Applying for a postgraduate programme at Plymouth College of Art starts with a conversation about your ambitions and career goals. Our open events are a chance for you to visit Plymouth and get a feel for the environment, facilities, and people – but you don't need to wait to start the conversation.

Check online for our open events, and book your place at plymouthart.ac.uk/opendays

Can't make an open event? Email postgraduate@pca.ac.uk to arrange your visit.

Join us

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It’s your energy that brings you here

At the Postgraduate Centre at Plymouth College of Art, you will find yourself at the heart of a distinctive kind of creative and collegial community – an art school run by artists and designers, for artists and designers – a space of thinking and making, and your open threshold to an international network of arts and cultural, commercial and industrial practitioners, businesses and institutions in which we engage, exhibit, curate and publish widely. At every stage in your development you will be supported by the academic and technical expertise of staff who are active practising artists and innovators in their specialist fields.

Here, making is as important as reading and writing, as science and maths. Making comes before knowing. We understand how the space of learning offers or withdraws the possibility of learning, and so Plymouth College of Art is creating the richest, most diverse ecosystem of materials, technologies, processes, practices, art forms and ideas you could encounter in the shape of an art college.

Our core proposition is quite simply that the purpose of creative learning and practice is inseparable from that of living your life, and that this proposition is your vocation – literally, your calling in life. We don’t pigeonhole students within subject silos because we understand that your identity as a learner and as an artist will come from the horizon, not from boundaries.

We recognise that artists and designers are instinctive activists, that their authenticity, ingenuity and innovation is a felt imperative arising both from wonder at the world and frustration with the circumstances of their time. Arising also from an implacable desire to make new work in art, craft, design and media, and perhaps to make some difference in this world. In these terms we recognise too that words are not enough. As a small-scale collegial community we strive to embody these instincts and values, for example by founding Plymouth School of Creative Arts and building The Red House in an inner-city area of significant social and economic deprivation – thereby inaugurating a unique progressive continuum of creative learning and practice from age three to postgraduate level that is attracting national and international interest. Or in curating our biennial Making Futures symposium as an international community of practice. Or through partnership as a founding associate of Tate Exchange, and by establishing Making Learning as an international biennial event on the full continuum of creative pedagogy, learning and practice.

In 2017 Plymouth College of Art was awarded the Social Enterprise Gold Mark, the third UK university-sector institution and the only small specialist institution to receive the Gold Mark. In the words of the Social Enterprise Mark CIC: “Social impact is part of the natural fabric at the college”. That’s because our work is embedded in our communities, in cultural leadership and in our creative economy, and why the direction of your creative practice informs every decision we make – from the way we design our curriculum to our industry and community networks, and the investment we make in our specialist studios, workshops and technologies, combining traditional art practices with industry-standard digital technologies. We are interested in the energy that brings you here, and we look forward to working with you.

Professor Andrew Brewerton
Principal & Chief Executive
Located on the coast of Devon in the South West of England, Plymouth is Britain’s Ocean City. With a beautiful waterfront and harbour, plus plenty of stunning surrounding countryside, our thriving city offers a wealth of inspiration alongside vibrant culture and world-class events.

Explore your creativity in a city bubbling with dynamic projects: there’s something special about the way that music, art and film blend in Plymouth. Plymouth Arts Centre houses innovative exhibitions and independent film under the same roof, alongside creative workspaces and a cosy bar. And contemporary spaces like KARST host regular residencies and shows. Meanwhile The Market Hall – a world-class digital creative hub under development – and Ocean Studios are ambitious, collaborative spaces just waiting for your ideas. Plymouth’s artistic spirit also shines in the Theatre Royal, the largest and best attended regional producing theatre in the UK. As well as bringing luminaries such as Matthew Bourne and the theatre company Complicite to the South West, our relationship with the theatre provides opportunities for regular collaborations and industry experience – in recent years the theatre has been the venue for our graduation ceremonies. So whether you’re looking for inspiration or a project to throw yourself into, here you can find everything you need to take the next steps in your creative journey. We’ve always loved our city, but lately there’s an even greater buzz to the place than usual. Come and find out for yourself.

For inspiration and more:

barbicantheatre.co.uk
karst.org.uk
makeat140.co.uk
plymouthartscentre.org
plymouthdance.org.uk
oceanstudios.org.uk
radiantspace.org.uk
thealamoproject.uk
theatreroyal.com
themarkethall.co.uk
Our Graduate School attracts artists, designers, craft and media practitioners, recent graduates, educators, critics, and historians working across a wide range of specialist practices. It provides a fertile, challenging and intellectual environment with strong support for technical formation, development and reflective practice in a critical, professional and social context. It is an active, cross-disciplinary community of makers and thinkers. In addition to our range of creative MA programmes, we also offer an MFA. If you already hold an MA and want to continue developing your work, an MFA will help you to further refine your research and practice for a public audience. Our approach embeds a framework of growing Masters awards within wider research themes, and an active postgraduate community that also extends to our biennial Making Learning and Making Futures symposia, hosted in Plymouth. Making Futures brings together an international community of scholars and makers, curators, businesses, economists, ethnographers, campaigners and activists around a critical agenda for contemporary design and craft practices as change agents within the twenty-first century society. It addresses the urgent global environmental, economic and cultural challenges of today.

This dynamic postgraduate community offers a rich environment that provides critical and technical expertise in a range of disciplines. Our postgraduate students are proactive, transformative and agenda-changing professionals who contribute to the future of the creative and cultural industries, and who can respond positively to the substantive issues facing contemporary society.

Our postgraduate students develop confidence within their field, by refining their practice in a space that fosters experimentation and engagement with debates that influence practice across art, design, craft and media networks and disciplines.

Our expertise

Our Masters programmes invite you to explore and refine your creative practice by critically engaging with the cultural, technological and economic changes that are shaping our world. Throughout your study, the focus is upon making, so that your creative practice is always at the centre of the research that you undertake. As a researcher, you will be encouraged to present your work, engaging with Plymouth College of Art’s own research horizons in creative learning and social justice, as well as with academic communities across the world. We’re a partner institution of The Open University (OU), who validate all our Masters programmes.

Our areas of expertise include:
- creative education across the age continuum
- entrepreneurship for creative practices
- fine art, design, media and craft specialist practices
- global curatorial practices
- material investigation and innovation

Our students showcase their research at the annual MA Show.
MA STRUCTURE AND OUTLINE

We’ll support you in articulating your ideas, developing your working methods and creating independent work, through individual tutorials, lectures, subject-specific seminars, studio and gallery visits and group critiques.

MA Outline

- **Duration:** one year full-time, two years part-time (October - September)
- **Fees:** please see our website
- **Entry requirements:** normally 2:1 or above in a related undergraduate discipline, although we also accept applications based on equivalent professional knowledge and/or industry experience.
- **How to apply:** via postgraduate application form on our website.
- **Delivery:** combines self-directed study with taught delivery. A full-time student would need to commit at least four days per week to their MA study. A part-time student should commit at least two days per week to study.

For more information on the application process, see page 62 or visit our website plymouthart.ac.uk/graduateschool

To arrange a one-to-one, pre-application advisory meeting, please get in touch postgraduate@pca.ac.uk +44 (0)1752 203434 ext.333

**MA module structure**

<table>
<thead>
<tr>
<th>All MA programmes (except MA Creative Education)</th>
<th>Module description</th>
<th>Credits</th>
<th>Mode of study (full-time / part-time)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module 101</td>
<td>A period of experimental making and critical reflection which results in a robust research question. Taught delivery focuses on research methods, exploring approaches to experimentation and reflective practice in your chosen discipline.</td>
<td>60</td>
<td>FT: October to January. PT: October to June year one.</td>
</tr>
<tr>
<td>Module 201</td>
<td>You will develop your research by engaging with a live project that clarifies your ethos as a creative practitioner. Taught delivery focuses on questions to do with audience, context and research ethics in your chosen discipline.</td>
<td>60</td>
<td>FT: January to June. PT: June of year one to January of year two.</td>
</tr>
<tr>
<td>Module 301</td>
<td>Complete an innovative research project in your chosen field.</td>
<td>60</td>
<td>January to September year two.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MA Creative Education</th>
<th>Module description</th>
<th>Credits</th>
<th>Mode of study (part-time only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module 101</td>
<td>Explore key theories of creative learning in the arts.</td>
<td>30</td>
<td>October to January.</td>
</tr>
<tr>
<td>Module 102</td>
<td>Develop a framework and question for your research project.</td>
<td>30</td>
<td>January to June.</td>
</tr>
<tr>
<td>Module 201</td>
<td>Refine your research proposal by examining the connection between creativity, education and change.</td>
<td>60</td>
<td>June of year one to January of year two.</td>
</tr>
<tr>
<td>Module 301</td>
<td>Complete an innovative research project in your chosen field.</td>
<td>60</td>
<td>January to September year two.</td>
</tr>
</tbody>
</table>
MFA STRUCTURE AND OUTLINE

MFA Outline

- **Duration:** nine months full-time, 18 months part-time (September - July)
- **Fees:** please see our website
- **Entry requirements:** Recent MA or 180 M level credits, or equivalent industry/professional experience. You will also need a portfolio and personal statement, which can be used to outline the work you intend to develop on the MFA.
- **How to apply:** via postgraduate application form on our website.
- **MFA study is by independent practice with access to our postgraduate community and regular opportunities for supportive dialogue and feedback by group and one-to-one tutorials.**

For more information on the application process, see page 62 or visit our website plymouthart.ac.uk/graduateschool

To arrange a one-to-one, pre-application advisory meeting, please get in touch postgraduate@pca.ac.uk +44 (0)1752 203434 ext.333

MFA module structure

<table>
<thead>
<tr>
<th>MFA</th>
<th>Module description</th>
<th>Credits</th>
<th>Mode of study (full-time / part-time)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module 401</td>
<td>A period of planning and critical mapping of the project trajectory is undertaken in the first four weeks of the programme (eight weeks for the part-time option). At the end of this period the delivery will be negotiated in accordance with your aims for your project. This will involve critical supervision, technical support and formative assessment sessions at agreed points in the duration of the programme. The programme culminates in a show, publication or other form of public dissemination.</td>
<td>120</td>
<td>FT: October to July. PT: October to July year one, October to July year two.</td>
</tr>
</tbody>
</table>
**MA DRAWING**

Our MA Drawing programme enables you to examine, interrogate and reflect upon the nature and role of drawing as practice.

**Ethos**

This programme challenges assumptions about drawing by providing a forum in which to critically examine the potential of drawing to communicate, explain and document ideas, but also to be viewed as a performative process or a method to investigate experience. Providing a critically engaged and supportive environment in which you can develop and challenge your use of drawing, this programme encourages you to experiment, take risks with your own work, and to reflect upon drawing practice by engaging with the rich body of contemporary research in this area.

**Supported practices**

This programme supports a wide range of figurative, non-figurative and experimental drawing, including drawing as performance, embodied drawing and other approaches to drawing in an expanded field.

**Outline**

You will be encouraged to develop a personal methodology for drawing, while exploring a range of strategies, materials and technologies. The programme will stimulate connections, debates and new approaches to drawing across varied disciplines in a dynamic studio setting, with access to workshop areas across the college. Throughout the programme, we will support you to seek opportunities to extend your practice, both nationally and internationally.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
Our MA Fine Art offers you an intensive personal programme of creative study informed by debates in contemporary art and critical theory.

**Ethos**

The MA Fine Art encourages diverse approaches to the relationship between theory and practice, emphasising material exploration, collaborative working and the cross-fertilisation of disciplines to open new conceptual spaces.

Our programme encourages you to develop hybrid approaches to investigating your experience, while responding to the rapidly changing social contexts that are reshaping contemporary art. Critical enquiry and practice-based exploration are central to the programme, helping you to make dynamic and challenging artwork that is sensitive to new approaches to display.

**Outline**

You will be encouraged to develop a personal methodology for drawing, while exploring a range of strategies, materials and technologies. The programme will stimulate connections, debates and new approaches to drawing across varied disciplines in a dynamic studio setting, with access to workshop areas across the college. Throughout the programme, we will support you to seek opportunities to extend your practice, both nationally and internationally.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.

**Supported practices**

This programme supports ambitious practices that explore a range of contexts across 2D, 3D and 4D media, including works created for gallery display, site-specific installation and digital distribution.

Louise Riou-Djukic’s endurance-based performance work intends to open conversation and debate.
MA ILLUSTRATION

Our MA Illustration programme encourages the development of an individual and distinctive illustrative practice through engagement with contemporary approaches, contexts, audiences and debates.

Ethos

Contemporary illustration continues to flourish, becoming far more fluid, outward-looking and interdisciplinary in nature, meaning that the role of the illustrator can encompass many new possibilities. Our programme explores this rapidly changing landscape alongside wider cultural contexts of image, text and narrative.

The MA Illustration will allow you to develop a distinctive position for yourself as an illustrator, whether through traditional collaborations with the design community, creative directors and publishers, or through contemporary self-directed alliances – such as the formation of collectives and independent publishing and gallery-based ventures.

Supported practices

This programme supports authorial illustration practices, and practitioners who want to investigate new approaches to illustration made possible by contemporary critical debates.

Outline

Rigorous investigation and debate about illustrative practice will enrich your understanding of both the potential and relevance of the discipline as a whole, as well as your own social responsibilities as an imager-maker. We offer a dynamic studio environment in which to study illustration as an image-making practice, with access to workshop areas across the college.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
MA PAINTING

Our MA Painting programme will challenge and accelerate your individual practice, providing you with the opportunity to explore a discipline that, in a digital age, is constantly widening in scope.

Ethos

Our MA Painting encourages you to explore the varied models of practice that are available for the painter today, examining the notion of painting as research, and testing the boundaries of this medium in order to engage with the wider research culture in painting, both nationally and internationally.

This programme examines current debates in painting, working to extend your knowledge of paint as a material and as a process. You will use concepts, methods and materials to develop a critical relationship to tradition, while engaging with the diverse agendas of contemporary art practice.

Supported practices

This programme supports a wide range of approaches to painting, including painting in an ‘expanded field’, exploring intersections between painting, film and performance.

Outline

You will be part of a dynamic studio environment that supports the development of your practical, professional and research skills. The programme encompasses a range of diverse conceptual and technical approaches to painting, encouraging you to work in a variety of media as your research develops. You will be supported to develop an approach to your painting practice where methods, materials and iconography have clearly articulated relationships to one another.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
MA PRINTMAKING

Our MA Printmaking programme provides you with the opportunity to explore experimental and innovative approaches to the discipline, as well as its relationship to wider contemporary practices.

Ethos

Printmaking is a field where traditional practices co-exist with and enter into dialogue with contemporary technologies, creating new understanding of the role of image as artefact and multiple. Our programme allows you to explore the wide range of practice models that are available to the contemporary printmaker, examining the notion of printmaking as research and activism, and developing your ideas so that you can engage with the discipline's wider research community.

Supported practices

This programme explores a spectrum of approaches to traditional and experimental printmaking, including intaglio, lithographic print, relief print, screen printing, letterpress and digital processes.

Outline

Through individual experimentation and exploration, we encourage you to test the boundaries of fine-art printmaking practice, to work in traditional and digital media, and to develop ambitious projects through research, debate and interaction with wider audiences and communities. You will have access to our print studios, allowing you to explore a range of autographic printmaking processes, and enhancing your critical understanding through technical experimentation, research and debate in a supportive, professional and critically engaged environment.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
MA 3D DESIGN CRAFTS

Our MA 3D Design Crafts programme encourages the development of the individual designer-maker, with an emphasis on material knowledge and design innovation.

Ethos

Our MA 3D Design Crafts programme focuses on experimentation with materials and contemporary approaches to making, finding new design outcomes by critical engagement with the needs of the twenty-first century. The programme offers a cross-disciplinary approach to designer-makers who understand the value of material knowledge within the design process and wish to explore this further. By exploring design thinking and material processes in an experimental context you will respond to contemporary debates around sustainability, material life cycles and approaches to developing new markets.

Supported practices

This programme supports designer-makers, including those interested in linking material exploration to the kinds of neo-artisanal practice made possible by new technologies.

Outline

You will be encouraged to explore your current position in relation to design, materials and making through a broad range of craft practice, and contextual and critical frameworks. You will have the opportunity to test approaches to materials and processes, and establish your particular focus within the expanded field of design, crafts and manufacturing. We pride ourselves on offering traditional craft processes alongside the latest in digital technology.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
MA CERAMICS

Our MA Ceramics programme encourages makers to develop an individual voice, and provides the tools for you to establish yourself as a contemporary ceramicist. You will be challenged and encouraged to explore your aesthetic and conceptual sensibilities through experimentation in the medium of ceramics.

Ethos

Our programme explores ceramics in its full range of implications as a material practice, responding to tradition in the context of contemporary technologies and debates. The starting point for rich histories and new technological developments, ceramics also prompts material and conceptual experimentation. The MA Ceramics allows you to investigate this complex space, while understanding the importance of pressing issues such as the rise of digital tools and technologies, sustainability and globalisation.

Supported practices

This programme supports a spectrum of approaches to ceramics, encouraging dialogue between studio traditions, as well as conceptual and critical approaches to material-based practice.

Outline

You will develop practice-led research through testing, making, and re-making to develop an informed critical framework driven by material thinking. You will have the opportunity to critically engage with current debates within the subject area, evaluating and positioning your own practice in the context of the twenty-first century, in which sustainability, material life cycles, added value and approaches to marketing and selling are key issues. We encourage your individual voice and support the refinement of unique exploration through the medium of ceramics.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.

Rachel Ronnie uses 3D software and CNC milling to create porcelain slip casts for her contemporary lighting design.
MA DIGITAL FABRICATION

Our MA Digital Fabrication programme offers contemporary makers the opportunity to research, explore and experiment with emergent technologies, encouraging the development of individual design practice in relation to digital fabrication.

Ethos

Digital fabrication has sparked a design and manufacturing revolution in which rapidly changing technologies are radically challenging what we conceive to be possible. Based around our onsite Fab Lab, the MA Digital Fabrication confronts the debates and opportunities generated by techniques such as rapid digital prototyping, examining how these new approaches to making may become a catalyst for social change.

This programme asks whether digital fabrication technology might provide increasing democratisation and a more courageous entrepreneurial attitude for small scale manufacture; one which capitalises on the opportunity to make without a dedicated production line, and maximises product customisation, giving rise to new forms of entrepreneur, inventor, and designer.

Supported practices

This programme supports a wide range of practices that seek to develop a sustained engagement with digital fabrication tools, including product design, material design, parametric design, generative design, hacking and scripting.

Outline

Working within a robust critical framework, you will develop experimental methodologies that will allow you to produce creative work with a strong conceptual base that explores the potential of digital fabrication. You will critically analyse contemporary innovations and inventions, considering the spatial, material and formal possibilities afforded by them in the development of your research.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
MA DISRUPTIVE DESIGN

This MA programme is unique in the UK. Its focus is on design that is transgressive, operating beyond subject silos and without borders. The subject focus of traditional design disciplines is dissolved, allowing you to engage with new thinking about contemporary issues and the local or systemic impact that design can have on the world.

Ethos

As a global consumer society we currently use twice as many resources as the planet can sustain. How will designers continue to improve life experience within the planet’s means? This programme challenges creative makers and thinkers to propose new responses and solutions to such questions through design practice.

Our MA Disruptive Design programme draws upon sustainable systems design to enable the cross-disciplinary exploration of ideas, proposing new concepts, problems, schemes and design proposals that will shape society and impact upon lifestyles.

Working at the interface between physical and digital design processes, the programme encourages innovation with an understanding of contemporary shifts in sustainable, ethical and open design principles. Sustainability and ‘jugaad’ (frugal innovation) are critical dimensions of this programme.

Supported practices

This programme supports sustainable design, product design and system design practices.

Outline

You will develop a critical framework that will enable you to assimilate diverse ideas, work with complexity and ambiguity, and respond to commercial demands. This is an ideas-driven programme, devised to assist you in developing a unique creative position in relation to product design and society. You will engage in design thinking and research-centred projects, developing conceptual thinking and visual literacies through iterative design.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
MA GLASS

Our MA Glass programme encourages the development of individual and distinctive glass practice through engagement with contemporary approaches to the material, critical and cultural context and debate.

Ethos

The MA Glass programme encourages entrepreneurial creativity through self-initiated approaches to making, whilst considering glass at its extreme edges in relation to process, technique, application, customer use and audience. The rich range of symbolic resonances and technological applications of glass form an essential part of our interrogation of this material.

In addition to its focus on material qualities and the heritage of glass practice, the programme embraces the rise of digital tooling as part of an ongoing conversation with the emerging glass technologies. Our custom built workshops, created in 2013, are equipped to industry standard, including both electric and gas kilns, glass furnaces, a plaster room, cold working facilities and a glaze laboratory.

Supported practices

This programme supports a spectrum of approaches to glass, encouraging dialogue between studio traditions, as well as conceptual and critical approaches to material-based practice.

Outline

You will be invited to challenge preconceptions about glass as material and its status within the world of craft, art and design, by placing materiality and conceptual development at the centre of your practice. You will be encouraged to examine personal references and capitalise on collaborative opportunity, as well as interacting with emerging technologies and sustainable solutions. You will also benefit from our international networks – the college has hosted glass artists such as Antoine Leperlier and Heike Brachlow.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
MA JEWELLERY

Our MA Jewellery programme encourages the development of an individual and distinctive jewellery practice through engagement with contemporary approaches to materials, body and form.

Ethos

Our MA Jewellery encourages you to consider what it means to be a designer and craftsperson in the twenty-first century, when sustainability, material life cycles, added value and approaches to marketing of artisanal products are key issues.

The programme sets out to challenge preconceptions about materials and status within the world of jewellery and fashion. Explored through playful investigation of a diverse range of materials, Jewellery is conceived as both a conceptual and material language of adornment. You will be encouraged to explore your current position in relation to design, materials and making, by developing technical skills, and by exploring critical frameworks.

Supported practices

This programme supports a range of traditional and experimental jewellery design as well as conceptually-informed jewellery practices.

Outline

Throughout your studies, reflective practice will enable you to integrate conceptual and material thinking, helping you arrive at a clear position as a maker. There will be the opportunity to investigate the relevance of different markets, from the commercial to the conceptual and the performative.

The programme is uniquely placed to offer a rich cross-disciplinary practice; you will have access to our spacious and well-equipped metal and jewellery studios, as well as ceramics, glass and resistant materials workshops, and our superbly equipped Fab Lab.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.

Fern Robinson’s jewellery hinges on touch and play - incorporating tactile elements into her pieces.
MA TEXTILE DESIGN

Our MA Textile Design programme will challenge and accelerate your individual approach to decorative design, through in-depth personal development in design, material knowledge, process, colour, pattern and texture, in the context of textiles for fashion and interiors.

Ethos

This programme facilitates an experimental and interdisciplinary approach to textiles, which values innovation and craftsmanship, placing pattern and decoration at the centre of contemporary design practice.

This programme encourages you to pursue new thinking to develop your design ideas, and to examine more personal references. Drawing, design and visual and material interpretation are at the core of the MA Textile Design, which specialises in decorative design applications. You will also interact with emerging technologies and sustainable solutions, capitalising on collaborative opportunities and the numerous options for textile design, making and production.

Supported practices

This programme supports design-based textile practice, including surface pattern for textiles.

Outline

You will be encouraged to situate your creativity in entrepreneurial contexts, through self-initiated and independent approaches to design. You will access superbly equipped workshops and design studios, gaining advice from expert design teams with an international profile. Connecting with students across disciplines is encouraged, so you can maximise the opportunity to forge design partnerships and explore visual language in a range of contexts.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
MA VISUAL COMMUNICATION

Our MA Visual Communication programme encourages the development of an individual and distinctive contemporary graphics practice through considered engagement with current contexts and audiences.

Ethos

The MA Visual Communication brings together design-led and research-driven approaches to an increasingly important practice and field of study. Our programme takes a critically informed and widely experimental approach to the production, form and circulation of ‘message’. The programme is ideas-driven, and devised to assist you in developing your unique approach within the broad field of contemporary communication-led practices, including graphic design, information design, typography, packaging design, branding, and more. You will engage in design thinking and research-centred projects, developing visual literacies through iterative design.

Outline

Through your work, you will develop a critical framework that will enable you to take on complex ideas and respond to commercial demands. The programme addresses areas of information design, work motivated by social needs, local, national and global contexts, and commercial propositions. You will develop a critical understanding of your subject by testing and evaluating contemporary techniques and a combination of processes, from letterpress, laser cutting, animation, photography and screen printing, to the latest software suites.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.

Supported practices

This programme supports critically-investigative practices in graphic design, motion graphics, information design, moving image and typography.
MA PHOTOGRAPHY

Our MA Photography programme acts as a platform to help develop your creative and professional practice, through critical examination of photography as a means of communication and creative practice.

Ethos

Contemporary approaches to photography bear witness to a fast-expanding visual discipline. Photographic practitioners are continually testing and pushing the boundaries of the medium, helping us to develop our understanding of what photography is and what it can do, in its important position within creative, social and cultural practices.

Our programme will invite you to consider the place of photography in contemporary society, in terms of the production, distribution and consumption of photographic images. Through your research and practice, this will enable you to develop your own critically-informed intervention in the discipline.

Supported practices

This programme supports independent photographic practitioners, documentary photography and fine art photography.

Outline

You will explore, test and refine a research proposal through making and talking about photographs. You will develop a clearer sense of your position as a photographer through the practice of picture making, while engaging with contemporary debates in photography and photographic theory. You will examine the social and conceptual dimension of photography, while having opportunities to experiment with analogue and digital photographic technology in our superbly-equipped studios and dark rooms.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors.

Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.
MA CREATIVE EDUCATION: MAKING LEARNING

The MA Creative Education: Making Learning is a crucible for open inquiry through arts education, that places making at the gravitational centre of learning. It explores the permeable structures and transformational agency of creative learning, across a range of educational paradigms, societal and cultural contexts.

Ethos

Emerging from the progressive continuum that the college has developed with its sponsorship of Plymouth School of Creative Arts (PSCA), the MA Creative Education: Making Learning is oriented towards experimental developments in arts and pedagogy, especially those that propose new ways of thinking about the agency of individuals, groups and institutions.

Within the creative arts, learning is never a straightforward accumulation of knowledge. Although new skills and perspectives are acquired, they often arrive by way of unlearning of existing methods. The programme explores the implications of this idea across a variety of contexts including galleries, schools, community settings and higher education institutions. The programme examines approaches to education that challenge hierarchies of artistic engagement and allow you to look afresh at the economic, political and ideological implications of ‘creativity’. By testing these ideas in your own practice, you will develop research informed by non-linear approaches to education and creative practice.

Outline

The MA draws upon the collaboration with PSCA and a wider network of (arts) organisations in Plymouth and beyond to provide you with the opportunity to develop new perspectives on your own practice, pedagogical inquiry, educational research and the transformative potential of creativity.

As a student on the MA Creative Education: Making Learning you will have the chance to explore your own role as an artist/educator, while producing a wide range of possible outcomes, from classroom-based research to participatory artwork. You will examine debates about the role of the arts in learning, and learning as art, gaining an understanding of experimental approaches to learning across mainstream and alternative settings.

Note: This programme is available as a part-time route only. Please see our website for more information.

For more on the MA programme structure, see p 10.

Supported practices

This programme supports professional educators, artists and designers working with creative pedagogy and community practitioners.
The MA Entrepreneurship for Creative Practice places entrepreneurs in a dynamic art school setting, to develop their work alongside artists, craftspeople, film-makers and designers of all disciplines, exploring the nature of value and flexible approaches to generation and testing of concepts.

**Ethos**

Our programme sees entrepreneurship as a daily practice which is dynamically in contact with changing conditions, working from the achievable in the here-and-now to obtain unexpected outcomes.

Our ethos regarding creativity and entrepreneurship has, as its horizon, the enormous success of the creative industries, which account for £92 billion in GVA (gross value added) of the UK economy – four times that of the automotive industry. These figures reflect the crucial role played by creative industries in the development of tourism and urban regeneration, content for the media and design for the fashion industry.

The MA Entrepreneurship Creative Practice embeds this perspective in practice, using the dynamism of the art school as a catalyst for start-ups and new propositions for social entrepreneurship.

**Outline**

You will be supported to develop a start-up, or existing small business, by exploring conceptual approaches, methods and attitudes of successful creatives. You will explore an entrepreneurial attitude, embracing risk in a way that allows you to be flexible and to learn from rapidly changing situations. You will develop and test proposals, challenging yourself intellectually, practically and creatively, showcasing your work and identifying potential partnerships with arts and business organisations.

Taught delivery within the programme provides a mix of discipline-specific methods and cross-disciplinary approaches that can be applied across creative and commercial sectors. Our shared module structure allows you to develop a dialogue with creative practitioners across the Postgraduate Centre.

For more on the MA programme structure, see p 10.

Supported practices

This programme supports creative professionals, entrepreneurs and change-agents.

Our enterprising MA students have gone on to found innovative organisations, such as collaborative workspace Ocean Studios.
MASTER OF FINE ART (MFA)

Our Master of Fine Art (MFA) programme gives you the opportunity to enhance your creative profile by executing an ambitious, time-limited project that results in significant public exposure for your body of creative work.

Ethos

The MFA is a platform for experienced creative practitioners who want access to a dynamic and supportive art school environment when bringing a project to fruition. It provides a framework within which to conceive, refine and consolidate an advanced body of work, which will be shared publicly.

Supported practices

This programme supports artists, designers and creative practitioners with a well-developed practice and a completed MA, and who wish to refine their practice for exhibition or dissemination in a professional arena.

Outline

As an MFA student, you will develop a robust research proposal into a substantial and resolved creative outcome that will be exhibited and assessed in a public venue.

With the support of staff who are specialists in your area, and with access to regular group critique and lectures, you will hone your conception of audience and disseminate your work in an appropriate form. The programme lasts one academic year full-time, or two years part-time, and culminates in an exhibition of creative outcomes.

The models of delivery and support that will apply to your work are built around the negotiated proposal that you will provide on application, and that you will refine into a robust project plan during the first weeks of the course. You will work with your tutors to fashion a programme that is tailored to the needs of your project. We offer a high level of critical debate and industry standard technical facilities, with access to workshop areas across the college.

For more on the MFA programme structure, see p 12.

Postgraduate Prospectus

Students exhibit their final work at the annual postgraduate show.
COMMUNITY OF MAKERS

Our Graduate School staff are all practising artists, designers and academics: active makers in their fields of expertise. Our researchers have networks with international reach, from Beijing Design Week, Cheongju International Craft Biennale, the Indian Institute for Crafts and Design to the Ateliers d’Art de France.

As a postgraduate student you are invited to join this community, with opportunities to enter into dialogue with researchers in your own discipline and from across Plymouth College of Art.

We also facilitate connections to our network of industry partners, who can provide invaluable opportunities to gain skills and real-world experience. Our campus, as well as being a safe and supportive place for our postgraduate students, is also a meeting place for industry representatives, our visiting lecturers, our guest speakers and our undergraduates.

MA students are assigned supervision tutors, but also have opportunities to present their work in our developmental staff research seminars, where you can experience what it is to be involved in a research network.

MA delivery is enriched by drawing on every area of the college’s curriculum, with opportunities to engage with seminars, talks, workshops, and crits across the college. You will be invited to experience our vibrant gallery programme, which includes visiting artists and industry professionals.

See our research staff here:
plymouthart.ac.uk/research/staff

Take a look at some of our past exhibitions and visiting speakers here:
plymouthart.ac.uk/gallery/visiting-artists

Check out our upcoming programme here:
plymouthart.ac.uk/gallery/upcoming-exhibitions

Internationally renowned Korean Master ceramicist Kanghyo Lee performs at our Making Futures conference.
Our students say that it’s the energy here that makes this place special. And they love the fact that all of our workshops are open to them regardless of their chosen specialism. Fashion designers collaborate with filmmakers, fine artists with photographers, animators with ceramicists. The opportunities for cooperation here are endless, and they’re just waiting to be discovered.

Ashley Turner
MA Entrepreneurship for Creative Practice graduate

With a focus on developing her own product range, illustrator Ashley Turner moved from Nashville, USA to study on our Masters degree in Entrepreneurship for Creative Practice. Inspired by flora and fauna, Ashley’s illustrations of animals, plants, and heritage scenes are precisely rendered through fine pen and delicate watercolours. Ashley began exploring heritage illustration for the Mayflower 400, a transatlantic programme of events occurring in 2020 to acknowledge the passing of four hundred years since the Mayflower left Britain for America. On our Masters programme, Ashley applied her illustrations to silk scarves, gift wrapping, stationery and home furnishings, producing a collection of market-ready pieces to launch her brand Onnen Design.

[Website link]

Alan Qualtrough
MA Visual Communication student

Alan Qualtrough’s work combines his interest in language and letterpress printing and concerns analogue technology, interrogating issues of truthfulness that arose in social media and politics during the Brexit, US presidential, and 2017 UK general election political campaigns. Digital technology has caused structural change in communications, and a lack of regulation (or self-interest) has challenged conventions such as plagiarism and truth. The typography of Alan’s posters is stripped back as a reference to newspaper sales bills that once stood outside newsagents. The short philosophical or didactic messages mirror our mobile screen-based cut-and-paste culture. The premise is that letterpress, with an emphasis on the haptic (touch is truth) and with a political voice, could take back control of our language.

[Website link]
MAKING LEARNING

Making learning is a research project which ties directly into our MA Creative Education on the wider continuum project which is shared with Plymouth School of Creative Arts (PSCA). PSCA was founded in 2012 as an active response to the creeping marginalisation of the creative arts and creativity in mainstream education within the UK.

Making Learning is performative, exploring the permeable structures and transformational agency of creative learning, across a range of educational paradigms, societal and cultural contexts. Making Learning establishes a propositional dialogue that questions learning orthodoxies from the inside out. Making Learning is oriented towards new developments in arts and pedagogy, especially those that examine new ways in which individuals, groups and institutions might understand their agency. Making Learning seeks to challenge implicit hierarchies of artistic engagement and linearity, using the processes of learning and unlearning to look afresh at the economic, political and ideological implications of ‘creativity’. At stake are the kinds of ‘making’ - conscious individual and collective self-fashioning - that are required in a complex and unstable world.

Learning and un-learning / making and un-making

Learning within the creative arts is never a straightforward accumulation of knowledge. Although new skills and perspectives are acquired, they often arrive by way of unlearning. The most difficult and profound developments are part of the unmaking of a way of seeing, doing or thinking. Making Learning explores the implications of this non-linear learning process within and beyond the creative arts.

Dialogues on creative learning

Listening is a core value for Making Learning. The Dialogues on creative learning project will make opportunities for diverse perspectives on creativity and education to be heard and considered alongside one another. In this way, Making Learning will record and instigate dialogue on creative education.

Societal and cultural agency

Creativity and education are both terms that suggest purposeful, transformative change. Making Learning seeks to understand new ways that individuals, groups and institutions can develop purposeful agency through creativity, in a complex and unstable world.

Making Learning is a biennial symposium convening an international community of expertise and practice in creative pedagogy throughout the full continuum of learning, from early years education to Masters level, research and professional development.

Making Learning is a big cross-disciplinary conversation assembling the most progressive thinkers and practitioners in creative education across the full learning continuum. As Ai Weiwei put it: ‘creativity is part of human nature, it can only be untaught.’

Our work is the subject of two recent films, The Red House, directed by Clare Hughes (FCBStudios, 2017), and Thinking Making, directed by Henry Ward (Freelands Foundation, 2017), viewable respectively online at:

fcbstudios.com
freelandsfoundation.co.uk
Our biennial Making Futures conference brings together a radical and cross-disciplinary community of practitioners from 30 different countries, including scholars, designer-makers, businesses, economists, ethnographers and buyers at the forefront of critical, curatorial and academic development in contemporary craft internationally – enabling exchange and debate of ideas on design and contemporary craft.

Previous workshops have included: Crafting in Industry, in association with the School of Material, The Royal College of Art; The Well-MakerSpace, in association with the Community21, University of Brighton and University of Wolverhampton; Making Leaders – Innovation & Change, in association with CraftNet; and Curating Maker Cultures, in association with INPOLIS economic development consultants in Berlin.

Students and graduates become part of the community created by the conference, helping to bring the work of the college and our students to an international audience. In turn, innovative ideas from the conference are brought back to the college and integrated into student work and our teaching.

plymouthart.ac.uk/research/making-futures

“Making Futures connects contemporary making to politics and society – and to other relevant areas – from materials engineering to philosophy, anthropology and sociology. This gives small-scale making a wider platform, brings attention to it, allows ideas about it to be explored from multiple perspectives, and influences perceptions of it.”

– Malcolm Ferris, Curator & Editor of Making Futures

The 2017 edition of Making Futures was the fifth iteration. In 2014 an edition took place at Beijing Design Week. Keynote speakers in 2017 included:

Glenn Adamson, Senior Scholar, Yale Center for British Art, USA
Anthony Tovey, industrial sculptor and model maker
Katie Schwab, Designer-in-Residence, Plymouth College of Art
Sarah Mann, Director of Architecture Design Fashion at the British Council
Dr. Bastian Lange, Founder of Multiplicities-Berlin
DON'T JUST MAKE – LIVE MAKE

Creativity doesn’t just happen in the studio, workshop or darkroom. It’s a way of life. A lot has changed here since we started out over 160 years ago, but this simple equation of making and living still shapes everything we do.

We collaborate

We’re an independent, specialist art school with an international focus and a distinctive identity. Here you’ll find fashion designers, ceramicists, games designers, fine artists, filmmakers and photographers, all sharing facilities and ideas. Whatever their specialism, everybody works on the same campus, in a truly collaborative cross-disciplinary environment. Nationally, we’re a Founding Associate of Tate Exchange, and internationally we act as advisors to the Cheongju International Craft Biennale. Our contribution to the creative industries and cultural agenda continues to grow, offering you more opportunities each year to collaborate with leading artists from around the world.

Making time, making space

Our tutors are practising artists, designers, media practitioners and academics, and our technicians are highly skilled masters of their crafts. We’re all making something and we are all contributing to the growth of the creative industries in the UK. We even founded Plymouth School of Creative Arts – The Red House – a school for four-to-16-year-olds and a special place for learning, living well and the creative arts, for children from all walks of life. We’re proud of our big, open studios, our diverse ecosystem of materials and our inspirational range of technical resources, from cutting-edge digital technology to traditional equipment which has stood the test of time.

Since 1856

Plymouth College of Art was founded in 1856 as the first specialist school of art and design in the city. Since that time, art colleges all over the UK have been created and later absorbed by existing universities, but we retain our independence, our identity and our ability to respond swiftly to emerging trends and artistic movements. We’ve occupied a number of sites in the city, under a number of different names, but the beliefs that hold us together haven’t changed. We believe in the transformative value of access to high quality creative education for life in contemporary arts practice as a catalyst for personal, professional and cultural development.

An international experience

Any history of Plymouth has to include the horizon. We are an international art college, welcoming visitors from around the world to share ideas and practice, and we encourage our students to explore global opportunities and horizons. We use our onsite public exhibition space, The Gallery, to showcase international creative artists, and we welcome guest lecturers from overseas at every opportunity, as well as curating, publishing and exhibiting abroad ourselves, and arranging exchange programmes with our international partners.
We’ve created a close-knit community here, where artists, designers and makers meet – it’s a place to explore and experiment with processes and materials, both contemporary and traditional. Study with us and you’ll have access to 13,000 square metres of studio space and four buildings filled with professional workspaces and state-of-the-art kit – home to our 2,000 strong community of artists, designers and media practitioners.

This is a transformational environment for makers. Our students work closely with industry partners – gaining invaluable skills, connections and professional experience through working on live projects, securing work placements with industry leaders, and ultimately landing top jobs. Our campus is at the heart of creative industry in the South West, with regular visits from leading art and design practitioners, guest lecturers and outstanding alumni.

Purpose-designed by multi award-winning architects and formally opened by Sir John Sorrell in November 2014, our £8 million Craft, Design and Fabrication Workshops are world-class, industry-standard spaces. We proudly house jewellery studios, textile workshops, a glassblowing house, ceramics space, two floors of specialist printmaking studios, triple height drawing studios with north-facing windows, and Fab Lab Plymouth, our digital fabrication laboratory. Our open-door policy allows postgraduate-level students to use equipment from the full range of art, design and digital media disciplines available at Plymouth College of Art.

Our facilities:
- **Materials lab** – glass, jewellery, metals, ceramics, wood, plastics
- **Sewing lab** – industrial sewing machines, overlockers
- **Textiles lab** – dye workshop and water-based screen printing
- **Print lab** – Fine Art printmaking, solvent-based etching and screen printing
- **Digital Print Lab** – digital paper and fabric-based printing
- **Media labs** – Equipment Resource Centre, media studios and darkrooms (digital and analogue)
- **Drawing lab**
- **Fab Lab Plymouth**
- **Specialist arts library**
Our Fab Lab (fabrication laboratory) is kitted-out with the latest 3D printers and scanners, prototyping tools, laser cutters, vinyl cutters, milling machines, and a large wood router. It adds a whole new level of opportunity for students across all creative walks of life.

Part of a network of over 250 Fab Labs across 30 different countries worldwide, Fab Lab Plymouth is unique in that it is situated on campus next to our craft and design workshop complex. This creates the perfect setting to fuse traditional art practices and cutting-edge technologies, with the potential to revolutionise the creative industries.

Here students learn, experiment and create. Entrepreneurs develop 3D-printed products, while designers model, cut vinyl and 3D print for innovative outcomes – the opportunities are endless.

We also open up the Fab Lab to other artists, designers and businesses to innovate and develop new processes, which subsequently inform our understanding of this constantly developing technology.

Sharing ideas around the world

A concept originally developed at MIT, Fab Labs are spaces in which to learn, experiment and create. By connecting to other Fab Labs around the world, artists and makers can share ideas and knowledge, and solve problems together. Fab Lab Plymouth has strong working relationships with Fab Labs in Barcelona, Amsterdam, Paris and Budapest.

As part of the Creative Europe-funded, European Commission-sponsored Made@EU project, Fab Lab Plymouth has hosted residencies for emerging talented artists and designers, enabling them to visit the college and gain access to our traditional and digital workshops, developing projects that creatively investigate the merging of traditional crafts with 3D technology. The Made@EU residencies have offered students a chance to witness and participate in cutting-edge research, including exhibitions, talks, and opportunities to collaborate and build networks with visiting artists.

fablabplymouth.org
fablab@pca.ac.uk

“All over the world, cities and nations are waking up to the fact that it is creativity that is going to drive the future for them.”

– Sir John Sorrell, founder of London Design Festival & honorary fellow
HOW TO APPLY

Apply for an MA or MFA

If our Graduate School catches your imagination, you can apply directly throughout the year by accessing an application form through our website. You will be asked to give the usual application details, to provide some digital images of your work, and to submit a short personal statement (300 words approximately).

This personal statement is a chance to tell us what you want to do on your chosen programme. It should include details of the themes that you want to investigate, the creative practitioners that inspire you, or the reading that fires your imagination. It is also good for you to use the personal statement to let us know about your longer-term professional goals. It’s fine to change your mind later on about what you intend to do – we understand that a creative process rarely runs in straight lines. However, the personal statement is important because it helps us to begin a dialogue about how we can best support the flourishing of your creative practice.

If you meet the entrance requirements, we will get back to you within three weeks of receiving your application to invite you for interview. You will have the opportunity to tell us more about your work at this stage and to ask more questions about your course. These discussions will help us to pick the right supervisors from our research community; to help you to bring your ideas to fruition. Get in touch with admissions@pca.ac.uk

SUPPORT

Academic support

At Plymouth College of Art we understand that brilliant creatives don’t always think in ways that fit the standard academic template. For that reason, we make academic support and development available to postgraduate students through our Study Zone, to help you to succeed on your programme. The support that you receive is individually tailored, with highly experienced study skills advisors available to deliver study support sessions on a wide range of topics, including:

- research methods
- writing strategies
- developing project proposals
- critical thinking, reflection and analysis
- presentation and public speaking
- time and project management
- idea development
- English language support
- dissertations

Online resources, including the Study Zone Event and Workshop Calendar as well as video tutorials, are also available at plymouthart.ac.uk/studying/support

Support for students with disabilities

For information on additional support for disabled students, please visit plymouthart.ac.uk/studying/support or contact our Learning and Disability Support team in the Student Hub on learningsupport@pca.ac.uk +44(0)1752 203434 ext. 215
FEES & FUNDING

As a postgraduate student you can apply for a loan of up to £10,609 as a contribution towards your course and living costs (subject to your UK/ EU residency status and previous study). You will only start paying back your loan once you are earning £21,000 a year or more (income thresholds are subject to change). Please refer to our website for current MA and MFA fees and funding options plymouthart.ac.uk/feesandfunding

For advice on any aspect of funding your studies, including eligibility for Student Finance, please get in touch with our Student Funding Advisors
studentfinance@pca.ac.uk
+44 (0)1752 203434

For general information, please contact Student Finance England by visiting sfengland.slc.co.uk or calling +44 (0)300 100 0607

Financial support

Plymouth College of Art graduates are currently offered a discount of 10%.

International students

Please refer to our website for MA and MFA fees. We are able to offer a pre- sessional English course and ongoing in-year English language support at an additional cost. Note: part-time study is not currently available for international students.

Graduate Academic Assistantships

Plymouth College of Art usually offers a number of Graduate Academic Assistantship roles to postgraduate students each year. This scheme is part of our commitment to developing the careers of applicants who want to gain experience of working in Higher Education. These paid roles require you to teach on one of our undergraduate programmes or to provide other kinds of academic input for an agreed number of hours each year. The parameters of the position will be negotiated with the successful applicants, taking into account their skills and career aspirations, with support and training provided by the college. Subject to availability, applicants are eligible to apply for the scheme once they have been accepted onto one of our MA programmes.
WELCOMING INTERNATIONAL STUDENTS

If you aspire to launch a successful career in the creative industries anywhere in the world, there is no better place to start than with a postgraduate creative education at Plymouth College of Art, here in the UK. This is because the UK is internationally recognised as the place to study art, design, craft and media, and leads the world in creativity and innovation.

Becoming a postgraduate student at Plymouth College of Art means joining a vibrant creative community of practice with the same goal: success in the creative industries. The UK has a world-renowned reputation for excellence in higher education and as a cultural and commercial hub for the arts: studying in the UK exposes students to the emerging practices that are shaping the creative industries internationally. Choosing Plymouth College of Art for your postgraduate degree programme means you will gain a globally recognised qualification, and professional experience that will set you apart from other graduates.

We are an international art, design, craft and media institution, welcoming students from the UK and around the world to share ideas and practice, and we encourage our students to explore global opportunities and horizons. We use our onsite public exhibition space, The Gallery, to showcase international creative artists, and we welcome guest lecturers from overseas at every opportunity, as well as curating, publishing and exhibiting abroad ourselves, and arranging exchange programmes and research opportunities with our partners in North America, China and Europe.

We haven't been advised that EU students joining us in 2018/19 will be subject to changes regarding visa requirements, or accessing funding from the Student Loans Company. However, please always refer to our website for up-to-date and more detailed fee and course information.
FINDING US

Arriving by air or boat

The closest airports are Exeter, Newquay and Bristol, with direct coach services also connecting Plymouth with Heathrow and Gatwick airports in London. Plymouth is well connected to Roscoff, France, and Santander, Spain, by regular ferry services: the college is just a short drive away from the ferry port.

Contact Brittany Ferries
+44 (0)871 244 0744, brittany-ferries.com

Arriving by coach

The college is within walking distance of the coach station. National Express services run to London and many other UK destinations. Stagecoach run hourly services to Bristol, and for super-cheap deals try booking with Megabus.

Contact National Express
+44 (0)871 781 8181, nationalexpress.com

Stagecoach
+44 (0)139 242 7711, stagecoachbus.com

or Megabus
+44 (0)871 266 3333, megabus.com/uk

Arriving by train

We're just five minutes away from Plymouth train station, where direct services depart to London Paddington (taking 3–3 1/2 hours), Bristol, the Midlands, the North of England, Scotland and Penzance.

Contact National Rail
+44 (0)845 748 4950, nationalrail.co.uk, or
+44 (0)871 244 1545, thetrainline.com

Arriving by car

If you're travelling by car, the postcode PL4 8BA will lead you to Regent Street Public Car Park, just next door to our Tavistock Place campus. We have limited parking onsite, which is given as a priority to visitors with disabilities.

For more information on parking, visit the Plymouth City Council website
plymouth.gov.uk/parking or
plymouth.gov.uk/parkandride

We'll always try to schedule a visit to suit your travel arrangements, and are happy to recommend local places to stay or visit in and around Plymouth.

Call us on +44 (0)1752 203434
or download directions and a map at plymouthart.ac.uk/visiting/getting-here
MA Drawing
MA Fine Art
MA Illustration
MA Painting
MA Printmaking
MA 3D Design Crafts
MA Ceramics
MA Digital Fabrication
MA Disruptive Design
MA Glass
MA Jewellery
MA Textile Design
MA Visual Communication
MA Photography
MA Creative Education: Making Learning
MA Entrepreneurship for Creative Practice
Master of Fine Art (MFA)