in-depth specialist study.
- work shows a breadth of experience across a range processes and techniques when developing ideas.
- enquiring and proactive communicator, ability to question and analyse within discussion.

*Critical & Enquiring / Established communication skills / Understanding of Context / Established practical skills.*

### Entry to Year 3

**Applicants would be expected to have successfully completed an HND (or equivalent) within the appropriate discipline.**

- practical work shows critical enquiry integrating contextual research.
- demonstrates ability to connect associated cultural and critical theories with regard to the subject.
- ability to communicate ideas and present within external contexts.
- work demonstrates a breadth of approach and growing command of the development of ideas and concepts, processes and techniques.
- critically reflective within discussion, openly offers alternative ideas and viewpoints.

*Emerging Critical Framework / Integrated use of skills and approaches / Specialist Knowledge*

### Entry to Year 4

**Applicants would be expected to have successfully completed a BA (or equivalent) within the appropriate discipline.**

- practical work shows independent and critical enquiry making connections with, and integrating contextual references in a personalised and focused manner.
- demonstrates ability to connect associated cultural and critical theories with regard to the subject and its contemporary industrial and professional contexts.
- ability to communicate ideas fluidly and present ideas in readiness to take on the professional context.
- work shows a command and personalised focus to the development of ideas / concepts in tandem with specialist techniques and processes.
- confident, critical, and reflective in discussion or defence of work.

*Independent thinker / Self knowledge / Professional / Specialist / Focused knowledge.*